

TRANSLATING CANDOMBLÉ GASTRONOMY IN *GABRIELA CLOVE AND CINNAMON*¹

Rita de Cássia Freire dos Santos²

Abstract: This article aims to research certain aspects of the book *Gabriela Clove and Cinnamon* by Jorge Amado and the incursions of the translation of the Bahian culture into the English language, in the Afro-Bahian cuisine of *Candomblé*. The methodology is based on the translation techniques categorized by Vinay and Darbelnet (1977). The method used in the translation of cultural-religious issues concerns the food of the gods, or deities of *Candomblé*, that guide such research in the two languages studied. The theoretical framework follows the guidelines of the untranslatability theory discussed by Ronai (1976), the cultural translation issues by Aubert (1994), the fidelity / infidelity translation presented by Arrojo (1993) and Silva (1994) with respect to the concepts of Candomblé and Umbanda, and Bastide (2001) about the cuisine of the gods. Considering the above assumptions, we analyze how Jorge Amado's cultural world is represented for the English language readers. As for partial results, we highlight issues relating to cultural translation, such as the generalization of important aspects of Afro-Bahian religious gastronomy.

Keywords: Translation; Culture; Fidelity; Orixá Food.

Resumo: Este artigo objetiva pesquisar alguns aspectos da obra *Gabriela Clove and Cinnamon* de Jorge Amado e as incursões da tradução da cultura baiana para a língua inglesa na gastronomia afro-baiana do candomblé. A metodologia utilizada baseia-se nas técnicas de tradução categorizadas descritas por Vinay e Darbelnet (1977). Analisaremos o método utilizado na tradução cultural das questões religiosas referentes a comida das divindades, ou seja, dos orixás do candomblé que norteiam a referida obra nas duas línguas estudadas. A fundamentação teórica segue as orientações das teorias da intraduzibilidade discutida por Ronái (1976); a questão da tradução cultural de Aubert (1994), a fidelidade/infidelidade na tradução apresentada por Arrojo (1993), Silva (1994), no que diz respeito aos conceitos sobre candomblé e umbanda, Bastide (2001), sobre a cozinha dos deuses. Considerando os pressupostos acima mencionados, analisaremos a forma da representação do mundo cultural

¹ This book is a known translation of "Gabriela, Cravo e Canela", by Jorge Amado. Advisor: Professor Dr. Laura de Almeida.

² Graduated from Letras at UESC. The research which generates this paper was sponsored by FAPESB; e-mail: ritadecassiafreire@hotmail.com.

amadeano para os leitores de língua inglesa. Quanto aos resultados parciais, destacamos problemas atinentes à tradução cultural, como a generalização de aspectos importantes da gastronomia religiosa afro-baiana.

Palavras-Chave: Tradução. Cultura. Fidelidade. Comida de Orixá

Introduction

The study of cultural translation is very complex because it involves linguistic and cultural diversity and acts of communication. These communicative acts are based on an equivalence relation, the messages generated in the first act, that is, the work to be translated, henceforth TO (Original Text), maintains itself a certain degree of correspondence with the final product, hereinafter TT (Translated Text). For Aubert (1994) this “distinguishes the relationship between original and translation between two texts – as different discourses are linked through a message equivalence in communication, full or even partial”. Besides, we also use it as a theoretical basis within the parameters of categorized translation techniques described by Vinay and Darbelnet (1977). Thus we propose to develop an analysis of the book *Gabriela, Clove and Cinnamon* of the Bahian writer Jorge Amado. It is known that Amado had his works translated into numerous languages, and one of the main features in his works is the cultural issue, more specifically, the Bahian culture.

Therefore this article is characterized by the proposal to analyze Amado’s work translating Bahian culture from this book, based on the theories previously described to develop the research. The issue here is how important food is to the Candomblé religion and how it is presented in the book *Gabriela, Clove and Cinnamon* which is translated into English. This work is justified by questions that relate to Afro-Bahian cuisine for Candomblé, which was the subject of the studies. Some writers consider this issue in their books, such as Bastide (2001) who deals with this subject in a chapter called *The Kitchen of the Gods*, in his work *Candomble of Bahia*. We find some more elements about this topic in Ribeiro’s article *History of Afro-Brazilian Gastronomy*.

Since this paper aims to analyze the cultural translation of Jorge Amado's book to the English language as *Gabriela Clove and Cinnamon*, it presents culinary elements that indicate the possibility of being related to religiosity found in the Candomblé of the South Bahia region. Having this in mind, we selected some excerpts of the work in order to analyze the following issues: the method of translation used; the vocabulary regarding the transfer of concepts and the appropriation of cultural patterns of Bahia.

We take into account the theoretical studies of translation, such as the untranslatability discussed by Ronai (1976); the issue of cultural translation Aubert (1994), fidelity / infidelity in the translation presented by Arrojo (1993), *The Kitchen of the Gods* by Bastide (2001), and Ribeiro (2012) in his article *History of Afro-Brazilian Gastronomy*. Although this analysis does not intend to present a solution for translational incompatibility issues which may arise, it does verify what efforts have been made by the translator to solve the difficulties encountered in cultural translation related to holy food.

Gastronomy and Candomblé

In the process of transcription and re-textualization between different cultures, it is essential that the translation considers not only the languages in question, it also needs to reflect the way of considering and expressing the other culture. For this reason, the translator has to be competent in both languages as well as the culture of the people involved in the translation. However, there is always the possibility of incompleteness of this process. In this sense, Valente (2010) states that "it is impossible to translate all historical, linguistic and political context and each other's culture of religion". According to Laraia (1997), cultures of individuals are easily identified by their adverse way of behaving, their way of dressing, eating, or by linguistic differences which are, indeed, most observed empirically.

The religion of *Candomblé* arrived in Brazil through people trafficking, that is through Africans who were brought from various regions of the mainland of Africa to supply the regional slave trade. The South Bahia region received mostly slaves from Congo and Angola,

according to a study by Florentino, Ribeiro and Silva (2004). With them came their culture, beliefs and religion. In their homeland they worshipped mythological deities called Orishas. When they arrived in Brazil, they were faced with the prohibition of this practice, being it a different religion to Catholicism, which was the official religion. Therefore the practice of *Candomblé* could only be practiced secretly. Despite all difficulties, the slaves and their descendants reinvented an Africa lost from the formation of *Candomblé*, which integrated elements and services to various deities (Orishas), as shown in the quote below:

The deities live in struggle against each other, they defend their governments and seek to expand their domains, making use of every artifice and trickery, the covert intrigue to open and bloody war, the amorous conquest to treason. The deities rejoice and suffer, win and lose, conquer and are conquered, love and hate. Humans are only faint copies of deities of which they descended (PRANDI, 2007, p. 24).

According to Santos (2008), this African world was incorporated into the national community, and the consolidation of *Candomblé* was made urban through the construction of the first yard, located behind the Chapel of Our Lady of Barroquinha, in the historic center of Salvador.

The Bahian cuisine was strongly influenced by the cuisine of the African people who arrived on the slave ships, and this cuisine has a religious origin. According to epistemological studies about Afro-Brazilian *Candomblé*, in the work of Bastide (2001), the gods are great gluttons and *pejis* of deities are placed on a lot of dishes containing various delicacies, each dedicated to a specific deity. One of the obligations of the *filha-de-santo* is the offering of the plate devoted to their deity. However, the *Candomblé* gods also have dietary restrictions, which are food taboos. In the *Candomblé* structure the cook or chef plays an important role: if a woman is called *iabassê*, *filha-de-santo* she was chosen for such a role. The food served to the gods goes through a consecration ritual, the leftovers, which are called “*ebó*”, are thrown into the sea, a river or a forest.

In the book studied, Gabriela is an adept cook for the *Candomblé* religion. This fact may explain the presence of typical dishes of the gods in the character’s cuisine. Furthermore, Bastide (2001) reports that "The Cuisine of the Gods became Bahian cuisine. That is because

the cooks employed by Brazilians in the houses of the lords were usually the daughters of the gods”. The Bahian cuisine is the most African of all Brazilian regions, reports Ribeiro (2012), and the Bahian tray was on the streets around 1750, with the end of slavery.

[...] On board were the delicacies of deities, the acarajé, the vatapá and abará, the de-santo daughter marketed as Candomblé obligation. Originally, the acarajé could only be sold by Iansã saint daughters, in compliance with the obligation of their deity. (RIBEIRO, 2012, P.17)

As a result Candomblé food is a legacy of African ancestry and it continues to have a great influence among Afro-descendants of the South Bahia region, both in taste and in religiosity. It is the recognition of belonging and resistance of a group which can be displayed in a cultural translation.

Theoretical Framework

The theoretical and methodological framework of this paper relies on theories of untranslatability discussed by Ronai (1976); the issue of cultural translation by Aubert (1994), and fidelity / infidelity in the translation presented by Arrojo (1993). In regard to the concepts of Candomblé and Umbanda we have relied on Sangirardi Junior (1988) and Silva (1994). As for the Candomblé of Bahia we will support our position in the work of Bastide (2001), in articles of Kawe, from 2012 to 2013, and Póvoas (2007) with regards to food served to the deities of Candomblé from the South of Bahia.

The impossibility of translation is linked to the fact that there are ideas that can only be born in the consciousness of people who speak a particular language:

There is an intrinsic link between thought and its means of expression; their inseparability, though not always as clear as in these extreme cases, can be seen at every step. The translator, when looking to separate them, constantly alerts against this psychological law of language (Ronai, 1976, p.2).

Ronai continues the discussion on the impossibility of translation approached by Mounin (1963) and Aubert (2003) in the following excerpts from his works:

[...] Neither the semantics nor morphology, or phonetic, nor peculiar to a particular stylistic language constitute insurmountable obstacles to the interpreter provided in addition to the certain knowledge of languages, culture, intuition and taste (Ronai, 1976 p. 31).

This means that, in order to do a good job in cultural translation, it is necessary that the translator seeks to anchor in related areas, such as history and literary theory, among other instruments. It is also important to clearly define the criteria that guided the linguistic choices and not linguists which will form the re-textualization of the translated work.

For specific questions with regards to Bahia and the Southern Bahian Culture, this paper was based on the work of Bastide (2001, p.11) in the chapter dealing with the Cuisine of the Gods, "[...] the cuisine, at least as refinement and art of preparing delicacies, also has a religious origin". Besides, based on Póvoas (2007), "The customs and traditions kept in the yards reveal the African heritage, which are part of a set representing the identity of the *povo-de-santo* in the Candomblé of Brazil" which also claim to be archetypes of human personality of the African deities.

Procedures of analysis and data collection

This procedure began with collecting data which formed the *corpus* relating to food contained in the work of Jorge Amado's *Gabriela Clove and Cinnamon*. A frame containing excerpts from the work translated into English and the same excerpt written in English were formed. Then, based on the readings which discuss Candomblé, we conceptualized each delicacy described in the work translated and selected for this purpose. Continuing with the analysis, we tried to make the selected categorization corpora according to the translation techniques, namely the loan, the decal and the literal translation - under the direct translation, and under the oblique translation - transposition, modulation, equivalence and adaptation. For this research, we also found out that the vocabulary tends to match the transfer of concepts and appropriation of cultural Bahia standards; if the translator used the lexicon consistently.

Data collection – The table shows the data identification of foods and their related deities and the classification of technical procedures of translation.

Corpora TO (Original Text) - Orishas and their offerings	Corpora TT (Translated Text)	Translation Technical Procedures (CAMPOS, 1987, p. 34); (BARBOSA, 1990, p.93).
1- [...] do café da manhã com cuscuz de milho, batata doce, banana da terra cozida, banana da terra frita, beijus... [...] p.39. OSSÃE- Cuscuz de milho. (PÓVOAS, 2007, P. 206)	[...]- Her breakfast of coffee, manioc meal, potato, fried banana and tapioca pudding; [...] p. 34	verbal translation
2- [...] mastigando um acarajé da velha Filomena [...] p. 50. • EUÁ- IANSÃ- OBÁ- Acarajé. (PÓVOAS,	-[...] <i>he was munching a bean-paste ball made by Filomena [...] p. 40</i>	translation Oblique Equivalence. Literal Translation

<p>2007, P. 206/10)</p>		
<p>3- [...] os acarajés, os abarás, os bolinhos de mandioca e puba, as frigideiras de siri mole, de camarão e bacalhau, os doces de aipim, de milho [...] p. 50.</p> <ul style="list-style-type: none"> • OGUM- Azeite de dendê. (PÓVOAS, 2007, P. 204) • OXOSI –Milho. (PÓVOAS, 2007,P. 205) • XANGÔ- Azeite dendê, camarão. (PÓVOAS, 2007, P. 205) <p>OSSÃE- milho. (PÓVOAS, 2007,P. 206)</p>	<p>-[...] delicacies as crabmeat paste, shrimp paste, manioc balls, corn sticks and bean-paste balls flavored with onion and palm oil [...] p. 49</p>	<p>translation Oblique adaptation</p>
<p>4-[...] No Unhão desfizera o trato com duas cabrochas acertadas para ajudar Filomena no preparo do jantar da Empresa de Ônibus. Uma delas, indo com a boca sem dentes, declarou saber fazer o trivial. A outra nem isso... Acarajé, abará, doces, moquecas e frigideiras de camarão, isso só mesmo Maria de São Jorge. Nacib perguntou aqui e ali, desceu pelo outro lado do morro [...] pág. 60.</p> <ul style="list-style-type: none"> • EUÁ- Acarajé. (PÓVOAS, 2007,P. 206) • IANSÃ- Acarajé, abará- (PÓVOAS, 2007, P. 206). • OBÁ- Acarajé. 	<p>[...] On Unhão he cancelled his arrangement with the two colored girls he had engaged to help Filomena. One of them, showing her toothless gums in a grin, said she could cook a few plain dishes. The other could not even do that. Nacib made inquiries here and there and descended the hill on the other side. [...] p.60</p>	<p>Modulation transposition Literal Translation</p>

<p>(PÓVOAS, 2007, P. 210)</p> <p>OXALÁ- Abará.</p> <p>(BASTIDE, 2001, P. 332)</p>		
<p>5- [...] Sobre a alva toalha, cuscuz de milho com leite de coco, banana-da-terra frita, inhame, aipim, [...]. P.131</p> <ul style="list-style-type: none"> • OGUM- Inhame- (PÓVOAS, 2007, P. 204). 	<p>[...]Gabriela had just placed his breakfast on the white tablecloth: steaming pots of coffee and of milk, fried bananas, yams, cassava, and corn meal with coconut milk.[...] p.147</p>	<p>Literal Translation</p>
<p>6-[...] “Galinha de cabidela, da carne de sol assada, do arroz, do feijão, do doce de banana em rodinhas [...]”. P. 135</p> <ul style="list-style-type: none"> • OXUM - Galinha cabidela (miúdos da ave) - Xinxim (BASTIDE, 2001, P. 332). 	<p>- [...] Nacib set out the various dishes that made up his lunch. Ah! He exclaimed, as he inhaled the aroma from the chicken stew, the jerked beef, the rice, the beans, and the banana compote.[...] p. 153.</p>	<p>Translation Oblique - Equivalence</p>
<p>7-[...] Gabriela arrumava enorme tabuleiros de doces. Outro ainda maior, e acarajés, abarão bolinhos de bacalhau, frigideiras. [...] p. 153.</p> <ul style="list-style-type: none"> • OXALÁ- Abará - (BASTIDE, 2001, P. 332) • IANSÃ- Acarajé. (BASTIDE, 2001, P. 332/333) 	<p>[...] Gabriela was loading an enormous tray with pastries, and another, larger still, with codfish balls, bean-paste balls flavored with onion and palm oil, and tidbits.[...] p. 171</p>	<p>Translation Oblique Adaptation</p>

<p>IBEJIS- Doces. (BASTIDE, 2001, P. 333)</p>		
<p>8- [...] Seus acarajés, as fritadas envoltas em folhas de bananeira, os bolinhos de carne picantes, eram cantados em prosa e verso [...] p. 155.</p> <ul style="list-style-type: none"> • IANSÃ- Acarajé. (BASTIDE, 2001, P. 332/333) 	<p>-[...] her bean-paste balls were celebrated in prose and verse [...] p. 173</p>	<p>Translation Oblique Condensation Adaptation</p>
<p>9- [...] Vinham para o aperitivo, o pôquer de dados, acarajés apimentados, bolinhos salgados de bacalhau [...] p.155.</p> <ul style="list-style-type: none"> • IANSÃ- Acarajé. (BASTIDE, 2001, P. 332/333) 	<p>-[...]Customers brought other customers to the Vesuvius Bar- to drink an apéritif or two, to throw poker dice, and, above all, to munch the exquisitely seasoned appetizers. And many delayed their meals at home in order to spend a few more minutes at the bar, ever since Gabriela herself began to bring Nacib's lunch pot. [...] p. 174</p>	<p>Literal Translation Amplification</p>
<p>10-[...] – pirão de caranguejo, vatapá, viúva de carneiro [...] p. 165.</p> <ul style="list-style-type: none"> • IBÊJIS- VATAPÁ (GRIFO MEU) • XANGÔ- viúva de carneiro. (PÓVOAS, 2007, P. 205) • 	<p>[...] she seemed to read Nacib's thoughts, anticipate his wishes. She provided him with surprises: certain dishes of which he was especially fond, such as manioc mush with crab meat; [...] p. 187</p>	<p>Translation Oblique Condensation</p>
<p>11- [...] Suspirava ainda, mas pela cozinheira inigualável, suas moquecas, os xinxins, as carnes</p>	<p>[...] But he sighed for the cook and her wonderful fish stews [...] p.</p>	<p>Translation oblique Condensation</p>

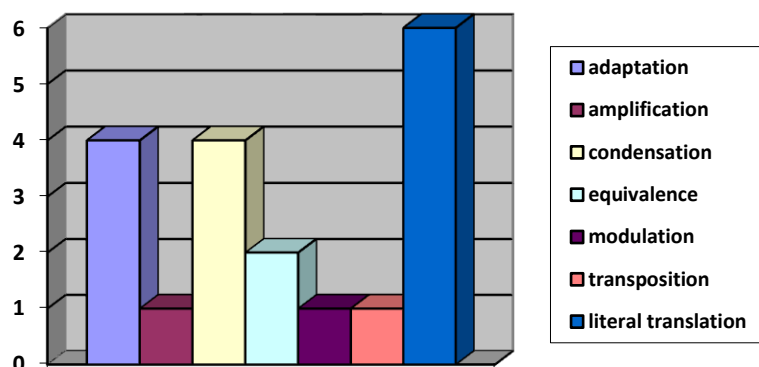
<p>assadas, os lombos, cabidelas [...] p. 338.</p> <ul style="list-style-type: none"> • OXUM- xinxins, cabidelas- (BASTIDE, 2001, P. 332). 	401	
<p>12-[...] Como compará-la a comida de Gabriela? Josué recordava: eram poemas de camarão e dendê, de peixes e leite de coco, de carnes e pimenta. [...] p.341</p>	<p>[...] be compared to Gabriela's cooking! Josué spoke of her "poems" of shrimp and palm oil, of fish and coconut Milk, of meat and pepper.[...] p. 405</p>	verbal translation
<p>13- [...] Na pobre cozinha Gabriela fabricava riquezas acarajés de cobre, abarás de prata, o mistério de ouro do vatapá. [...] p. 342.</p> <ul style="list-style-type: none"> • IBÊJIS- VATAPÁ (GRIFO MEU) • OXALÁ- ABARÁ. (BASTIDE, 2001, P. 332) • IANSÃ- ACARAJÉ- (RIBEIRO,2012,P.17) 	<p>[...] In the simple little kitchen, Gabriela created great abundances of bean paste, shrimp, and manioc meal. The festive rites were about to begin.[...] p. 406</p>	Translation Oblique Adaptation

FIGURE 01

Data analysis

The data collected consist of thirteen items and was analyzed based on categorized translation techniques described by Vinay and Darbelnet (1977) and the technical procedures of translation. According to the proposal typology by Barbosa (1990) and Fields (1987) we can check various procedures described below:

Variations in procedures regarding a total quantity of 13 corpora



Based on the graph above, we notice that the literal translation is highlighted most often in lexical units, followed by adaptation as second-presenting difficulty of translation by the lexicon not part of the cultural repertoire of the target language of the speakers. This is followed by condensation, in which the translator uses the smallest number of words in the target language translation. Equivalence is also present in this classification, that is when the translator makes use of this feature that is not a literal translation, but is functionally equivalent. The other procedures, amplification, modulation and transposition appear in the same number only once. Magnification means that the translator uses a greater number of target language words in the original text for translation. Transposition replaces part of the speech without changing the meaning, the modulation is justified when the translation moves away from the target language, but has a grammatically correct result. You can see examples of all technical procedures of the translation in the table above.

Final Considerations

The study of cultural translation to meet the items proposed here confirms the complexity that guides the translation of culture, and one can check the variety of technical procedures of translation to solve the problems that presents a cultural translation. As pointed

out by Camargo (199), the translation of literary text would, in terms of thought, require a less predictable language, due to a greater use of language figures, ambiguities, metaphors and so on. We could not check a translated text tied to literal translation, in this case the translator specifically made use of various procedures of oblique translation to approach the original text (TO).

As for the question of Candomblé food, its presence was found and was confirmed by the literature used in this study. However, it did not seem to show clearly that the translation approaches this religious heritage of gastronomy that prevails in crafted work. In the case of Jorge Amado's world, its main feature is regionalism, so in order to translate it is necessary for the translator to be committed to the use of technical and stylistic features. It is also important to note what distinguishes an original text from the translated text, which is that connection through a communicative intent message equivalence, two messages that approach without confusion, without overlap so that one is recognized as the translation equivalence of another. As a suggestion there is the possibility of using the tool "strangeness", through the use of "foreignness", because it can sharpen the player's curiosity generating more interest in the culture of the other.

References

ALMEIDA, Laura de. A Tradução Cultural Em Obras De Jorge Amado Traduzidas Para O Inglês. Projeto de Iniciação Científica. Agência: CNPQ/FAPESB/ICB-UESC. UESC, Ilhéus/BA. 2012-2013

AUBERT, F. H. – **“Desafios da tradução cultural”** In: TRADTERM n° 2. São Paulo, FFCH/CITRAT, 1995. Disponível em: <<http://myrtus.uspnet.usp.br/tradterm/site/>> Acesso em: Ag. 2011.

BASTIDE, Roger. **O candomblé da Bahia: rito nagô**. Trad. Maria Isaura Pereira de Queiroz. São Paulo: Companhia das Letras, 2001.

CAMARGO, D. Cardoso. **As Modalidades de Tradução no Texto Literário**. In: TRADTERM, 3, 1996, P. 27-33. Disponível em: <<http://myrtus.uspnet.usp.br/tradterm/site/>> Acesso em Fev. 2013.

CAMPOS, Geir. **O que é tradução**. São Paulo. Editora Brasiliense, 2ª edição, 1987.

LARAIA, Roque de Barros. **Cultura**: um conceito antropológico. 15ª Ed. Rio de Janeiro. Jorge Zahar, 1997

MOUNIN, G. **Os problemas teóricos da tradução**. São Paulo: Cultrix. Trad. Heloysa de Lima Dantas. Paris, Gallimard 1963.

PÓVOAS, Ruy. Identidade nagô: Sobrevivência de um povo no Brasil. **Revista KÀWE**, n.5. 2012, p. 29-34.

_____. **A linguagem do candomblé**: níveis sociolinguísticos de integração afro-portuguesa. RJ: José Olímpio, 1989.

_____. **Da Porteira Para Fora**: mundo de preto em terra de branco. Ilhéus-BA. Editus, 2007.

PRANDI, Reginaldo. **Mitologia dos Orixás**. São Paulo: Companhia das Letras, 2001.

RIBEIRO, Ana. **História da Gastronomia Afro-brasileira**. São Paulo: Fundação Palmares, 2012.

RONÁI, Paulo. **Escola de Tradutores**. Rio de Janeiro. Nova Fronteira, 1987.

SANGIRARDI JUNIOR. **Deuses da África e do Brasil**: candomblé & umbanda. Rio de Janeiro: Civilização Brasileira, 1988.

SILVA, Vagner Gonçalves da. **Candomblé e umbanda**. Caminhos da devoção brasileira. São Paulo. Editora Ática, 1994.