

Indianist anthroponymy in Alencar's corpus: an etymological, fictional, and contextual analysis

Antroponímia indianista em corpus de Alencar: uma análise etimológica, ficcional e contextual

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ABSTRACT: Drawing from the perspective of Contextual Fictional Etymology, in this paper we analyze four Indianist anthroponyms, namely, *Irapuã*, *Coatiabo*, *Maranguab* and *Abaeté*, found in the works *O Guarani*, *Iracema* and *Ubirajara* by José de Alencar. For this purpose, we draw from the theoretical framework of Onomastics (DICK, 1999), Contextual Fictional Etymology (ÁVILA, 2018; ÁVILA; NOVODVORSKI, 2020), Lexicology (BIDERMAN, 2001; VILELA, 1995) and Corpus Linguistics (BERBER SARDINHA, 2004, 2009; NOVODVORSKI; FINATTO, 2014). To extract the Indianist anthroponyms, we used the *WordSmith Tools* software (SCOTT, 2012) and some resources of the Genre/Historical version of *Corpus do Português* (DAVIES, 2006). We considered as Alencar's anthroponymic etymons the indigenous names created by the author in his works. Towards this end, two criteria were considered: first, the words should not be part of exclusion

RESUMO: Neste artigo analisamos quatro antropônimos indianistas, *Irapuã*, *Coatiabo*, *Maranguab* e *Abaeté*, identificados nas obras *O Guarani*, *Iracema* e *Ubirajara* de José de Alencar, na perspectiva da Etimologia Ficcional Contextual. Para tanto, recorreremos à base teórica da Onomástica (DICK, 1999), da Etimologia Ficcional Contextual (ÁVILA, 2018; ÁVILA; NOVODVORSKI, 2020), da Lexicologia (BIDERMAN, 2001; VILELA, 1995) e da Linguística de *Corpus* (BERBER SARDINHA, 2004, 2009; NOVODVORSKI; FINATTO, 2014). Para extração dos antropônimos indianistas, nos servimos do programa *WordSmith Tools* (SCOTT, 2012) e dos recursos da versão Gênero/Histórico do *Corpus do Português* (DAVIES, 2006). Consideramos étimos antropônimos de Alencar os nomes indígenas criados pelo autor. Para isso, foram considerados dois critérios: primeiro, que os vocábulos não constassem nos dicionários de exclusão, cuja publicação é anterior às obras de

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dictionaries, which publication predates Alencar's works; second, the words should appear in the *Corpus do Português* (DAVIES, 2006) as having its first occurrence in texts written by Alencar. The creation of anthroponymic etymons by Alencar enabled him to attribute to the indigenous characters not only a name, but also the physical and/or psychological features intended by the author. Therefore, from the perspective of Contextual Fictional Etymology, the study of Alencar's anthroponymies also entails some knowledge about the language possibilities and the author's creativity, by means of a lexicon that enabled the expression of his ideals.

KEYWORDS: Indianist lexicon. Contextual Fictional Etymology. Indianist anthroponymy. Corpus Linguistics.

Alencar; segundo, que os vocábulos constassem no *Corpus* do Português (DAVIES, 2006), como primeira utilização em textos escritos por Alencar. A criação de étimos antroponímicos por Alencar, possibilitou atribuir aos personagens indígenas mais do que um nome, buscou imprimir-lhes as características físicas e/ou psicológicas desejadas pelo autor. Portanto, estudar os antropônimos indianistas de Alencar, na perspectiva da Etimologia Ficcional Contextual, também significou conhecer as possibilidades da língua e a criatividade do autor, pela utilização de um léxico que possibilitou a expressão de seus ideais.

PALAVRAS-CHAVE: Léxico indianista. Etimologia Ficcional Contextual. Antroponímia indianista. Linguística de *Corpus*.

1 Introduction

In addition to being considered an icon of Brazilian Literature as a representative of Romanticism, José de Alencar is also a reference for scholars as regards to the history of the constitution of a national language based on Brazilian literature. The author sought to implement a genuinely Brazilian language in his works, with the purpose of detaching himself from the standards imposed by Europeans and followed by Brazilians of that time. Thus, he aimed at breaking with the linguistic Eurocentrism that prevailed in those days. According to the aesthetic-literary standards of the time, Alencar's Indianist work opened up new possibilities for the Brazilian Portuguese language.

In the author's view, it is in literature that the first steps should be taken in order to break with the European models of literary and linguistic production. As a strategy to achieve this goal, Alencar brought to the fore the speeches of Brazilian people in his

literary work as a whole, especially by bestowing value upon Brazilian Indians, through the representation of the indigenous language in his literary creation. He thereby wrote his Indianist trilogy: *O Guarani* (1857), *Iracema* (1865), and *Ubirajara* (1874). All of these works show how the indigenous people are treasured and hold in high regard throughout Alencar's works, which is mainly shown through the Indianist lexicon employed by him in his narratives.

In our understanding, studying the lexicon goes beyond the limits of studying the words of a language. Above all, it implies the study of a particular society, in terms of its main characteristics, with regards to its geographical space, culture and habits. It allows us to outline a profile of that society, however synchronic it might be. According to Ávila (2018), “the study of the lexicon of a language reveals a proper movement to it, that is, the expansion, addition, exclusion and reformulation of words that, in turn, reveal a broader vision of a society” (ÁVILA, 2018, p. 28)¹.

This paper presents a portion of our Doctorate research data, specifically on the section we deal with the Indianist anthroponymy of José de Alencar in *O Guarani*, *Iracema* and *Ubirajara*. By using the *WordSmith Tools* software (SCOTT, 2012) — henceforth WST — and based on exclusion dictionaries data queries, as well as on *Corpus do Português* (DAVIES, 2006), which was used as a consultation corpus in its Genre/Historical version, throughout data analysis we could find a great volume of proper names with Indianist tendency created by Alencar in his works.

Hence, the words chosen for the analysis are the Indianist anthroponyms, that is, the proper names of the indigenous characters, which will be analyzed in this paper based on Onomastics studies and, more specifically, based on Anthroponymy, through the approach of Contextual Fictional Etymology (ÁVILA, 2018). Thus, for the characters names analysis, we take into account the etymological origin of their names as well as their meaning in the very context of the Alencarian Indianist works. Our aim

¹ All translations are our own.

is to verify whether the proper names of the indigenous characters used by the author were chosen randomly or if the choice of names was motivated by anthroponomastics studies. In addition, and in last case, we will check if the characters carry along with them the characteristics implied by the names attributed to them.

Literary authors and poets are considered the greatest inventors of words, given their creative flair or the need for linguistic ability in artistic texts, as stated by Biderman “artistic creativity is able to explore meaning in such an original and unusual way that writers are usually widening the meaning of a word” (BIDERMAN, 2001, p. 192). Literature is constituted by the proper use of the language, since the language used in art differs from the language used in everyday life, and since its guiding code is rhetoric, sometimes it represents a deviation from the ordinary code.

José de Alencar advocated for the Brazilian identity and brought the innovations that would free Brazil from the Portuguese impositions. He did it through literature, writing his works and portraying Brazil and the speeches of the Brazilian people. Among his deeds, the indigenous people were portrayed in his works through the description of their customs, traditions, culture, and lexicon. In portraying the Indianist lexicon in his works, Alencar leans on his knowledge about the indigenous language, transposing words that had already been used by the indigenous people or creating new ones, from a lexical creation process provided for the Portuguese language. His creation attained such momentum that Pinheiro das Chagas (1965, p. 185) accused him of being careless about the correctness of the Portuguese language, and also about the use of “unjustifiable neologisms”, claiming that “grammar is an unalterable standard, which the writer has to submit rigorously”. José de Alencar defended himself by saying “Brazil has a sonorous and resonant abundant language. The national influence is already felt in the pronunciation, although much softer than our dialect” (ALENCAR, 1965, p. 171).

José de Alencar is the greatest representative of Indianism in the Brazilian literary prose, not only for the movement he represents, the Romanticism, but also throughout the history of the literature in Brazil as a whole. The beginning of Alencar's notoriety was kicked off by the publication of *Cartas sobre a Confederação dos Tamoios* (Letters on the Confederation of Tamoios), in which he strongly criticizes the epic poem of Domingos Gonçalves de Magalhães. The criticism fell on the quality and the claims of the Brazilian national epic. However, it was only by the end of 1856 that the author had his first literary experience, with *Cinco Minutos*. Nevertheless, he only achieved real notoriety and popularity with the publication of *O Guarani*, in 1857.

Due to his literary criticism and creativity, Alencar is considered one of the pioneers of the nationalist ideals and one of the symbols of the romantic literature in Brazil. In the author's view, the nationalism and the establishment of a Brazilian identity would only be possible via its literature, an overturn that would also bestow linguistic emancipation upon it. Breaking the mold of the Lusitanian literary model seemed to be the first sign of cultural independence, since the language is the main instrument of dominance of a people. In his quest for this language purism, Alencar always advocated the "thesis of the existence of a new language in Brazil, evolved in relation to Portuguese standards, through extralinguistic factors, a language that literature could not fail to portray" (PRETI, 1977, p. 56).

With a view to portraying the Brazilian Indian and to promote a linguistic emancipation, Alencar wrote his Indianist trilogy *O Guarani* (1857), *Iracema* (1865) and *Ubirajara* (1874), a production motivated by the allurements and enchantments the author had in relation to Brazilian Indians, mainly concerning the knowledge they had about the land and the intimacy they shared with plants and wild animals.

In summary, Alencar considered the Brazilian Indians the best subject for a national epic; therefore, the knowledge of the indigenous language would be essential, as for the author, it is from this source that the Brazilian poets must drink, since he

deemed the knowledge about the indigenous language as the best criterion for the nationalism of the literature. The Brazilian Indians would then be the best representative of the Brazilianism idealized by the author, both in language and in literature.

Beyond this introduction, this paper is composed of the presentation of the theoretical assumptions on which we base our study, the description of the methodology of Corpus Linguistics (CL) undertaken during the development of this research, followed by the data analysis about four Indianist words used by Alencar in his works. Finally, we present the final remarks and the bibliographical references of this study.

2 Theoretical assumptions

The human being needs to name everything that is part of his daily life. Since the dawn of humanity, human beings have named objects, feelings, places and, in the same way, they have named themselves and their descendants as soon as they are born (ISQUERDO, 2019). The purpose of giving a child a certain name, when they are born, depends on several criteria, such as honoring an ascendant, a celebrity, a deity, or due to the meaning imprinted in the etymology of the name, for example, the case of the name *Lucas*, which refers to “light”.

The sciences that study anthroponyms and toponyms are, respectively, Anthroponymy and Toponymy². Both these sciences together make up the science that studies the formation of proper names, namely, Onomastics, which is a branch of Lexicology. The proper names of people, including surnames (or family names), as

² As proposed by Amaral and Seide (2020, p. 38) and in accordance with the terminology proposed by the *International Council of Onomastic Sciences - ICOS* (<https://icosweb.net/drupal/>), there is a distinction between the terms anthroponymy and toponymy, as a set of names, and the terms Anthroponomastics and Toponomastics, as names of fields of study.

well as nicknames are the subject of Anthroponymy. The science called Toponymy, in turn, investigates the motivations behind place names.

The study of Onomastics is relevant in such a way that Dick (1999) stated that both two sciences, Anthroponymy and Toponymy,

by far exceed the theoretical concept attributed to them, becoming part of the Human Sciences, and being perceived as sources of knowledge as excellent as the best documentary evidence. They are, as it were, true records of the everyday life, manifested in social behaviors and attitudes that, in certain circumstances - if they are not taken into account - would pass unnoticed by future generations (DICK, 1999, p. 178).

Therefore, considering that the study of the Indianist lexicon is permeated by anthroponyms and toponyms, it can be relevant for rescuing the history of the Portuguese language in Brazil, in a diachronic perspective, through the inclusion of the contexts in which Alencar and his works, in particular, were inserted³. The name attribution is directly related to the cultural, historical and social aspects of a people, so they can accumulate and preserve information about any period. In the case of Alencar's lexical threshold, we can see that numerous elements of the indigenous peoples' cultural life are reflected on it, both in terms of anthroponyms and toponyms, as well as in his lexical threshold as a whole.

³ To contextualize the presence of the indigenous lexicon in the formation of the Portuguese language in Brazil, Ataliba Castilho (2017) highlights: "Generically designated as Tupinambás by our first chroniclers - who certainly referred to the tribes that inhabited the coast - the indigenous populations were being decimated, leaving about 300 thousand individuals, distributed in 160 languages. It is assumed that at the arrival of the Portuguese they were more than one million individuals, who spoke about 220 languages". Further on, the author points out roughly what the contributions of the indigenous people would be: "The bulk of the lexical contributions to Brazilian Portuguese language comes from Tupi-Guarani, which provided around 10,000 words, mostly comprised of proper nouns of places and people, along with common nouns for plants and animals. There was no evidence of any phonological or grammatical influence". Text published under the title *The hour and turn of Brazilian Portuguese*, at Museu da Língua Portuguesa (Museum of Portuguese Language). Available in: <https://www.museudalinguaportuguesa.org.br/wp-content/uploads/2017/09/A-hora-e-a-vez-do-portugues-brasileiro.pdf>. Accessed: 10 Feb. 2021.

We adopted the definition of anthroponym according to Amaral (2008, p. 70): “a lexical item that, in a given context, names an individual or is used to refer to an individual of the real or fictional world”. Therefore, the anthroponyms' semantic field will comprise proper names and names that may refer to individuals, such as 'child' in the English language. Another semantic field understood by the analysis of the Indianist words are the toponyms, which according to Isquerdo (1997),

besides determining the identity of a place, the analysis of a toponym and its structure can provide elements to clarify many aspects regarding the political, economic, and socio-cultural history of a region. Thus, the role of a toponymic sign goes beyond the level of identification. It serves as a reference for understanding aspects of the reality in which it is inserted (ISQUERDO, 1997, p. 9).

In the case of Indigenous people, the observation made by Isquerdo (1997) comes in handy, since this people named the elements related to a place based on the characteristics of that place, which allows for a better understanding, identification, location, and description of the described geographical element.

The branch of Onomastics studies that was adopted as the basis of this research is Anthroponymy, which has the purpose of investigating the names of people in a community or family group. The specific claims of such study differ according to the researcher's interest. We consider as Indianist anthroponyms those names attributed to the Indigenous characters and which etymological meaning is closely related to the physical and psychological characteristics of these characters.

It is worth highlighting at this point the so-called Fictional Anthroponomastics (AMARAL; SEIDE, 2020, p. 40), a field of research focused on the study of fictional characters names, regardless of whether or not they have their origin in the literature, as in the case of this paper, cinema, theater, or television series. On the relations between Literary Anthroponomastics and Etymology, Amaral and Seide (2020, p. 197) bring notes that are in line with our research, by pointing out the choices of characters'

names made by authors, based on etymological-based meanings. The study of the creation of these names can reveal information not only about the characterization of the characters but also about the development of the plot.

This process of creation of names that may link them to the characteristics and features of the characters they name is a branch of Contextual Fictional Etymology and consists of the creation of words “through the context of use within the text, that is, in that specific environment of the novel's narrative” (ÁVILA, 2018 p. 82).

Through conscious associations, Alencar reveals the essence of the word in the very context of the narrative and creates etymons from elements such as preexisting prefixes, suffixes, or radicals, establishing a connection between meanings or creating new elements and attributing meaning to them as it best suits him. In the latter case, the author, specifically José de Alencar, explains them in notes so as to make them understandable to the readers (ÁVILA, 2018; ÁVILA; NOVODVORSKI, 2020).

Therefore, Contextual Fictional Etymology is the “analysis or search for the origin of the words, by means of their interpretation in the context of their employment in the Indianist works of Alencar” (ÁVILA, 2018, p. 82). Thereupon, when it comes to Contextual Fictional Etymology, there is a concern to deal with the etymological aspect of the words in the context of the narratives of the novels. In pursuing his purpose of elevating the status of the indigenous language and culture, Alencar resorted to the creation of indigenous etymons by decomposing some words and then using the decomposed parts to compose other words, combining them to reach the desired meanings.

Hence, the Brazilian writer can be considered a great expert on linguistic creation and literary invention. According to Guilber (1975), it is convenient to experiment, to define the relationship between literary creation, artistic creation, and linguistic creation. Artistic creation can be absolutely free, tending to satisfy the creator's aesthetic feeling only. Insofar as literature is an art, the writer has the right to

be adrift in his own fantasy (ÁVILA, 2008). Alencar turns out to be an artist and sculptor of the word insofar as he creates Indianist anthroponyms to satisfy his own aesthetic desire, whilst reinforcing his intention to create proper names that carry along with them either the derogatory or the flattering traces he intended to convey towards his characters.

The acquisition of experiences arises from the relation between man and the society wherein he lives, as well as from the culture he experiences. Thus, one settles down in society according to the environment to which he belongs. This interaction leads the individual to lexical choices related to his context; therefore, culture plays an important role in the lexicon of each group or community.

As noted above, studying the lexicon also entails the study of the cultural essence of a people, just as the author's intellectual and world knowledge can be unveiled through this study, since these factors are reflected in the lexical choices of his works. In the case of Alencar productions, his knowledge about the indigenous language is clearly reflected in his works.

When studying the lexicon, one can resort to two sciences, namely, Lexicology and Lexicography. Although both have the same object of study, the lexicon, they turn to different aspects of it. The first science is dedicated to the morphological and semantic analysis of lexical items, whilst the second one is responsible for organizing lexicographic works such as dictionaries, glossaries, and vocabularies. As a subfield of Lexicology, Onomastics is responsible for the study of proper names that are part of the lexicon, be they names of people (anthroponyms) or places (toponyms), as already pointed out, in addition to many other subdivisions, in the most diverse genres. Onomastics is also concerned with the origins and processes of denomination; in this sense, it establishes an interdisciplinary relation with different areas such as History, Archeology, Religion, Etymology, among many others.

As already mentioned, Lexicology and Lexicography have as their object of study the lexicon; however, those studies and analyses must be guided in broader contexts, for instance, it is not possible to analyze or define a lexical item by itself. In these two sciences, the culture of the linguistic community must be taken into account, just as the socio-historical moment in which this lexical item is inserted. In the case of artistic literary works, we should also consider the authors' intentions, so that the studies of the lexicon can reach its legitimacy.

Another relevant aspect of this field of study is that the lexicologist conducts the analysis whereas the lexicographer systematizes them, transcribes the terms, assigns meanings to each entry, and compiles the lexicographic work. Lexicography, therefore, is responsible for the elaboration of dictionaries, vocabularies, and glossaries, with specific techniques for its construction, registering the lexical units of a language or a certain author. According to Vilela (1995), "Lexicography intends, above all, to help readers to interpret texts and secondly to help examiners".

Lexicology has as its object of study the collection of lexical items of a certain language and aims at analyzing and describing them, considering, for example, their origin, their formation process, and their meaning. As a science, Lexicology also studies the lexicon in its various relations with other language systems, as well as the internal relations of a language and covers "different domains, such as word formation, etymology, word creation and loanwords" (ABBADÉ, 2011, p. 1332).

Regarding literary works, specifically Alencar's, the studies carried out by lexicologists and lexicographers are found to be very productive, since the Indianist author was not coy when creating words, but rather bold so as to meet his linguistic and literary expectations.

When studying the lexicon, some instruments can be used in order to facilitate the handling and the analysis of this lexicon. Corpus Linguistics (henceforth CL) features among these possibilities. CL defines corpus as any collection of texts,

organized according to a certain standard, typewritten or not. In the case of Alencar, we selected the Indianist corpus from his Indianist works.

According to Berber Sardinha (2004, p. 17), “the corpus is an artifact produced for research purposes. Thus, although the texts must be natural (authentic and independent of the corpus), the corpus in itself is somewhat artificial, as it is an object created for specific research purposes”. This implies that the texts must be natural, that is, produced in natural situations of communication or use; therefore, the texts must have been produced in written or oral forms without the specific objective of becoming didactic material or object of research afterwards. The corpus is considered artificial because it results from the compilation of preexisting texts that, individually, are only and solely natural communicative instances, but together, whilst linguistic material, this gathering of natural texts we called corpus enable the observation and the description of linguistic patterns and occurrences on a large scale.

Considering that an extensive number of data becomes unfeasible to process without the aid of a computer, CL presents itself as a new path for linguists, teachers, translators, lexicographers, and other professionals (BERBER SARDINHA, 2004, 2009). The work that, until the 1960s, was only performed manually, started to be processed through computational tools. Thus, CL helps us to search for one or more languages by observing and describing large quantities of typed texts. Thereupon, CL allows for the language materialized in the texts to be a probabilistic system of occurrences, through lexicogrammatical patterns that evaluate the word and the real situations of use in which they actually occur.

For Berber Sardinha (2004, p. 3), the CL “deals with the collection and exploration of corpora, or a set of textual linguistic data carefully collected, with the purpose of being used for the research of a language or a linguistic variety”. As aforementioned, the extraction of this collection of texts is processed by computer.

All areas of Linguistics can benefit from CL, as it is a research method that can be applied to all levels of the language and used in different approaches. This statement is corroborated by Novodvorski and Finatto (2014, p. 8), as they affirm “CL is also a way of understanding the language, a way of defining it as an object of study: language is a probabilistic system of combinations”. Therefore, CL is not registered in any theoretical affiliation, that is, it cannot be stated that CL is a theory in itself, but rather a tool that serves every field of study and everyone who wants to benefit from its methodology.

Therefore, CL provides resources for study in any branch of Linguistics and even for other areas of knowledge which differ from this work, such as Political Science, Agronomy, Journalism, Law, Education, etc. Novodvorski and Finatto (2014) points out that, although no corpus can offer all the answers for everything that the researcher expects to identify, in the perspective of a corpus-based research, the corpus-based approach to an investigation can reveal aspects that might even be foreseen before the research begins. However, this initial hypothesis will only be confirmed or refuted based on the observation of the corpus.

3 Methodological procedures

For the development of this research, we used the software *WordSmith Tools 6.0* (SCOTT, 2012) and its three main tools: *Concord*, *KeyWords*, and *WordList*, following the software steps until the identification of the Indianist anthroponyms in Alencar's texts. The procedures deemed relevant to the scope of use of CL are intrinsically linked to the careful reading of the results by the researcher, since although the program may help in the processing of corpus, in the extraction of data and in the organization of lines of concordance, the perception, identification and corroboration of the results always depend upon human introspection. That is, the CL tools are subsidiary to the researcher's work, just like a microscope for Biological Sciences.

First, the data collection and compilation of Alencar corpus, available on *Portal do Domínio Público* website (Public Domain Portal) was carried out. Then, we conducted the storage and preparation of the corpus, which was stored in folders and subfolders in PDF, Word, and TXT formats. The procedures for cleaning the corpus were applied, that is, removing all elements that were not part of the body of the text, such as: cover; page numbers; chapter numbers; warnings written by the author himself; presentations; footnotes and endnotes of texts, among others.

Once the lexicon considered Indianist was extracted from the word lists, for the research of the etymology of words we consulted four dictionaries created prior to Alencar's publications chosen to comprise the corpus of this study: the first one, exclusively on indigenous language, the *Tupy language dictionary*, by A. Gonçalves Dias (1858); and other three dictionaries in Portuguese language: i) *Dictionary of the Brazilian Language*, by Luiz Maria da Silva Pinto (1832); ii) *Dictionary of the Portuguese Language*, by Antonio de Moraes Silva (1789) and iii) *Vocabulario Portuguez e Latino*, by Raphael Bluteau (1712). The purpose of this consultation was to identify whether the words were already in dictionaries at Alencar's time, help in the interpretation process of which words would be Alencar's creations, and observe which pre-existing elements of Tupi could have been used for the composition of the names created by Alencar in the fictional context.

In addition to the aforementioned dictionaries, we also examined *Corpus do Português* (DAVIES, 2006) as a research source, the first corpus suggested for consultation by Viaro (2014), due to the size of its corpus. Currently, it has forty-five million words in the version used for this research, namely, Genre/Historical version, which time interval is from 14th to the 20th century.

After the exclusion of the grammatical items and verbal forms, done with the aid of the WST, we observed that 758 words remained for consultation in the exclusion

dictionaries. After consulting the dictionaries and the *Corpus do Português* (DAVIES, 2006), we found that out of these total (758 words), 367 words are indigenous.

Figure 1 — Indianist lexicon by José de Alencar.



N	Word	Freq.	%	1	%	Ler
1	PERI	727	0,48	1	33,33	
2	IRACEMA	220	0,15	1	33,33	
3	UBIRAJARA	169	0,11	1	33,33	
4	ITAQUÊ	114	0,08	1	33,33	
5	TABA	105	0,07	3	100,0	
6	POTI	102	0,07	1	33,33	
7	ARACI	97	0,06	1	33,33	
8	TUPÃ	88	0,06	2	66,67	
9	POJUCÃ	82	0,05	1	33,33	
10	JURANDIR	79	0,05	1	33,33	
11	ARAQUÉM	71	0,05	1	33,33	
12	PAJÉ	69	0,05	2	66,67	
13	TOCANTIM	64	0,04	1	33,33	
14	JAGUARÊ	63	0,04	1	33,33	
15	AIMORÉS	62	0,04	1	33,33	
16	TOCANTINS	61	0,04	1	33,33	
17	ARAGUAIAS	56	0,04	1	33,33	
18	ARAGUAIA	53	0,04	1	33,33	
19	JANDIRA	53	0,04	1	33,33	
20	TABAJARAS	51	0,03	1	33,33	

Source: *WordSmith Tools* (SCOTT, 2012).

Out of this result of 367 words that represent the Indianist lexicon in the corpus, we perceived that 53 words are indigenous anthroponyms used by Alencar. We did not analyze whether all of these anthroponyms are fictional etymons of this author, but the extended reading of fragments regarding the occurrence of anthroponyms, with the aid of concordance lines, enabled us to perceive that Alencar named his characters based on the meaning of their names, in line with the character's main features and characteristics. They were considered Indianist anthroponymic etymons, because they did not appear in the dictionaries consulted and, according to *Corpus do Português* (DAVIES, 2006), they were used for the first time by Alencar in his Indianist works.

In order to classify the names as Indianists, the following criteria were adopted: i) the words should not be listed in any of the exclusion dictionaries used for consultation; ii) they should appear in *Corpus do Português* as having its first occurrence registered in texts written by Alencar in his Indianist works. Before proceeding to the analysis, we present a chart with the Indianist anthroponyms collected in the research.

Chart 1 – Indianist anthroponyms in Alencar.

Abaeté	Cacique	Iara	Javari	Paquequer
Aimoré	Camacã	Iracema	Jurandir	Peri
Andira	Camoropim	Irapuã	Jurupari	Pirajá
Aquiraz	Canicrã	Itaquê	Jutaí	Pojucã
Araci	Caraúba	Jacamim	Jutorib	Poti
Araquém	Cauatá	Jacaúna	Maranguab	Saí
Ararê	Caubi	Jaci	Moacir	Tubim
Araribóia	Coatiabo	Jaguaraçu	Mocoribe	Ubirajara
Aresqui	Crebã	Jaguarê	Ogib	Uiraçu
Batuirité	Curumim	Jandira	Pahã	
Boitatá	Guaribu	Jatobá	Pajé	

Source: research data.

4 Indianist anthroponymic etymons

Alencar is an artist of the word who sought to strengthen the Portuguese language in Brazil at the same time he implemented his artistic creation to satisfy his aesthetic perception. Thus, he created the Indianist anthroponomic etymons. As aforementioned, after the consultation procedures, we obtained words that are not included in the exclusion dictionaries, as previously shown in Chart 1. According to *Corpus do Português* (DAVIES, 2006), the words were used for the first time by Alencar, in one of his three Indianist works: *O Guarani*, *Iracema* and *Ubirajara*.

In order to illustrate it better, we will consider for the analysis four Indianist anthroponomic etymons created by the author: **Irapuã**, **Coatiabo**, **Maranguab** and **Abaeté**.

The word **Irapuã** was considered to be a fictional anthroponomic etymon of Alencar because, initially, the author brings an explanatory note to this word, in his novel *Iracema*.

Irapuã — From *ira* (anger) — honey, and *apuam* — round; it is the name given to a virulent and angry bee, because of the round shape of its hive. Due to corruption, this name has now been reduced to arapuá. (ALENCAR, 1965, p. 150)

In comparison with GD, which presents the entry “**Irapuã** – s. The round tenement. From *ira* (anger in the Portuguese language), bee; *puã*, round. Creek or Stream in R. G. do Sul and São Paulo City” (p. 551). Alencar wanted to attribute to the character the characteristics imprinted in the name **Irapuã**, which is to be brave, hostile, and vengeful. This behavior of the Brazilian Indian **Irapuã** is build up in the novel, as the narrator gradually reveals the path of **Iracema**, a girl with whom the boy is infatuated and passionate about, even though she will not be able to marry him. As a result, **Irapuã** gradually builds up in a character with negative characteristics.

In order to continue the investigation of the word **Irapuã**, we resorted to *Corpus do Português* (DAVIES, 2006), which showed us that, during the 19th century, there were 48 occurrences of the word **Irapuã**, and the first 44 are in the novel *Iracema* by José de Alencar. The other four occurrences are in Machado de Assis, whose text criticizes the novel *Iracema*, what proves it to be a later text. The next figure depicts the first eight lines of context for the word **Irapuã** in the *Corpus do Português* (DAVIES, 2006).

Figure 2 — Search for the word *Irapuã*.

The screenshot shows the 'Corpus do Portuguese: Genre/Historical' search interface. The search results are displayed in a table with 8 rows. Each row contains a line number, a reference (18:Alencar:Iracema), and three columns (A, B, C) representing different parts of the text. The word 'Irapuã' is highlighted in green in each row. The interface includes a search bar, navigation tabs (SEARCH, FREQUENCY, CONTEXT, ACCOUNT), and a list of search results.

		A	B	C
1	18:Alencar:Iracema			ao povo crente os segredos de Tupã. O maior chefe da nação tabajara, Irapuã , descera do alto da serra Ibiapaba,
2	18:Alencar:Iracema			guerreiros, e correm ao campo. Quando foram todos na vasta ocaria circular, Irapuã , o chefe, soltou o grito de gu-
3	18:Alencar:Iracema			no meio do campo. Derrubando a frente, cobre o rúbico olhar: - Irapuã falou: disse. O mais moço dos guerreiros
4	18:Alencar:Iracema			deve encostar o tacape da luta para ranger o membi da festa. Celebra, Irapuã , a vinda dos emboabas e deixa que
5	18:Alencar:Iracema			campos. Então Andira te promete o banquete da vitória! Desabriu, enfim, Irapuã a funda cólera: - Fica tu, escondi
6	18:Alencar:Iracema			temes a luz do dia e só bebes o sangue da vítima que dorme. Irapuã leva a guerra no punho de seu tacape. O teri
7	18:Alencar:Iracema			Iracema! exclamou o guerreiro recuando. - Anhangá turbou sem dúvida o sono de Irapuã , que o trouxe perdido a
8	18:Alencar:Iracema			mas a lembrança de Iracema, que turbou o sono do primeiro guerreiro tabajara. Irapuã desceu do seu ninho de i-

Source: *Corpus do Português* (DAVIES, 2006).

Considering the analysis of the word **Irapuã**, we can state that Alencar creates a contextual fictional etymology by expanding the meaning of the second part of the word *apuam*, listed in GD as the name of a species of a wild and virulent bee, and he justifies that it is because of the round shape of its hive. However, the intention in his work is to bring the meaning of the word **Irapuã** closer to the characteristics that he wished to attribute to the character with this same name, so it is considered an Indianist contextual fictional etymon.

Another anthroponym employed by Alencar is **Coatiabo**. Alencar used it to name **Martim**, after his “baptism” as a member of the Pitiguaras tribe. As explained by Schwamborn (1998), in the novel, **Iracema** is the one who chooses the name for **Martim** when she sees him painted as the custom of her tribe. The following excerpt from *Iracema*, portrays the moment of **Martim**'s “baptism” in the Pitiguaras tribe:

- My brother is a great warrior of the Pitiguara nation; he needs a name in the language of his nation.
- Your brother's name is on his body, where you put your hand.
- Coatiabo! Exclaimed Iracema.
- You said; I am the painted warrior; the warrior of the wife and of the friend. (ALENCAR, 1965, p. 112).

In this excerpt, Alencar outlines the intended meaning for the new name created for Martim, the “painted warrior”. Before this moment, however, the author had already said that it was the custom of the Pitiguaras to paint their bodies with black stripes, similar to the coati's fur.

It has been the custom of this race, daughter of Tupã, for the warrior to bring the colors of his nation to his body. In principle, they traced black stripes on their body, similar to the coati's fur, from which the name of this art of warrior painting came. (ALENCAR, 1965, p. 112-113).

In another note to his novel *Iracema*, Alencar explains that “*Coatiá* means painted. The *abo* suffix means the object that has suffered the action of the verb and, undoubtedly, comes from *aba*-person, creature” (p. 158). Thus, Alencar creates two words: the first one, *coatiá* – the verb that indicates the action of painting and, later, **Coatiabo** from *coatiá* and *aba* – person, thereby demonstrating that **Coatiabo** is the painted warrior.

In order to corroborate our analysis, we searched the *Corpus do Português* (DAVIES, 2016) and found that the only six occurrences of **Coatiabo** in the entire corpus were in the novel *Iracema* by Alencar, as shown in Figure 3.

Figure 3— Search for the word *Coatiabo*.

SECTION: 1800s,1900s (6) (SHUFFLE)

CLICK FOR MORE CONTEXT		<input type="checkbox"/>	[?]	SAVE LIST	CHOOSE LIST	CREATE NEW LIST	<input type="text"/>	[?]	SHOW DUPLICATES
1	18:Alencar:Iracema	A	B	C	de teu irmão está em seu corpo, onde o pôs tua mão. - Coatiabo! exclamou Iracema. - Tu disseste; eu sou o guerreiro					
2	18:Alencar:Iracema	A	B	C	cobra que tem duas cabeças num só corpo, assim é a amizade do Coatiabo e Poti. Acudiu Iracema: - Como a ostra qu					
3	18:Alencar:Iracema	A	B	C	Os guerreiros disseram: - Como o jatobá na floresta, assim é o guerreiro Coatiabo entre o irmão e a esposa: seus ram					
4	18:Alencar:Iracema	A	B	C	Poti vestiu suas armas, e caminhou para a várzea, guiado pelo passo de Coatiabo . Ele o encontrou muito além, vagan					
5	18:Alencar:Iracema	A	B	C	o guerreiro no chão a flecha, com a presa atravessada, e tornou para Coatiabo : - Podes partir. Iracema seguirá teu ra					
6	18:Alencar:Iracema	A	B	C	e morno. XXIX Poti voltou do banho. Segue na areia o rasto de Coatiabo , e sobe ao alto da Jacarecanga. Aí encontra o					

Source: *Corpus do Português* (DAVIES, 2006).

Therefore, **Coatiabo** is an Indianist contextual fictional etymon created by Alencar, who outlines a whole procedure of creation for this word and explains it in

notes so that it does not seem strange to the reader, therefore it is a contextual fictional etymology. Schwamborn (1998) states that the scene and the name **Coatiabo** characterize the complete surrender of the European Martin to the new land, which could have a similarity to becoming a naturalized citizen of Brazil.

It is also noteworthy the word **Maranguab**, which is used by Alencar in both forms, anthroponym and toponym, as shown in the Figure 4 and extracted by using the WST Concord tool. It is possible to observe that, in lines one, two and three, Alencar uses the word **Maranguab** to name a mountain, however, in other passages, he uses it to name a Brazilian Indian, father of **Jatobá**.

Figure 4 – Search for the word *Maranguab*.

N	Concordance	File
1	, Iracema discorria até as faldas da serra do Maranguab , onde nascia o ribeiro das marrecas.	Iracema.txt
2	ambos guiados pelo pitiguara para a serra do Maranguab , que se levantava no horizonte.	Iracema.txt
3	uma serra, que se levanta ao lado da outra do Maranguab , sua irmã. O alto cabeço se curva à	Iracema.txt
4	do lago. — Poti é chegado à cabana do grande Maranguab , pai de Jatobá, e trouxe seu irmão	Iracema.txt
5	pelo nome, senão o grande sabedor da guerra, Maranguab . “O chefe Poti vai à serra ver seu	Iracema.txt
6	Tornaram então ao lugar onde tinham deixado o Maranguab . O velho ainda lá estava na mesma	Iracema.txt

Source: *WordSmith Tools* (SCOTT, 2012).

In another note from *Iracema* novel, Alencar explains:

Maranguab – The Maranguape mountain range, five leagues away from the capital and remarkable for its fertility and beauty. The indigenous name consists of *maran* – war, and *coaub* – a sage; *maran* is maybe an abbreviation for *maramonhang* – to make war, if it is not, as I think, the simple noun war, from which the compound verb was made. (ALENCAR, 1965, p. 157).

In this explanation, Alencar does not mention the fact that he also used this word to name a Indian warrior, however, in the body of the novel *Iracema*, he explains what he intends with this choice: “So the tribes no longer call him by his name, but rather by ‘the great sage of war, Maranguab’”, according to line 5 of Figure 45, which

justifies the fact that he explains the process of formation of *maran* – war and *coaub* – sage, that is, the sage of war. This procedure is to justify the name by which the Pitiguaras called **Batuieté** as **Maranguab**.

It is possible to observe Alencar's creation in the continuation of his note on **Maranguab**, as he explains:

Dr. Martius has a different etymology. *Mara* – tree, *angai* – no way, *guabe* - eat. This etymology does not even seem to me as proper to the object, a mountain range, nor does it conform to the precepts of language (ALENCAR, 1965, p. 157).

In this case, he demonstrates that he had studied the indigenous language, to the point of disagreeing with the formation proposed by another author and, therefore, creates a contextual fictional etymology, since he himself decomposes and composes names and attributes meaning to them while he justifies the process of formation by which he creates his etymons.

Regarding the use of the word **Maranguab** as a toponym, Alencar uses it to refer to a fertile and beautiful mountain range that is part of the **Maranguape** region.

The word **Maranguab** does not appear in the consultation dictionaries, however, in *Corpus do Português* (DAVIES, 2016), the only six times that this word is used in the texts compiled by the lexicographers it is used by Alencar, in *Iracema*. Thus, the lines of context between the corpus of study and those of *Corpus do Português* are exactly the same. Figure 5 shows the lines of context of the word **Maranguab** in the *Corpus do Português*.

Figure 5 — Search for the word *Maranguab*.

SECTION: 1800s,1900s (6) (SHUFFLE)

CLICK FOR MORE CONTEXT				<input type="checkbox"/> [?]	SAVE LIST	CHOOSE LIST	CREATE NEW LIST	[?]	SHOW DUPLICATES
1	18:Alencar:Iracema	A	B	C	tribos não o chamam mais pelo nome, senão o grande sabedor da guerra, Maranguab . " O chefe Poti vai à serra ver s				
2	18:Alencar:Iracema	A	B	C	. Martim chamou Iracema; e partiram ambos guiados pelo pitiguara para a serra do Maranguab , que se levantava no				
3	18:Alencar:Iracema	A	B	C	o jaburu na borda do lago. - Poti é chegado à cabana do grande Maranguab , pai de Jatobá, e trouxe seu irmão branco				
4	18:Alencar:Iracema	A	B	C	da montanha se estenderam pelo vale. Tornaram então ao lugar onde tinham deixado o Maranguab . O velho ainda l				
5	18:Alencar:Iracema	A	B	C	pelos guerreiros. Depois do banho, Iracema divagava até as faldas da serra do Maranguab , onde nascia o ribeiro das				
6	18:Alencar:Iracema	A	B	C	caça. Caminharam para uma serra, que se levanta ao lado da outra do Maranguab , sua irmã. O alto cabeça se curva i				

Source: *Corpus do Português* (DAVIES, 2006).

The etymon **Maranguab** is a contextual fictional etymology of Alencar, both employed as an anthroponymy and toponym, since it does not appear in the consultation dictionaries and, in *Corpus do Português*, the word is only employed in the work *Iracema* by Alencar. According to Davies (2016), there is no other use of this word in texts written after Alencar. In this case, the word is restricted to this novel.

Furthermore, we used the *Corpus do Português* (DAVIES, 2016) for consultation, from which we extracted the probable occurrences of the word in texts written in Brazil, according to the authors' compilation. As shown in Figure 6, **Abaeté** appears 4 times in the 19th century.

Figure 6 — Search for the word *Abaeté*.

SECTION: 1800s (4) (SHUFFLE)

CLICK FOR MORE CONTEXT				<input type="checkbox"/> [?]	SAVE LIST	CHOOSE LIST	CREATE NEW LIST	[?]	SHOW DUPLICATES
1	18:Souza:História	A	B	C	terrenos diamantinos, como acontecia então com os da Serra da Canastra e o rio Abaeté , os quais tanto barulho est				
2	18:Alencar:Iracema	A	B	C	ofegava. Poti cismava. Em sua cabeça de mancebo morava o espírito dum abaeté . O chefe pitiguara pensava que o s				
3	18:Machado:Senado	A	B	C	, porém, os espectadores não intervinham com aplausos nas discussões. A presidência de Abaeté redobrou a discipl				
4	18:Machado:Bons	A	B	C	contrariar as opiniões dos outros. Quem talvez me vencia nisto era o Visconde de Abaeté , de quem se conta que, no				

Source: *Corpus do Português* (DAVIES, 2006).

When analyzing the word, we opened the lines of context and found that **abaeté** appears in the work of Souza before its use in *Iracema*, by Alencar. We also searched the context of the word in the *Corpus do Português* and found the information that the author would be Joaquim Norberto de Souza e Silva. The text in which the word **abaeté**

appears prior to the publication of *Iracema* is “*História da Conjuração Mineira*” (History of the Conjunction in the state of Minas Gerais), published in 1821. The author quotes **abaeté** in the paragraph

He announced the arrival of two paid troop companies from Rio because there was little in the captaincy, as a result of new discoveries of diamond lands, as happened with those of Serra da Canastra and the Abaeté river, which so much commotion were causing (SOUZA e SILVA, 1821, s/p).

From these data it cannot be determined if Alencar was the first one to use the word *abaeté* in texts written in Brazil, however, Souza uses it as the name of a river, while Alencar uses it referring to a man whose spirit is good. GD proposes the decomposition of the word but explains that it is related to a river. Alencar brings the note to highlight the characteristics desired for his characters in the narrative and explains the meaning of the word “*abaeté - Varão abalizado* (empowered man); from *aba* - man, and *eté* - strong, sturdy. (p. 155). Therefore, although Alencar is not the first one to use the word, it is considered a contextual fictional etymology because the author constructs a meaning upon it and uses it diverging from the dictionaries and from the text written by Sousa e Silva (1821).

Alencar used the knowledge he had about the indigenous language in a refined way to explore his potential of creation; however, it was not as a mere linguistic exercise. Alencar's creations had a purpose, that is, the desire to write works that portrayed the indigenous people also required a vocabulary that derived from that context. As a result, the author's creation process stemmed from Contextual Fictional Etymology, so as to confer expressiveness and concreteness upon his linguistic and literary desires.

5 Final remarks

Revisiting the purpose of this paper, which was to analyze four anthroponomic etymons, in order to exemplify them, we believe that it was a successful journey. Out of the 758 nouns and adjectives used by Alencar in his Indianist works *Iracema*, *O Guarani* and *Ubirajara*, the amount of 367 are indigenous. And out of the 367 indigenous words, we were able to find that 53 were Indianist anthroponyms.

Although we did not analyze all anthroponyms within the scope of this paper as it was done in Ávila (2018), and Ávila and Novodvorski (2020), we hope we were able to demonstrate that José de Alencar created his contextual fictional anthroponomic etymons to attribute to his indigenous characters the characteristics he wanted them to embody by means of the careful choice of their proper names.

It is also worth mentioning that *Corpus do Português* (DAVIES, 2006) greatly helped us in the identification of the anthroponomic etymons, since it was possible to identify the first use of the words, with the help of this historical corpus. It also helped us to corroborate the etymological character of the words. Moreover, the dictionaries consulted also revealed that the words did not configure entries until the time of production of the works written by Alencar.

Alencar is considered to be a *littérateur*, an artist; therefore, by putting his creative flair into practice, he created etymons to satisfy his own aesthetic aspirations, at the same time he also did it to accomplish his desire to systematize a genuinely Brazilian language, apart from the impositions of Portuguese people. Therefore, he aimed to bestow value upon the Brazilian Indians as the natural inhabitants of Brazil.

The contextual fictional etymons, in this case, the Indianist anthroponomic etymons, brought more expressiveness within the text by means of a lexicon closer to the indigenous reality. Studying Alencar's Indianist anthroponomic etymons also entails some knowledge about the many possibilities within the language and also

about the author's creativity, since he uses a lexicon through which he can express his ideals.

It is our desire that this work shall open space for further scientific investigations that combine Literature and Corpus Linguistics.

We aim for our approach to help scholars to rethink Alencar's Indianism, not only as a literary creation, but also as a linguistic creation that helped in the formation and emancipation of the Portuguese language in Brazil.

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