



DOMESTICATION AND FOREIGNIZATION IN THE TRANSLATION OF CULTURALLY-MARKED ITEMS IN AMAZONIAN LEGENDS¹

Ranailana Baltazar Henriques²

ABSTRACT: This study presents a commented translation of three Amazonian legends, focusing on the culturally marked items identified in the narratives and on the translation strategies adopted in their rendering into English. The general objective is to produce and analyze a commented translation of the legends *Tincuan*, *O Irapuru*, and *O Caipora*, selected from the collection *Lendas Amazônicas* (2003), by Manoel Santiago, examining how culturally marked items are treated in the translation process and reflecting on the translator's role as an intercultural mediator. The research adopts a qualitative approach, using commented translation as its methodological framework. The analysis is grounded in Newmark's (1988) typology of cultural items, Venuti's (2004) concepts of domestication and foreignization, and Nord's (2014) functionalist perspective, guided by Skopos theory and the principle of loyalty. The culturally marked items identified in the three legends were categorized according to cultural domains and examined in light of the translation strategies employed. The study demonstrates that the translation of Amazonian legends demands careful and theoretically informed decision-making, particularly when dealing with items deeply embedded in Indigenous and regional cultural contexts. The results highlight the dynamic negotiation between cultural preservation and reader accessibility, revealing how domestication and foreignization function as complementary strategies rather than opposing extremes. It is concluded that commented translation serves as an effective reflective practice, as it makes the translator's choices explicit and contributes to the dissemination of Amazonian intangible cultural heritage in intercultural and multilingual contexts.

Keywords: Culturally-marked items. Amazonian legends. Domestication and foreignization.

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² Discente do curso de Licenciatura em Letras – Inglês. Faculdade de Línguas Estrangeiras (FALEST). Universidade Federal do Pará, campus Bragança. Email: ranailana.henriques@braganca.ufpa.br

RESUMO: Este estudo apresenta uma tradução comentada de três lendas amazônicas, com foco nos itens culturalmente marcados identificados nas narrativas e nas estratégias de tradução adotadas em sua tradução para o inglês. O objetivo geral é produzir e analisar uma tradução comentada das lendas *Tincuan*, *O Irapuru* e *O Caipora*, selecionadas da coleção *Lendas Amazônicas* (2003), de Manoel Santiago, examinando como os itens culturalmente marcados são tratados no processo de tradução e refletindo sobre o papel do tradutor como mediador intercultural. A pesquisa adota uma abordagem qualitativa, utilizando a tradução comentada como marco metodológico. A análise se baseia na tipologia de itens culturais de Newmark (1988), nos conceitos de domesticação e estrangeirização de Venuti (2004) e na perspectiva funcionalista de Nord (2014), guiada pela teoria Skopos e pelo princípio da lealdade. Os itens culturalmente marcados identificados nas três lendas foram categorizados de acordo com domínios culturais e examinados à luz das estratégias de tradução empregadas. O estudo demonstra que a tradução de lendas amazônicas exige uma tomada de decisão cuidadosa e teoricamente informada, particularmente quando se trata de itens profundamente enraizados nos contextos culturais indígenas e regionais. Os resultados destacam a negociação dinâmica entre a preservação cultural e a acessibilidade do leitor, revelando como a domesticação e a estrangeirização funcionam como estratégias complementares, em vez de extremos opostos. Conclui-se que a tradução comentada serve como uma prática reflexiva eficaz, pois torna explícitas as escolhas do tradutor e contribui para a disseminação do patrimônio cultural imaterial amazônico em contextos interculturais e multilíngues.

Palavras-chave: Itens marcados culturalmente. Lendas amazônicas. Domesticação e estrangeirização.

1. INTRODUCTION

This article aims to present a commented translation proposed and carried out by the author, in which three Amazonian legends *Tincuan*, *O Irapuru*, and *O Caipora*, selected from the collection *Lendas Amazônicas* by Manoel Santiago (2003), Although these narratives originate from Amazonian oral tradition, the translations analyzed in this study are based on their written versions, as recorded in the aforementioned collection. According to Laraia (2001), these narratives express ancestral knowledge, worldviews, and symbolic values that are part of the collective imagination of the Amazonian peoples. By portraying the deep

relationship between humans and nature, a striking feature of indigenous and riverine cultures, these legends also reveal the linguistic and cultural diversity that makes the Amazon one of the richest intangible heritages in the world.

All human behavior originates in the use of symbols. It was symbols that transformed our anthropoid ancestors into men and made them human. All civilizations spread and perpetuated themselves solely through the use of symbols....Every culture depends on symbols [...]. (White, 1955, p.180 *apud* Laraia, p. 48, author's translation).³

Understanding that translation goes beyond a purely linguistic exercise and constitutes a form of cultural mediation, this study focuses on the commented translation of culturally marked items identified in the three legends. In a context in which English has increasingly consolidated its position as a lingua franca (Seidlhofer, 2011), translating such narratives means making them accessible to readers from other cultural backgrounds, enabling the circulation of a significant part of the region's symbolic heritage and expanding intercultural dialogue and the international dissemination of Amazonian literature (Kramsch, 1998; Silva, 2022).

With these points in mind, this research arises from the need to value Amazonian cultural heritage through translation practices that highlight the symbolic and linguistic complexity of these narratives, enabling a critical analysis of the role of the translator as a cultural mediator. The scarcity of commented translations of Amazonian legends reveals a significant gap in the appreciation and dissemination of regional culture in multilingual contexts. Although these narratives are rich in symbolism and cultural identity few have been translated with due care to preserve their linguistic, environmental and sociocultural aspects. The absence of critical commentary in existing translations limits foreign readers' understanding of the Amazonian context, reducing the educational and intercultural potential of these works. Although there are already studies dedicated to the translation of Amazonian narratives (Silva, 2022; Benchimol-Barros; Ribeiro, 2017), which discuss issues of identity and interculturality, works focusing on the commented translation of these legends are still scarce.

The central issue of this research is to understand how culturally marked items in the legends *Tincuan*, *O Irapuru*, and *O Caipora* can be translated from Portuguese into English

³ *Original*: Todo comportamento humano se origina no uso de símbolos. Foi o símbolo que transformou nossos ancestrais antropóides em homens e fê-los humanos. Todas as civilizações se espalharam e perpetuaram somente pelo uso de símbolos Toda cultura depende de símbolos [...] (White, 1955, p.180 *apud* Laraia, p. 48).

and how translation comments contribute to the intercultural understanding of these narratives.

The overall objective of the study is to produce a commented translation of the three legends mentioned above, identifying and analyzing the linguistic and cultural challenges present in the translation process in order to understand the role of the translator as an intercultural mediator. Specifically, it seeks to produce an English translation accompanied by critical and reflective comments; identify the main linguistic and cultural challenges faced during the translation process; and analyze the translation strategies adopted, relating them to functionalist and intercultural theoretical references.

The assumption guiding this study is that the commented translation of these legends enables the identification of specific challenges related to the transposition of cultural, linguistic, and symbolic elements unique to the Amazon. By adopting a functionalist and intercultural approach, it is expected that translation solutions may preserve the identity and expressiveness of these narratives, fostering a more contextualized reading by foreign audiences and contributing to the appreciation and international dissemination of Amazonian culture.

Thus, the article is organized as follows: first, the context of the legend genre and its cultural relevance are presented. Next, the main theoretical issues that guided the translation decisions are discussed, followed by the methodology applied to the commented translation. Subsequently, the translation comments are presented, emphasizing the treatment of culturally marked items. Finally, the concluding remarks revisit the results and reflections obtained, highlighting translation as an instrument of cultural appreciation and intercultural dialogue, demonstrating that translating, in this context, is also an act of preservation and affirmation of identities.

2. LITERATURE REVIEW

In the following section, the main theoretical concepts that support this research are discussed, including the definition of legend, Amazonian legends as cultural and discursive heritage, textual typology markers in legends, and commented translation as a reflective practice.

2.1 DEFINITION OF LEGEND

The concept of legend is widely discussed in folklore and oral literature studies, and is considered a narrative genre that is difficult to define theoretically due to its hybrid and dynamic nature. According to Lopes (2008, p. 375), a legend can be

[...] a story or narrative that may not even be a story or narrative; it takes place in a recent historical past that can be conceived as remote or anti-historical, or not even in the past; it is considered true by some, false by others, and both or neither by the majority. (Georges, 1971 *apud* Bruvand, 2002, p. 112, author's translation).⁴

This ambiguity between the real and the imaginary is one of the central characteristics of the genre, as legends occupy a discursive space that shifts between belief and doubt, between the mundane and the extraordinary.

According to Lopes (2008), legends are narratives marked by collective belief and the social function of expressing fears, values, and worldviews shared by a community. In this sense, a legend is not just a fictional account, but a socially constructed discourse that reflects the tensions and symbolism of a particular cultural group. By dealing with supernatural, spiritual, or mysterious elements, it seeks to explain phenomena or events that defy everyday logic, functioning as a symbolic form of preserving memory and cultural identity.

In the Amazonian context, legends also serve this function, but they are mainly linked to the relationship between people and nature. They reflect the popular imagination of the region and indigenous beliefs, creating stories that demonstrate respect and fear of natural and spiritual forces. Therefore, understanding what a legend is is important for translating its symbols and cultural aspects without losing their meaning. This is necessary when presenting these stories to other audiences and in other languages, as is the case in this research.

2.2 AMAZONIAN LEGENDS AS CULTURAL DISCURSIVE HERITAGE

Amazonian legends are part of the region's intangible heritage because they reflect the culture and imagination of the communities living in the Amazon. These stories were born from a mixture of indigenous, African, and European traditions and have been passed down

⁴ *Original:* [...] uma história ou narrativa que pode nem mesmo ser uma história ou narrativa; ela se dá em um passado histórico recente que pode ser concebido como remoto ou anti-histórico, ou nem mesmo em um passado; ela tida como verdadeira por alguns, falsa por outros, e ambos ou nenhum dos dois pela maioria. (Georges, 1971 *apud* Bruvand, 2002, p. 112).

from generation to generation, explaining life, nature, and what is considered supernatural. For Laraia (2001), culture is a set of shared meanings that guides people's behavior and appears in language and symbols. Therefore, legends can be seen as an important expression of Amazonian culture.

The *Instituto do Patrimônio Histórico e Artístico Nacional* (IPHAN)⁵, aligned with UNESCO's definition, understands intangible cultural heritage as encompassing "practices, representations, expressions, knowledge and techniques, that are transmitted from generation to generation" and recognized by communities as part of their identity and collective memory (IPHAN, 2000, our translation)⁶. From this perspective, legends may be understood as forms of intangible cultural heritage, as they preserve shared knowledge, beliefs, and culturally specific ways of interpreting the world.

These narratives are not only used to tell stories about fantastic beings. They also teach values, show the importance of nature, and help preserve collective memory. By transmitting customs and beliefs about the forest, legends reinforce the relationship between people and the environment. Therefore, they can be seen as discourses that bring together tradition, knowledge, and symbolism.

2.3 TEXTUAL TYPOLOGY MARKERS IN AMAZONIAN LEGENDS

Legends, as a textual genre, combine narrative and descriptive elements, reflecting their hybrid nature. According to Marinello and Köche (2012), this characteristic makes the genre particularly rich from a linguistic and cultural point of view, as it allows the story to unfold through actions or symbolic descriptions of supernatural beings and phenomena that make up the popular imagination.

In narrative-based legends, events are organized in a temporal sequence, presenting actions that unfold over time. As discussed by Bronckart (1999, p. 220 *apud* Marinello; Köche, 2012, p. 3, author's translation) this structure usually consists of:

The initial situation shows a state of equilibrium; the complication introduces a disturbance and creates tension; the actions constitute the events triggered by the

⁵ National Institute of Historic and Artistic Heritage

⁶ *Original*: "Práticas, representações, expressões, conhecimentos e técnicas que as comunidades reconhecem como parte integrante de seu patrimônio cultural, transmitidos de geração em geração" (IPHAN, 2000).

disturbance; the resolution presents facts that lead to a reduction in tension; and the final situation explains the new state of equilibrium resulting from the resolution.⁷

The legends *O Irapuru* and *Tincuan*, for example, follow this structure, presenting actions that explain the emergence of natural phenomena, while the use of verbs in the past tense and temporal markers such as "in the old days" reinforce the traditional and timeless tone of these stories.

According to Marinello and Köche (2012), descriptive legends emphasize the physical and behavioral characteristics of legendary beings, as well as aspects of the natural environment. As noted by Coelho (2003, p. 86-96 *apud* Marinello and Köche 2012, p. 4), in this typology, verbs in the present tense and the use of repetitions and comparisons that construct images and sensations predominate. This feature is evident in legends such as *O Caipora*, in which the detailed description of the character contributes to creating an effect of presence and mystery. Therefore, understanding the narrative and descriptive parts of legends is important for translation because it helps to maintain the orality, rhythm, and symbolic meaning that are part of Amazonian legends.

2.4 COMMENTED TRANSLATION AS REFLECTIVE PRACTICE AND CULTURAL MEDIATION

Commented translation, as proposed by Torres (2017), is understood as a methodological and reflective practice that combines translation with critical commentary. Instead of focusing only on the final translated text, this approach highlights the translation process, encouraging translators to reflect on the reasons behind their choices, the difficulties they face, and the effects of their decisions. According to Torres (2017, p. 15, author's translation) commented translation "[...]promotes self-analysis on the part of the translator-researcher regarding translation in relation to commentary,"⁸ placing the translator in the role of both practitioner and researcher. This perspective allows translation to be seen as an interpretative activity influenced by linguistic, cultural, historical, and ideological aspects, especially when the text contains culturally specific elements.

⁷ *Original*: A situação inicial mostra um estado de equilíbrio; a complicação introduz uma perturbação e cria uma tensão; as ações constituem os acontecimentos desencadeados pela perturbação; a resolução apresenta fatos que levam à redução da tensão; e a situação final explicita o novo estado de equilíbrio oriundo da resolução. (Bronckart, 1999. p. 220 *apud* Marinello; Köche, 2012, p. 3).

⁸ *Original*: [...] promove uma auto análise por parte do tradutor-pesquisador acerca da tradução na sua relação com o comentário.

His reflective dimension resonates with Antoine Berman's (1995) conception of translation criticism as an ethical and analytical engagement with translational practice. For Berman, translation should not be evaluated solely in terms of fidelity or equivalence, but through a critical examination of the transformations and tendencies that shape the translated text. His notion of a productive critique underscores the importance of unveiling the cultural and ideological forces that inform translation choices. Although Berman does not explicitly frame his work within the concept of commented translation, his emphasis on systematic reflection reinforces the legitimacy of commentary as an integral component of translational research.

From a communicative perspective, Newmark (1988) contributes to this discussion by highlighting the challenges posed by cultural words/lexical items deeply embedded in the source culture and often lacking direct equivalents in the target language. According to Newmark, translators must negotiate between meaning, cultural context, and reader expectations, selecting strategies such as transference, functional equivalence, descriptive translation, or cultural substitution. While he does not explicitly propose commented translation, his framework implicitly demands awareness and justification of translation decisions, particularly when culturally marked elements are involved.

The functionalist approach developed by Reiss and Vermeer (2014) further supports this perspective by defining translation as an action guided by its purpose, or *Skopos*. Within this framework, translational choices are evaluated primarily according to the function the target text is expected to fulfill in its context of reception. This orientation toward communicative purpose grants the translator strategic flexibility, legitimizing different solutions according to the intended audience and objectives. Commented translation aligns closely with this view, as it makes explicit how and why particular strategies are adopted in light of the text's function.

Nord (2014) expands Skopos Theory by introducing the concept of loyalty, adding an ethical dimension to translational decision-making. Loyalty refers to the translator's responsibility toward all participants in the communicative act, including the source-text author, the initiator of the translation, and the target audience. Rather than advocating absolute faithfulness, Nord proposes a balanced and transparent approach, in which the translator justifies adaptations and clarifies interpretative interventions. In this sense, commented

translation offers a structured space for discussing these ethical considerations, especially when cultural mediation requires explanatory strategies.

The cultural and ideological dimensions of translation are further emphasized by Venuti (2004) and Bassnett (2002), who argue that translation is never neutral but embedded in systems of power, representation, and cultural negotiation. Venuti's concepts of domestication and foreignization illuminate the ideological implications of making the text more familiar to the target culture or preserving its foreignness. Bassnett, in turn, situates translation within broader literary and historical systems, reinforcing its role as a culturally situated practice. Together, these perspectives highlight translation as an act of mediation that inevitably reshapes cultural meaning.

The notion of translation as cultural mediation is explicitly addressed by Hatim and Mason (1997), who conceptualize the translator as a communicator operating between distinct socio-cultural frameworks. For these authors, translation entails the negotiation of discourse conventions, ideological positioning, and cultural presuppositions embedded in texts. Similarly, Katan (2004) argues that translators function as intercultural mediators who navigate between different value systems and interpretative models. This perspective underscores the translator's active role in managing cultural distance, deciding when to bridge gaps and when to preserve alterity.

Finally, Cronin (2003) situates translation within the broader context of globalization and cultural sustainability, emphasizing its potential to promote the visibility of minority cultures within global circulation. Translation can either contribute to cultural homogenization or serve as a means of preserving and disseminating culturally specific narratives. When dealing with Amazonian legends/texts deeply rooted in Indigenous cosmologies and regional symbolic systems/translation assumes a particularly sensitive mediating function.

Within this theoretical framework, commented translation emerges as a form of cultural mediation that makes the translator's interpretative role visible. By articulating the rationale behind translational decisions, it fosters transparency, critical awareness, and intercultural dialogue. In the case of Amazonian legends, this reflective approach enables the negotiation between intelligibility and cultural preservation, allowing the translated text to circulate beyond its original context without erasing the cultural identity embedded in the source narrative.

3. METHODOLOGY

This research adopted commented translation as its main method, understanding the act of translation as a reflective, interpretive, and cultural practice. For this reason, the investigation took a qualitative approach, seeking to understand and analyze the meanings present in the selected Amazonian legends, as well as the choices made during the translation process.

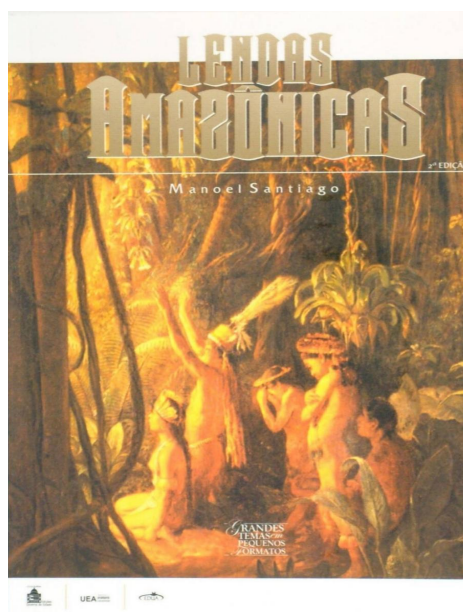
The research has an exploratory nature, as it investigates the linguistic and cultural challenges involved in translating Amazonian legends, a topic still little studied in the field of translation, and a descriptive nature, as it provides a detailed account of the translation decisions made when dealing with culturally marked elements. The corpus consists of three narratives representative of the Amazonian imagination *Tincuan*, *O Irapuru*, and *O Caipora*, chosen for their characteristics typical of the legend genre, such as symbolism and a close relationship with nature. The narrative *Tincuan* contains 8 words, *O Irapuru* 5 words, and *O Caipora* 8 words, totaling 21 words analyzed. Despite the small number of words, including more than one narrative was necessary to ensure a sufficient variety of culturally marked elements and to allow a meaningful qualitative analysis of the translation choices.”

The material used as a corpus belongs to the second edition of the collection *Lendas Amazônica* (2003), containing 10 legends, organized by Manoel Colafante Caledônio de Assumpção Santiago (1897–1987), known as Manoel Santiago, an artist from Amazonas known for valuing elements of regional culture in his works. Although he is widely recognized for his pictorial production, he recorded several popular legends in written form, helping to preserve these narratives that were previously transmitted mainly orally. The material used in this study includes the legends *Tincuan*, *O Irapuru*, and *O Caipora*, which depict supernatural beings, regional customs, and people's relationship with nature. These stories were chosen because they represent the Amazonian imagination well and help to understand the challenges of translation.

The three legends chosen show different aspects of the relationship between people and the forest. The legend *Tincuan* describes a mysterious bird whose song is seen as a warning of danger, creating an atmosphere of suspense in the forest. *O Irapuru* presents an enchanted bird known for its beautiful song, associated with purity, love, and spirituality.

Finally, *O Caipora* brings the figure of a guardian of the forest who protects animals and punishes hunters who disrespect nature, reinforcing the idea of environmental preservation. These narratives, with their supernatural characters and cultural values, were fundamental to understanding the linguistic and cultural challenges faced during the translation process.

Figura 1 – Cover of the book *Lendas Amazônicas*



Source: Manoel Santiago (2003).

The purpose of the translations is to present Amazonian legends to readers from other linguistic and cultural contexts, while preserving their symbolic meanings and cultural specificities. Beyond linguistic transfer, the translations aim to promote intercultural dialogue by making visible the cultural values, beliefs, and worldviews embedded in these narratives. The target audience includes students, researchers, and general readers interested in Amazonian culture and folklore, especially those engaged in studies related to language, culture, and translation. The translations are intended for academic dissemination and educational contexts, contributing to the appreciation of Amazonian intangible heritage and to discussions on the role of translation as a form of cultural mediation.

The instruments used in this research were simple and appropriate for its qualitative approach. The study made use of digital files containing the selected legends, as well as theoretical materials on culture, translation, and textual genre, which formed the basis for the analyses and reflections developed throughout the work. In addition, basic tools to support translation and textual editing were used, such as the Cambridge digital dictionary, the

Priberam dictionary, and the DeepL Translation Platform, employed as auxiliary resources for lexical consultation, verification of linguistic usage, and organization of the translation process. Also noteworthy is the use of the *Instituto Socioambiental* (ISA) website and the *Biblioteca Digital Curt Nimuendajú*, both of which served as important cultural reference resources, assisting in the understanding of the meanings of culturally-marked items related to indigenous cultures and Amazonian sociocultural contexts. These instruments contributed to the interpretive analysis of the texts, without compromising the reflective and qualitative nature of the research. All the links for the websites are available in the reference section.

After defining the corpus, the research was conducted in three main stages. First, careful and repeated readings of the selected legends were carried out in order to identify key narrative elements, such as characters, setting, textual structure, repetitions, and markers of orality. At this stage, special attention was also given to the cultural aspects present in the stories, including symbols, beliefs, the relationship with nature, and supernatural figures typical of the Amazon region.

The second stage consisted of translating the three legends into English, following the principles of commented translation. During this process, each translation choice was systematically recorded and analyzed, especially when it involved cultural expressions, items associated with the Amazonian imaginary, or linguistic constructions that are difficult to render in English. These notes served as a basis for identifying the main difficulties encountered and for explaining the strategies adopted throughout the translation process.

Finally, the analysis focused on the culturally-marked items found in the Amazonian legends, using the categorization proposed by Peter Newmark in *A Textbook of Translation*, particularly in the chapter *Translation and Culture*. According to Newmark (1988, p. 96), cultural words can be classified into categories such as ecology, material culture, social culture, organizations, customs, activities, procedures and concepts, and gestures and habits. This typology makes it possible to identify linguistic elements that are deeply rooted in specific sociocultural contexts and that often lack direct equivalents in the target language, thus representing central challenges in translation. In the case of the Amazonian legends analyzed, the application of this model proved especially relevant, as the texts mobilize references to indigenous social organization, cultural practices and rituals, material artifacts, and natural phenomena with strong symbolic value. Consequently, this framework contributed

both to the reflection on translation strategies and to the understanding of translation as a process of cultural mediation.

4. DISCUSSION OF THE TRANSLATIONS

This section presents the results of the translation analysis of the legends *Tincuan*, *O Irapuru*, and *O Caipora*, with a focus on culturally marked items and the strategies adopted in their translation into English. Translating narratives rooted in Indigenous and Amazonian oral traditions involves challenges that go beyond mere linguistic transfer, since these texts are deeply connected to cultural, symbolic, and social dimensions specific to their context of origin.

The culturally marked items identified in the three legends reflect key aspects of Indigenous worldviews, social organization, Amazonian ways of life, and the relationship between human beings and nature. While some of these items could be rendered through functional or partial equivalents in English, others required more cautious decision-making due to their strong cultural specificity. Such choices were guided by reflections on domestication and foreignization strategies and are discussed in order to highlight both similarities and differences among the legends, as well as the effects of these strategies on the representation of the source culture in the translated texts. The translations can be found in the appendices at the end of the study.

For analytical purposes, the culturally marked items found in the Amazonian legends were examined using the categorization proposed by Peter Newmark in *A Textbook of Translation*, particularly in the chapter “Translation and Culture.” According to Newmark (1988, p. 96), cultural words can be classified into categories such as ecology, material culture, social culture, organizations, customs, activities, procedures and concepts, and gestures and habits. This typology makes it possible to identify linguistic elements that are deeply rooted in specific sociocultural contexts and that often lack direct equivalents in the target language, thus representing central challenges in translation.

In the corpus analyzed, some items were classified under social/religious belief, especially mythical beings, which may overlap categories, as acknowledged by Newmark. Other items were categorized as spaces and forms of housing, since they designate collective and symbolic spaces that are fundamental to Indigenous community life. The category of social culture included terms related to social structure, leadership, ethnic identity, and

cultural roles. Ecology comprised items related to the natural world, including fauna, flora, natural phenomena, and landscapes. The category of material culture (artefacts) encompassed physical artifacts fundamental to mobility, defense, and Indigenous social organization. Finally, the category of organizations, customs, activities, procedures and concepts included elements linked to rituals, religious practices, and sacred concepts.

In the case of the Amazonian legends analyzed, the application of this model proved especially relevant, as the texts mobilize references to Indigenous social organization, cultural practices and rituals, material artifacts, and natural phenomena with strong symbolic value. Consequently, this framework contributed both to the reflection on translation strategies and to the understanding of translation as a process of cultural mediation.

Table 1 – Classification of culturally-marked items of Amazonian legends		
Category	Items analyzed	Translations/permanence
Social/Religious belief	<i>Tincuan, Irapuru, Caipora and Anhangá</i>	<i>Tincuan, Irapuru, Caipora and Anhangá</i>
Spaces and forms of housing	<i>Taba and Maloca</i>	<i>Taba and Maloca</i>
Social culture	<i>Índio, Tuxaua, Tapuios, Maués, Pajé and Tapiina.</i>	Indigenous, <i>Tuxaua, Tapuios, Maués</i> Indigenous people, Shaman and young woman.
Ecology	<i>Pororoca, igapós, açazeiro and guaco cheiroso.</i>	<i>Pororoca, igapós, açai palm tree and guaco plant.</i>
Material culture (artefacts)	<i>Jacumã, Ubá, Igara and Tacape.</i>	wooden oar, canoe, canoe and <i>tacape</i> .
Organizations, customs, activities, procedures and	<i>Prova da Tucandira</i>	trial of Tucandira

concepts.		
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Source: Author's own elaboration based on the categorization proposed by Newmark (1988, p.96)

4.1 TRANSLATION PROCESS AND DECISION MAKING

Initially, the translation process started with a careful reading of the three legends in order to identify culturally-marked items related to the Amazonian and indigenous context. These items were highlighted before the translation, since they required special attention during the decision-making process. After this stage, the texts were translated into English with the support of an online translation tool, used mainly to help with unfamiliar words and expressions.

Subsequently, after completing the first version of the translations, except for the culturally-marked items a more detailed analysis of these items was carried out. Reference sources such as the *Biblioteca Digital Curt Nimuendajú – línguas e culturas indígenas sul-americanas* and the *Instituto Socioambiental (ISA) – Povos Indígenas no Brasil* were consulted to better understand the meanings and cultural importance of the items, as well as to check whether functional or partial equivalents in English could be identified.

In addition, when culturally-marked items were kept in their original form in the translated texts, they were indicated with numerical markers and explained in corresponding footnotes. This strategy helped preserve cultural specificity while ensuring that the target reader could understand the text, reinforcing commented translation as a practice of cultural mediation.

Regarding the translation of the titles, the choice of “The Legend of Tincuan,” “The Legend of Irapuru,” and “The Legend of Caipora” shows the translator’s mediating role in the process. The use of the expression “The Legend of” helps the target reader understand the narrative genre more easily. At the same time, keeping the original names *Tincuan*, *O Irapuru*, and *O Caipora* preserves their cultural meaning and avoids the loss of culturally specific elements. This decision follows Newmark’s (1988) idea of translation as a communicative act directed at the target reader, balancing clarity with respect for the source culture.

4.2 THE TRANSLATION

The comments and analyses were prepared based on the categorization presented in the table, so that the culturally marked items identified in the three legends were organized according to the same categories. This organization was intended to facilitate the translation process, as well as to systematize the presentation and discussion of translation choices in the subsequent sections.

For ease of reference, the following codes were used when locating and discussing the translated and commented items in the legends: *Tincuan* is referred to as **L1**, *O Irapuru* as **L2**, and *O Caipora* as **L3**. These codes were applied consistently throughout the analyses to ensure clarity and facilitate cross-referencing between the source texts and their translations.

This systematic approach allowed for a structured examination of translation strategies and challenges, highlighting patterns in handling culturally marked elements and providing a clear framework for discussing the decisions made in each legend.

4.2.1 Social/Religious belief items (*Tincuan*, *Irapuru*, *Caipora* and *Anhangá*)

The item *Tincuan*, *Irapuru*, and *Caipora* were maintained in the translated texts because they are proper names that title the legends and designate central characters in the narratives. Translating these names was not considered appropriate, since proper names of mythical beings, especially those with a leading role, are usually preserved in order to ensure the identification of the narratives and to maintain their symbolic and cultural significance. In the Amazonian imaginary, *Tincuan* refers to a mythical character associated with extraordinary feats; *Irapuru* designates the legendary Amazonian bird known for its enchanting song and commonly linked to themes such as beauty, desire, and transformation; and *Caipora* corresponds to a forest entity traditionally represented as the guardian of animals and of the natural balance.

Although *Anhangá* (L3) does not appear as the title of a legend, the decision was also made to preserve the original item, as it represents a supernatural entity widely recognized in indigenous and Amazonian belief systems. *Anhangá* is often associated with manifestations of deception, fear, or ambiguous forms of forest protection, which reinforces its symbolic relevance within the narrative development. Replacing this item with a functional or descriptive equivalent in English could lead to a reduction of its cultural and interpretive complexity, resulting in a loss of meaning embedded in the source culture.

From a theoretical perspective, the maintenance of these items can be understood as a foreignizing strategy, as proposed by Venuti (2004), since it preserves the cultural otherness of the source text and exposes the target reader to elements that are unfamiliar but culturally significant. This choice is also consistent with Newmark's (1988) discussion of cultural words, especially those related to beliefs and mythology, which often resist direct equivalence and require strategies that prioritize cultural preservation.

In order to balance cultural specificity with textual intelligibility, the adopted strategy was to maintain the original items in the body of the translated text, while providing brief explanations of their meanings in footnotes whenever necessary. These explanations were not inserted directly into the translated narrative, but presented separately so as to preserve the flow of the text, in accordance with the principles of commented translation. This approach allows the reader to understand the cultural references without distorting the symbolic universe of the legends, while also reinforcing translation as a reflective practice and a form of cultural mediation.

4.2.2 Spaces and forms of housing (*Taba*, *Maloca*)

The item *taba* and *maloca* (L1-L3) were maintained in the translated text because they refer to physical and symbolic structures specific to indigenous societies in Brazil, whose cultural complexity has no direct equivalent in English. Both items go beyond the idea of simple housing, as they are closely connected to social organization, everyday practices, and forms of collective life among indigenous peoples. Replacing them with generic items such as “village” or “house” would result in a significant loss of cultural and symbolic meaning.

Moreover, the lexicographical and anthropological sources consulted did not provide an English item capable of adequately encompassing the architectural, social, and symbolic dimensions associated with *taba* and *maloca*. In view of this lack of equivalence, a conscious decision was made to preserve the original items, adopting a foreignizing strategy, as proposed by Venuti (2004), in order to maintain the cultural specificity of the source text.

Taba (L1-L2) refers to an indigenous village understood as a collective space in which the social, political, and ritual life of the community is organized, functioning as a center of coexistence and belonging. *Maloca*, in turn, designates a large collective dwelling common to several Amazonian people, where multiple families live together and where daily activities,

rituals, and community decisions take place, thus playing a central role in the social and symbolic structure of the group.

In order to balance cultural specificity with textual intelligibility, the original items *taba* and *maloca* were maintained in the body of the translated text, while brief explanatory notes were provided in footnotes when necessary. This solution allows the target reader to access essential cultural information without interrupting the narrative flow and is consistent with the principles of commented translation, as it makes the translator's choices explicit and reinforces translation as a reflective practice and a form of cultural mediation.

4.2.3 Social culture (*Índio, Tuxaua, Tapuios, Maués, Pajé and Tapiina*)

During the translation process, the possibility of retaining the item *índio* (L1-L2) was initially considered, since it appears in the source text and reflects the linguistic usage of a historical period in which such designation was socially accepted. However, after critical reflection, it was understood that, in contemporary contexts, the item is widely recognized as inaccurate and may carry pejorative connotations or be confused with a nationality, particularly in the English language. For this reason, it was replaced by “indigenous person” or “indigenous people”, expressions that are currently consolidated in academic, institutional, and ethical discourse when referring to native peoples.

This terminological update does not alter the narrative progression or the overall meaning of the text, but rather aligns the translation with present-day communicative norms while respecting the source culture. This decision is consistent with the principle of loyalty proposed by Nord (2014), which emphasizes the translator's ethical responsibility toward both the source text and the target audience. It also aligns with Venuti's (2004) view that translation choices are ideologically marked and should therefore be made consciously and transparently.

With regard to items designating indigenous leadership and social organization, the item *tuxaua* (L1-L3) was retained in the translated text and accompanied by a brief explanation, such as “supreme chief or important warrior of an indigenous village.” This choice is based on the understanding that *tuxaua* refers to a specific political and social role within Amazonian indigenous societies, for which no direct equivalent exists in English that fully captures its cultural and symbolic functions. As Newmark (1988) observes, items related to social and political organization are often resistant to equivalence, and in such cases the

preservation of the original item is advisable. Replacing “*tuxaua*” with generic options such as “chief” or “leader” could prompt associations with Western political structures, which would distort the sociocultural reality represented in the legends.

Considering that *tuxaua* appears repeatedly in the narratives *Tincuan* and *O Irapuru*, the item was maintained consistently throughout the translation, ensuring terminological coherence and reinforcing the cultural specificity of the source text.

A similar strategy was adopted for the item *tapuios* (L2), which was also retained in the translated text. This item has strong historical and ideological significance, as it originates from *Tupi* languages and was used by colonial chroniclers and missionaries to refer to indigenous peoples who did not belong to *Tupi* groups or who lived in villages under colonial influence, particularly in the Amazon region. Translating *tapuios* using generic English items such as “tribe,” or “Indians” would result in the erasure of these historical meanings. As argued by Venuti (2004), such substitutions constitute a domestication strategy that neutralizes cultural otherness. Therefore, maintaining *tapuios* represents a deliberate choice of foreignization, allowing the target reader access to the historical specificity embedded in the item.

In the case of the Indigenous people known as the *Maués* (L3), the original ethnonym was preserved and, when necessary, accompanied by clarifications such as “the *Maués* Indigenous people” to support the reader’s understanding. This choice seeks to balance cultural preservation with accessibility, while also reflecting on how Indigenous groups are named in contemporary English. Rather than adopting the item “tribe”, which can evoke reductionist or even pejorative associations, the translation opts for “Indigenous people”, a designation that better acknowledges the *Maués* as a historically situated people with complex social, cultural, and political structures. As Newmark (1988) points out, the names of peoples and ethnic groups tend to resist translation and are often best preserved, particularly when they carry strong historical and cultural meanings. The *Maués*, also known as the *Sateré-Mawé*, are widely recognized as the first Indigenous people to domesticate and cultivate *guaraná*, a fact that further supports the decision to maintain their original name while adopting terminology that resonates more respectfully with present-day readers.

Regarding the item *pajé* (L3), the translation “shaman” was adopted after careful consideration of possible alternatives. This decision was not immediate, since maintaining the

original item would preserve its cultural specificity; however, shaman is a item widely used in English-language anthropological literature to designate spiritual leaders and ritual mediators in indigenous societies (Eliade, 1964). It is acknowledged that this choice implies a partial reduction of the cultural specificity of the original item, which is of *Tupi* origin. From Venuti's (2004) perspective, maintaining *pajé* would constitute a foreignizing strategy; nevertheless, a domesticating solution was consciously adopted, guided by the narrative *skopos* of the translation (Nord, 2014), in order to ensure fluency and intelligibility for the target reader. According to Newmark (1988), shaman functions as a functional equivalent, rather than a cultural equivalent, since it performs a similar communicative role in the target culture without fully reproducing the cultural, historical, and symbolic meanings associated with *pajé*. This choice prioritizes clarity and narrative continuity, while recognizing the partial loss of cultural nuances.

Finally, the item *tapiina* (L3) required a different approach. In the context of the narrative, *tapiina* refers to a young individual who has reached puberty and is undergoing rites of passage conducted by shamans. This interpretation is supported by the contextual reading of the source text, as illustrated in the excerpt: "When the young woman reached puberty, the consecration ceremony was announced to the shamans and their respective *tabas* - *author's translation*"⁹ From this occurrence, it was understood that "*tapiina*" is a item of indigenous origin linked to social and ritual initiation.

Despite its cultural relevance, maintaining the original item was considered likely to cause ambiguity or hinder immediate comprehension for English speaking readers, particularly because it plays a descriptive role directly connected to the progression of the narrative. For this reason, the item was translated as "young woman," prioritizing semantic clarity and narrative fluidity. From Venuti's (2004) perspective, retaining *tapiina* would constitute a foreignizing strategy; however, in this case, a domestication solution was consciously adopted, guided by the narrative *skopos* of the translation (Nord, 2014). Since the item functions primarily to characterize the character and advance the plot, rather than to carry an autonomous symbolic role, this choice proved adequate to the communicative purpose of the text.

⁹ *Original*: Tendo a *tapiina* chegado à puberdade, anunciaram os *pajés* as todas as *tabas* a festa de sua consagração.

It is acknowledged that part of the cultural specificity of the original item is attenuated in this process; nevertheless, the decision ensures readability and cohesion for the target reader while preserving the essential meaning of the narrative episode.

4.2.4 Ecology (*Pororoca*, *igapós*, *Açaizeiro* and *Guaco cheiroso*.)

The translation of ecological items posed particular challenges due to their strong connection to the Amazonian environment and to culturally specific ways of perceiving nature. Many of these items refer not only to physical elements of the landscape, but also to symbolic and experiential dimensions that are deeply embedded in the regional imagination. As a result, translation decisions in this category required careful consideration of how to balance cultural specificity with intelligibility for the target reader.

The item *pororoca* (L1) has no direct equivalent in English, as it designates a natural phenomenon unique to the Amazon region, resulting from the encounter between ocean tides and river currents, producing large waves accompanied by intense noise. During the translation process, it became clear that replacing the item with generic expressions such as tidal wave or strong river wave would significantly reduce referential precision and erase the cultural and geographical specificity associated with the phenomenon in Amazonian narratives. For this reason, the original item *pororoca* was maintained in the body of the translated text, accompanied by a brief explanatory footnote (A natural phenomenon specific to the Amazon region, resulting from the meeting of ocean tides with the river's course, producing waves of great intensity and strong sound impact). This solution can be understood as a foreignizing strategy in Venuti's (2004) items, as it preserves the cultural otherness of the concept, while the footnote functions as a mediating device that facilitates comprehension without neutralizing its cultural mark, in line with Nord's (2014) principle of loyalty to the target reader.

A similar approach was adopted for the item *igapó* (L1), which was also retained in Portuguese. *Igapó* refers to a specific Amazonian ecosystem characterized by forests periodically flooded by blackwater rivers, and no single English item is capable of encompassing its environmental, hydrological, and symbolic dimensions simultaneously. Any attempt at direct translation would therefore be necessarily reductive. Following Newmark's (1988) proposal for culturally bound items, the strategy of transference was employed, combined with a brief descriptive explanation in the form *igapó* (Flooded forest, lake formed

by floods or heavy rains in depressions in the forest...). This solution preserves the original item and its cultural specificity while providing sufficient contextual information for the English-speaking reader. From a theoretical standpoint, this choice also aligns with Venuti's (2004) notion of foreignization and reflects an effort to balance cultural fidelity and accessibility, as advocated by Nord (2014).

In the case of *açaizeiro* (L2), the translation “açaí palm tree” was chosen as a solution that seeks to balance cultural specificity and reader comprehension. This decision was made after considering the importance of preserving the original item while also ensuring that its referent would be easily understood by the target reader. As discussed by Newmark (1988), functional equivalents are appropriate when the extralinguistic referent can be recognized in the target culture, even if the item originates in a culturally specific context.

During the translation process, it was taken into account that *açaí* is already widely known internationally, particularly in gastronomic and commercial contexts (FIEPA, 2025), which supports the maintenance of the original lexical item. The addition of “palm tree” functions as a clarifying element, helping the reader identify the referent without disrupting the narrative flow. From a functionalist perspective (Nord, 2014), this choice is guided by the *skopos* of the translation, as it aims to make the text accessible while still preserving its cultural anchoring.

The item *guaco-cheiroso* (L2) required a different solution. In the legend, this element contributes mainly to the atmospheric description of the Amazonian environment, performing an imagery and descriptive function rather than a technical or symbolic one. Maintaining the original item in its entirety was considered likely to generate excessive strangeness and potentially interrupt the narrative flow, especially given its secondary role in the development of the plot. For this reason, the translation “guaco plant” was adopted as a more general and accessible solution. This choice implies a partial reduction of cultural specificity and may therefore be characterized as a domestication strategy in Venuti's (2004) terms. Nevertheless, it is a conscious and justified decision, guided by the communicative goal and narrative *skopos* of the translation (Nord, 2014), prioritizing textual coherence and readability. Although some cultural nuances are attenuated, the referential meaning is preserved, ensuring that the descriptive function of the element is maintained within the translated narrative.

Overall, the translation of ecological items required different strategies according to the function each element performs within the narrative. The maintenance of culturally specific items, the use of explanatory notes, and the adoption of more general equivalents reflect an effort to balance cultural preservation and readability. These decisions were guided by the communicative purpose of the translation and by the need to make Amazonian environmental references accessible to the target reader without erasing their cultural significance. In this sense, the translation of ecological items reinforces commented translation as a reflective practice and highlights the translator's role as a cultural mediator, in line with a functionalist perspective of translation.

4.2.5 Material culture - artefacts (*Jacumã, Ubá, Igara ad Tacape*)

The item *jacumã* (L1) was translated as “wooden oar” with the aim of ensuring narrative fluency and immediate comprehension for the English-speaking reader. During the translation process, it was observed that the item fulfills a predominantly descriptive function in the legend, contributing to the construction of the scene rather than carrying an independent symbolic or cultural load.

From this perspective, the choice of a functional equivalent aligns with Newmark's (1988) proposal, according to which such solutions are appropriate when the extralinguistic referent has a recognizable counterpart in the target culture and when communicative clarity is prioritized. Although the translation does not preserve the full cultural specificity of *jacumã*, the item oar was considered sufficient to convey its basic function within the narrative context.

It is acknowledged that maintaining *jacumã* in the translated text would constitute a strategy of foreignization, as discussed by Venuti (2004), since it would preserve the cultural otherness of the source text. However, a domesticating solution was consciously adopted, guided by the narrative skopos of the translation (Nord, 2014), given that the item does not perform a central symbolic role, but rather supports the descriptive flow of the narrative.

A similar reasoning guided the translation of the items *ubá* (L1) and *igara* (L2), which were also rendered as “oar.” Although both refer to traditional Amazonian boats and are culturally significant, their specific distinctions were not considered essential within the narrative context of the legends analyzed. In the passages where these items appear, their

function is primarily related to movement and river travel, without further elaboration on their cultural or structural characteristics.

Preserving the original items in this case could introduce an excessive number of culturally-marked items that are not directly relevant to the progression of the narrative, potentially affecting reading fluency. Thus, the use of a functional equivalent once again follows Newmark's (1988) recommendations and is consistent with Nord's (2014) functionalist approach, which emphasizes the purpose of the translation and the expectations of the target reader. As Venuti (2004) argues, domestication does not necessarily imply cultural erasure, but can result from a deliberate and context-sensitive translation decision.

In contrast, a different strategy was adopted for the item *tacape* (L3). Unlike the previous artefacts, *tacape* is a culturally-marked indigenous object associated not only with warfare and defense, but also with ritual and symbolic practices within indigenous communities. Its function goes beyond a utilitarian role, as it may be linked to ceremonies, rites of passage, and expressions of social or spiritual authority. In addition, its structure and form are highly specific, shaped by indigenous techniques and cultural meanings that do not find a close equivalent in other cultural traditions.

For these reasons, the original item *tacape* was retained in the translated text and accompanied by an explanatory footnote. Translating it as club or weapon would be reductive, as such items evoke Western objects with different symbolic and material associations. In line with Venuti (2004), this choice constitutes a strategy of foreignization, preserving the cultural specificity of the source text, while the explanatory note functions as a mediating resource that ensures intelligibility for the target reader, in accordance with Nord's (2014) principle of loyalty.

4.2.6 Organizations, customs, activities, procedures, concepts (*Prova da Tucandira*)

The expression "*prova da Tucandira*" (L3) was rendered as "trial of tucandira," preserving the source text's structure and meaning. The item refers to a specific indigenous initiation ritual practiced exclusively by male adolescents, emphasizing physical endurance and resistance to pain as central elements in the social affirmation and transition into adulthood. Since the practice is culturally specific and has no direct English equivalent, the translation aimed to respect both its designation and symbolic function within the narrative.

The word *tucandira* (also spelled *tocandira*) designates a species of ant known for its extremely painful sting and originates from *Tupi* languages. In the ritual, the insect's name is inseparable from the practice, highlighting the close relationship between language, nature, and cultural meaning in Amazonian indigenous societies. Replacing it with a generic description was avoided to preserve this cultural and symbolic connection. To aid comprehension, a footnote was added, explaining the ritual's nature and significance without interrupting the narrative flow, in line with the commented translation approach.

The choice to maintain *tucandira* can be seen as a strategy of foreignization (Venuti, 2004), keeping the source culture visible, while the item “trial” provides a minimal explanatory element. Combined with the footnote, this approach balances cultural fidelity and intelligibility, following Nord's (2014) principle of loyalty to both source text and target reader. Overall, these translation decisions reflect a conscious effort to respect indigenous cultural specificity while ensuring accessibility, preserving the ritual's symbolic value, and reinforcing commented translation as a reflective practice of cultural mediation.

4.3 CONSIDERATIONS ON THE DECISION-MAKING PROCESS

The translation process developed in this study was guided by reflective decision-making and theoretical awareness, with the translator acting as a mediator between linguistic and cultural systems rather than as an invisible or purely technical agent. Throughout the analyses, translation choices were made with attention to both cultural specificity and textual readability in the target language.

The commented translation thus fulfills not only a linguistic function, but also an ethical and interpretative one, as it seeks to preserve the cultural integrity of the Amazonian legends while making them accessible to an English-speaking audience. From a functionalist perspective, the decision-making process aligns with the principles proposed by Reiss and Vermeer (2014), who understand translation as a form of translational action guided by a specific purpose (*Skopos*).

Accordingly, translation choices were evaluated based on the function the target text was intended to perform in its context of reception, rather than on strict formal equivalence. This orientation legitimized the use of different strategies, such as the retention of culturally-marked items, functional equivalents, explanatory footnotes, and selective

domestication, always in relation to their narrative role. In this sense, the translator assumes an active and responsible position, negotiating between cultural preservation and communicative effectiveness

FINAL REMARKS

This study sought to reflect on the translation of culturally-marked items found in Amazonian indigenous legends into English, based on a practical and analytical engagement with the texts. The central concern was to understand how a translator can deal with linguistic and cultural elements that are deeply embedded in indigenous worldviews, while at the same time ensuring that the translated text remains accessible to the target reader. The commented translation of the legends *Tincuan*, *O Irapuru*, and *O Caipora* allowed this reflection to be developed in a concrete and systematic way.

Throughout the translation process, it became evident that translating culturally situated narratives does not allow for fixed or universal solutions. Each item demanded individual attention and careful reflection, taking into account its function within the narrative, its cultural and symbolic weight, and the effect it could produce in the target text. In this sense, the theoretical contributions of Newmark (1988), Venuti (2004), and Nord (2014) were not applied mechanically, but rather used as tools to support and justify decisions that emerged from the translation practice itself.

One of the main insights of this study concerns the role assumed by the translator. The analyses showed that the translator is not a neutral intermediary, but an active agent who mediates between cultures and constructs meaning through choices. When translating Amazonian and indigenous items, this mediating role becomes especially evident, as each lexical decision contributes to shaping how the source culture is represented. Choosing to retain an original item, to explain it through a footnote, or to replace it with a functional equivalent involves ethical and ideological considerations, and these choices were made consciously throughout the work.

The tension between domestication and foreignization proved to be central to this decision-making process. In several cases, maintaining the original items was essential to preserve the cultural density and symbolic value of the legends. In others, more domesticating solutions were adopted when the items played a secondary or descriptive role and when narrative fluency was prioritized. Rather than treating these strategies as oppositional, this

study approached them as complementary, selected according to the specific function of each item and guided by the overall purpose of the translation.

The use of commented translation as a methodological approach was fundamental to making this process visible. By explicitly discussing the choices made, this study reinforces the understanding of translation as a reflective and theoretically informed practice. This approach allowed the translation process itself to become an object of analysis, highlighting the importance of critical awareness and justification in translation practice, particularly when dealing with culturally sensitive material.

This research presented some limitations that should be acknowledged. The corpus was composed of only three legends, which naturally limited the cultural diversity explored in the study. In addition, since the research is based on commented translation, the analyses and interpretations rely directly on the researcher's own reading and understanding of the texts, which may have excluded other possible perspectives. Another limiting factor was the absence of interviews with specialists in Amazonian culture or with members of traditional communities, whose insights could have contributed to a deeper and more contextualized understanding of the symbolic meanings present in the narratives.

Finally, this research opens possibilities for future developments, such as the use of the translated legends in educational contexts. The translations may serve as material for English language teaching, translator education, or cultural studies, contributing to the dissemination of Amazonian indigenous narratives. More broadly, this study reaffirms that translating culturally-marked texts requires sensitivity, responsibility, and theoretical awareness, and that the translator's role as a cultural mediator is central when working with texts rooted in indigenous traditions.

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ANEXO A - THE LEGEND OF TINCUAN TRANSLATED

The Legend of Tincuan¹

Once, a *Tuxaua*² was travelling upriver, and the more he rowed, the more he heard the sound of the waterfall behind him.

He rowed and rowed, and the noise grew louder and louder, as if he were retreating towards danger.

Distressed and seeing himself on the verge of reaching one of the bends in the river where the abyss appeared, he addressed a bird that was cutting through the air:

- Bird, lend me your wings, so that I may see my *Taba*³ once more!

The bird took a great dive, as if to fish, and disappeared...

The *Tuxaua* rowed again, noticing then that the noise of the torrent was diminishing and the *canoe* was sailing so swiftly that he barely had time to steer the *oar* ...

When he arrived at the *Maloca*⁴, he found dancing and singing in celebration of his return, for they had assumed he was dead, so many days had he been absent.

At the party, his attention was drawn to a warrior who was dancing respectfully with his own Fiancée, whom he had left in the *Taba*.

The warrior was laden with trophies, and necklaces of magnificent teeth from beasts and his greatest enemies rattled around his neck. The richest feathers adorned his body, and on his proud head rose two wings similar to those of the bird he had found, which had saved the *Tuxaua*'s life.

Jealous and envious of the beauty of the one he considered his rival, he approached his fiancée and snatched her away, defeating the beautiful and mysterious warrior in the midst of his own people, who expelled the foreigner as a coward...

The winged warrior slowly walked away, without defending himself, his head raised to the sky, and threw himself into the river...

The whole indigenous took their *canoe* to chase him.

At that moment, in the vastness of the jungle, through the streams, from the *igapós*⁵ to the tranquil floodplain, the roar of the "*pororoca*"⁶ echoed. And a bird, taking flight from the water, was rising, rose, rose and shouted:

"*Tincuan! Tincuan!*".

Night fell and a terror unknown to the village was born among them. All indigenous people, astonished, rolled down the waterfall...

¹ A mysterious bird whose song is seen as a warning of danger.

² Supreme chief or important warrior of an indigenous village.

³ Village or settlement of indigenous people in Brazil, especially those of Tupi-Guarani origin, consisting of a group of large communal houses (*malocas*).

⁴ Traditional communal houses central to the cultural, social, and spiritual lives of many indigenous groups in the Amazon.

⁵ Flooded forest, lake formed by floods or heavy rains in depressions in the forest, on the banks of the river.

⁶ A natural phenomenon specific to the Amazon region, resulting from the meeting of ocean tides with the river's course, producing waves of great intensity and strong sound impact.

ANEXO B - THE LEGEND OF IRAPURU TRANSLATED

The Legend of the Irapuru¹

When I was a boy, I lived in Manaus, in Cachoeirinha, the neighbourhood where I was born, in a large house, built in the colonial style of our old dwellings. The long, wide corridors and enormous rooms led to verandas entwined with passion fruit and fragrant **guaco plant**.

The farm only ended when you saw the dark green spot of the forest.

Itaboan was my friend and playmate; a semi-civilized **indigenous** due to having lived with my family for several years. A descendant of the **Tapuios**², with slanted eyes, an impenetrable mask, wise in the face of natural phenomena, he attracted me like a mystery to be unraveled.

One day, he said to me : "Get your slingshot ready. Let's go bird hunting in the forest." And so we went, Itaboan walking ahead, cutting vines with his machete and marking the trees so we could find our way back.

The only sounds we heard were the noise of dry leaves under our feet or the whistles of frightened monkeys.

We walked and walked deeper into the forest.

I noticed that Itaboan was worried when he turned to me and said: "It looks like we're lost; I'm going to climb that **açai palm tree** to find our way.

When he came down, he said he had seen my father's house in the distance.

We continued walking. It must have been around three o'clock, because it was already starting to get dark in the forest.

Once again, we had lost our way.

Motionless, greenish from the reflections of the trees, We looked around uneasily. Would we have to sleep with the wild animals in the bush?

That was when we suddenly heard the chirping of millions of birds flying over our heads.

Itaboan pulled me by the hand, made us hide behind some bushes, and whispered: "It's the **Irapuru** singing."

Suddenly, all the birds fell silent. An impressive silence had taken hold of the soul of all things in nature.

Then I began to hear a very subtle and very sweet chirping that gently rocked me like a mysterious hammock. I closed my eyes, spellbound, forgetting everything.

And the **Irapuru** sang. The magic of its voice filled and imponderably permeated the entire environment like the fluid of a wild enchantment, lending even greater power and fascination to the shadow cast by the tangled vines, the jungle, the sombre murmur of the giant rivers, and the roar of the untamed pororocas.

The bird dominated, through the spell of its voice, with a strange power of melody.

A final, vibrant note ended its song.

And it flew swiftly through space, accompanied by the infinite chorus of other birds.

Itaboan, his face lit up with joy, exclaimed:

"**IRAPURU** BRINGS LUCK. I'VE FOUND THE WAY." He showed me the signs he had left on the trees.

That was how I came to know the bird of happiness.

¹ An enchanted bird known for its beautiful song.

² Semi-civilized indigenous person or mestizo of indigenous and white descent.

ANEXO C - THE LEGEND OF CAIPORA TRANSLATED

The Legend of the Caipora¹

A *tuxaua*² intended to marry his daughter Coema to the grandson of the powerful chief of the *maués* indigenous people.

The young man, however, was a vulgar and wicked hunter, who had not even yet earned the title of warrior.

As a boy, during the terrible *trial of tucandira*³ He behaved so cowardly that his parents, fearful of this act of weakness, sent their children away so that they would not follow his bad example.

Coema, however, loved Uirauçu, a strong and handsome warrior, descended from a long line of heroes and undefeated in every battle. A thousand times he had been victorious over the dishonest traps set by his future father-in-law, whom he always forgave for the love of Coema.

When the **young woman** reached puberty, the consecration ceremony was announced to the **shamans** and their respective *tabas*⁴.

There, the heroism of the suitors seeking to win the beautiful Coema would be put to the test.

The perfidious *tuxaua*, fearing competition from Uirauçu, excluded him from the tournament.

But Coema was so hurt by this injustice that she fell seriously ill.

The **shamans**, consulted, decided that her death could only be avoided by calling Uirauçu to the festival. As expected, Coema's incredibly passionate lover defeated all the suitors and passed the most difficult tests.

The wicked *tuxaua* and the cowardly suitor, seeing that there was nothing else they could do, decided to kill him treacherously.

But Uirauçu was warned in time. To escape their trap, he placed the sacred vase of the **shamans** in his hammock, where he usually slept.

When night fell, the old *tuxaua*, accompanied by his daughter's intended suitor, approached the hammock. Believing it to be the figure of Uirauçu, he raised his *tacape*⁵ and struck a violent blow. On impact, the vase broke over the old man, who retreated to his fearful companion. The cowardly suitor, thinking he was being attacked by Uirauçu, shot his poisoned arrow straight into the old chief's back.

The next morning, the indigenous people banished the murderer. The *tuxaua's* body was tied to a small **canoe** and left to float down the river, toward *Anhangá*⁶. However, no one spirit wanted to receive his soul. And so, the *tuxaua's* restless spirit became the **Caipora**, who wanders through the jungle on dark nights, setting traps for travelers and killing plants and animals that come too close.

¹ The figure of a guardian of the forest who protects animals and punishes hunters who disrespect nature.

² Supreme chief or important warrior of an indigenous village.

³ A painful ritual where boys prove their courage by enduring ant bites.

⁴ Village or settlement of indigenous people in Brazil, especially those of Tupi-Guarani origin, consisting of a group of large communal houses (malocas).

⁵ Wooden combat weapon. It was considered sacred by the Tupi and Guarani people.

⁶ A spirit from Tupi legend, often seen as a guardian of the forest or a symbol of evil.

ANEXO D - THE LEGEND OF TINCUAN

TINCUAN

Uma vez, um tuxaua ia subindo o rio, e quanto mais remava, mais ouvia o barulho da cachoeira atrás de si.

Remava, remava, e o barulho ia crescendo sempre, como se ele estivesse recuando para o perigo.

Aflito e vendo-se na iminência de numa das voltas do rio aparecer-lhe o abismo, dirigiu-se a uma pássaro que cortava os ares:

— Pássaro, empresta-me as tuas asas, para que eu possa ainda uma vez ver a minha taba!

A ave deu um grande mergulho, como se fosse pescar, e desapareceu...

O índio remou novamente, notando então que o ruído da torrente ia diminuindo e a canoa navegava tão ligeira que mal lhe dava tempo de dirigir o jacumã...

Quando chegou à maloca, encontrou danças e cantos em regozijo pela sua volta, pois já o supunham morto, tantos os dias que passara ausente.

Na festa, despertou-lhe a atenção um guerreiro que dançava respeitosamente com sua própria noiva, que deixara na taba.

Estava carregado de troféus, chocalhavam-lhe no pescoço colares de dentes magníficos das feras e dos

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inimigos maiores. As mais ricas penas ornavam-lhe o corpo e na cabeça altiva erguiam-se duas asas semelhantes às do pássaro encontrado, que o tinha salvo da morte.

Enciumado e invejoso da beleza daquele que julgou seu rival, aproximou-se da noiva e arrebatou-a, desfeiteando o belo e misterioso guerreiro no meio dos da sua raça, os quais expulsaram o estrangeiro como covarde...

O guerreiro das asas afastou-se lentamente, sem se defender, com a cabeça erguida para o céu, e atirou-se ao rio...

Toda a tribo tomou as ligeiras ubás para persegui-lo.

Nesse momento, na vastidão da selva, pelos igarapés, dos igapós à várzea tranqüila, reboou o estrondo da "pororoca". E um pássaro, levantando o vôo da água, subindo, subiu, subiu e gritou:

— "Tincuan! Tincuan!".

Caiu a noite e nasceu entre eles o terror que a taba desconhecia. Todos os índios, atônitos, rolaram na cachoeira...

ANEXO E - THE LEGEND OF IRAPURU

O IRAPURU

Quando eu era menino morava em Manaus, na Cachoeirinha, bairro onde nasci, numa casa grande, estilo colonial das nossas antigas habitações.

Os corredores compridos e largos, as salas enormes, davam para as varandas entrelaçadas de maracujás e guaco cheiroso.

A chácara só tinha fim quando se via a mancha verde escura da mata.

Itaboan era meu amigo e companheiro de brinquedos; índio semi-civilizado por alguns anos de convívio com minha família. Descendente de Tapuios, os olhos oblíquos, máscara impenetrável, sábio diante dos fenômenos da natureza, atraía-me ele, como um mistério a desvendar.

Um dia, disse-me: — Prepara a tua baladeira, vamos passarinho na floresta.

E fomos, indo ele à frente, com o terçado cortando os cipós, abrindo caminho e marcando as árvores para a volta.

Só se ouvia o estalar das folhas secas debaixo de nossos pés, ou os assobios dos macacos assustados.

Caminhamos, caminhamos pela floresta a dentro.

Notava que Itaboan estava preocupado, quando ele se virou para mim e falou: — Parece que nos perdemos; vou subir naquele açazeiro para achar o rumo.

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Quando desceu, disse que vira ao longe a casa de meu pai.

Continuamos a andar. Deviam ser três horas, pois já começava escurecer na floresta.

Novamente, tínhamo-nos perdido.

Imóveis, esverdeados pelos reflexos das árvores, olhamos inquietos. Teríamos nós de dormir com as feras no mato?...

Foi quando ouvimos, de repente, um chilrear de milhões de pássaros esvoaçando sobre as nossas cabeças.

Itaboan puxou-me pela mão, fez escondermo-nos por trás de uns arbustos, e murmurou: — É o Irapuru que vai cantar.

De súbito, todas as aves se calaram. Um silêncio impressionante empolgara a alma de todas as coisas da natureza.

Então, comecei a ouvir um gorjeio muito sutil e muito doce, que me embalava maciamente como uma rede misteriosa. Fechei os olhos enfeitiçado, esquecendo-me de tudo.

O Irapuru cantava. A magia de sua voz enchia e imponderabilizava todo o ambiente como o fluido de um encantamento selvagem a que emprestava ainda maior poder e fascinação a sombra que o emaranhado dos cipós dava à selva ou soturno rumor dos rios gigantescos ou o fragor das pororocas indômitas.

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A ave dominava, pelo sortilégio de sua voz, com estranha força de melodia.

Uma nota última, vibrante, pôs termo ao seu canto.

E partiu veloz através do espaço, acompanhado do cântico infinito de outras aves.

Itaboan, com o rosto iluminado de alegria, exclamou: — “IRAPURU DÁ SORTE. JÁ ACHEI O CAMINHO”. E mostrou-se os sinais que ele tinha deixado nas árvores.

Foi assim que eu conheci o pássaro da felicidade.

ANEXO D - THE LEGEND OF CAIPORA

O CAIPORA

Um Tuxaua destinava casar sua filha Coema com o neto do poderoso chefe da tribo dos Maués.

O rapaz, porém, era um caçador vulgar e perverso, que nem o título de guerreiro pudera ainda obter.

Quando menino, na terrível prova da tucandira, se portara com tanta covardia que os pais, receosos daquele ato de fraqueza, afastaram seus filhos para que eles não seguissem o mau exemplo.

Coema amava Uirauçu, forte e belo guerreiro, descendente de uma raça de heróis e vencedor sem rival em todas as lutas. Mil vezes fora vitorioso das armadilhas desonestas do seu futuro sogro, a quem sempre perdoava pelo amor de Coema.

Tendo a tapiina chegado à puberdade, anunciaram os pajés a todas as tabas a festa de sua consagração.

Nela seria posto à prova o heroísmo dos pretendentes à conquista da bela Coema.

O pérfido tuxaua, temendo a concorrência de Uirauçu, excluiu-o do torneio.

Mas, Coema doeu-se tanto com essa injustiça que caiu gravemente enferma.

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Os pajés, consultados, decidiram que só se poderia evitar a sua morte chamando Uirauçu à festa. Como era de esperar, o incrível apaixonado de Coema derrotou todos os pretendentes e saiu das mais difíceis provas.

O pai cruel e pusilânime pretendente, vendo que nada mais podiam conseguir, resolveram matá-lo à traição.

Uirauçu foi a tempo prevenido. E para evitar a cilada, colocou na rede onde costumava dormir, o vaso sagrado dos pajés, que todos respeitavam e temiam como um coisa sobrenatural.

Quando veio a noite, o velho tuxaua, acompanhado do pretense noivo de sua filha, aproximou-se da rede. Acreditando ser o vulto de Uirauçu, ergueu o tacape desfechando violento golpe. Ao impulso, o vaso partiu-se sobre o velho, que recuou até o seu medroso companheiro. Este, tanto se encheu de susto que se julgou vítima de uma agressão de Uirauçu e, sem mais hesitar, enterrou a seta envenenada nas costas do velho.

No outro dia de manhã, a tribo banuiu o malvado assassino.

E o corpo do velho tuxaua foi amarrado numa igara para que correnteza do rio o levasse à Anhangá.

Porém, a sua alma ninguém a quis. É a alma penado do Caipora, que durante as noites escuras, vagueia pelos matos, armando ciladas aos viajantes, matando as plantas e pássaros que dele se aproximam.