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A Study of the Translation of Poetry and Culture

Translating Poetry from São Tomé and Príncipe

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A Study of the Translation of Poetry and Culture: Translating Poetry from São Tomé and Príncipe

Abstract

São Tomé and Príncipe is a little-known country, especially in the Anglophone world, as it has few ties with Anglophone countries, a small population and limited literary production. However, its rich history and culturally specific, powerful poetry make the archipelago an interesting subject for the study of the translation of culture. The poetry produced on the islands will be investigated and translated using different strategies suggested for the translation of poetry and culture.

The difficulties of the translation of both poetry and culture will be defined, covering what is meant by ‘cultural language’ and ‘culture-specific items’ and how they can be approached in terms of translation studies. Next, the translatability of poetry will be discussed to define in which contexts poetry can and should be translated to any extent. In order to analyse the translation of poetry, the history of Lusophone poetry will be analysed, so that Santomean poetry can be placed within the historical and cultural context of Portuguese poetry. In so doing, the differences between the two can be pinpointed, and the aspects that make up Santomean poetry can be isolated, allowing them to be seen within a wider context.

Once the Santomean cultural items have been defined, different strategies will be applied to reach different outcomes, investigating the best strategies for the translation of Santomean poetry. These include using footnotes, mimetic form, analogical form, organic form, extraneous form and phonemic translation. Applying the concepts of this area to the translation of such culturally specific poetry will lead to an analysis of the translation of poetry as well as the translation of culture, investigating how these two aspects are intertwined, and leading to the creation of a model for the translation of Santomean poetry.

Key words: Translation, Poetry, São Tomé and Príncipe, Cultural translation

Um Estudo da Tradução da Poesia e da Cultura: A Tradução de Poesia de São Tomé e Príncipe

Resumo

São Tomé e Príncipe é um país pouco conhecido, especialmente no mundo anglófono, sendo que o país tem poucas ligações com países anglófonos, uma população pequena e produção literária limitada. Contudo, a sua rica história e poesia poderosa e culturalmente específica tornam o arquipélago um caso interessante para o estudo da tradução da cultura. A poesia produzida nas ilhas será investigada e traduzida usando diferentes estratégias sugeridas para a tradução da poesia e da cultura.

As dificuldades da tradução da poesia e da cultura serão definidas, abrangendo o que se entende por "linguagem cultural" e "itens específicos da cultura" e como eles podem ser abordados em termos de estudos de tradução. Em seguida, a traduzabilidade da poesia será discutida em que contextos a poesia pode e deve ser traduzida e de qual forma. Para analisar a tradução da poesia, a história da poesia lusófona será analisada, para que a poesia Santomense possa ser inserida no contexto histórico e cultural da poesia portuguesa. Ao fazer isto, as diferenças entre os dois podem ser identificadas e os aspectos que compõem a poesia Santomense podem ser isolados, permitindo que sejam vistos dentro de um contexto mais amplo.

Uma vez que os itens culturais Santomenses forem definidos, serão aplicadas diferentes estratégias para alcançar diferentes resultados, investigando as melhores estratégias para a tradução da poesia de São Tomé e Príncipe. Estes incluem o uso de notas de rodapé, forma mimética, forma analógica, forma orgânica, forma extrínseca e tradução fonêmica. A aplicação dos conceitos desta área à tradução de tal poesia culturalmente específica levará a uma análise da tradução da poesia, bem como a tradução da cultura, investigando como esses dois aspectos estão entrelaçados e levando à criação de um modelo para a tradução da poesia Santomense.

A tradução da poesia é um aspecto polémico dentro dos estudos da tradução, então diferentes estratégias serão usadas para chegar a produtos diferentes, para investigar as melhores estratégias para a tradução da poesia Santomense. A aplicação destes conceitos para

a tradução de uma poesia tão especificamente cultural levará a uma análise da tradução da poesia, assim como da cultura, e uma investigação de como estes dois aspectos estão entrelaçados.

Palavras chave: Tradução, Poesia, São Tomé e Príncipe, Tradução cultural

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Abbreviations

ST – Source Text

TT – Target Text

SL – Source Language

TL – Target Language

Introduction

The aim of this dissertation is to create a model for the translation of poetry from the archipelagic country São Tomé and Príncipe, from Portuguese into English. A country with a unique history, the previously unpopulated islands were ‘discovered’ by the Portuguese in around 1471 and went on to become plantation islands, a slave port, a place of exile and, most recently, a producer of petroleum. However, as the second smallest country in Africa, São Tomé and Príncipe is little known, especially outside the Lusophone world. A country where the official language is Portuguese, it has always had strong ties with the CPLP (Community of Portuguese Language Countries), and after it gained independence in 1975 built strong ties with communist countries, tying it to Russia and Cuba, amongst others. All of these events have led to the country having virtually no ties to the Anglophone world, meaning that very little, if anything, is known about the country, its people, traditions or culture. “Literature represents a reservoir of culture and implicitly an inexhaustible source for teaching culture” (Cosoveanu, 2012, p.1205) and due to the focus on culture in this specific context, poetry was chosen as the form of literature to be translated, as it is often considered the most culturally bound form of literature. For this reason, it was deemed an important task to translate Santomean poetry into English, in order to provide English-speaking audiences with a ‘feel’ of what it means to be Santomean.

The translation of poetry is a controversial subject in translation studies, due to the many different linguistic and cultural features that make up a poem. The combination of these features leads, in many cases, to choices having to be made by the translator in order to determine which aspects to maintain, as not all of the features can be rendered successfully into the target language. Due to this difficulty, a large part of this dissertation will focus on different strategies that can be used to translate poetry, investigating the best strategies for the translation of Santomean poetry. Applying the concepts of this area to the translation of such culturally specific poetry will lead to an analysis of the translation of poetry as well as the translation of culture, investigating how these two aspects are intertwined. The translation of culture, as with the translation of poetry, poses many difficulties and requires many decisions to be made by the translator, in order to render the most meaning possible into the target language. These choices will also be discussed, leading, in the third chapter, to a culmination

of all of the choices and a discussion about which aspects of poetry, and which of culture, should, in this specific context, be rendered into the target language.

This dissertation will touch on many aspects of translation, starting with a definition of translation and moving on to discussions about the translation of both poetry and culture. These will be followed by a discussion about Santomean poetry; the specificity of Santomean poetry will be discussed as well as the ways in which poetry has become an important form of expression on the islands. The style and themes will be analysed before an analysis of the poetry that has already been translated into English can be carried out. The third chapter of this dissertation will be composed of translations carried out adhering to different theories of translation, in order to determine which strategies work best for translating Santomean poetry. Finally, a model will be drawn up, determining the most and least important features of Santomean poetry, in terms of features that reflect Santomean culture and must be rendered into English in order to give a foreign audience the clearest ideas of the cultural values and way of life on the islands. This model will then be applied to a corpus of Santomean poetry, and the efficacy of the model analysed. To begin this dissertation, it is important to first discuss and define the concept of translation in order to proceed to discussions of different types of translation and translation theories.

CHAPTER 1 – Translation Theories

1. Translation – A Definition

Although the act of translation dates back to antiquity, it has only recently become an academic discipline, and therefore only more recently – in the 1950s- has it been discussed and explored by scholars. When talking about translation as an academic discipline, it is most often referred to as ‘translation studies’, differentiating it from the act of translation. However, within translation studies many definitions of the act of translation have arisen, some of which will be discussed in this section.

Newmark asserts, “translation is a craft in which the translator tries to substitute a written message in the source language for another written message in the target language” (1981, p.7). This definition describes translation as a ‘craft’, whereas others describe it as an art (Savory, 1968) or as a science (Nida, 1975). The connotations of craft seem to suggest that Newmark holds translation in lower esteem than other authors, the word ‘craft’ having no connotations of academia or scientific study. These discrepancies show the still developing role of translation, and how it is seen in society. In his definition, Newmark ascertains that a translation is carried out between languages, a source language – of the original (or source) text – and a target language – the language of the end product. He also determines that a translation is always carried out between written texts, an important distinction to make as oral translation is referred to as interpretation. Finally, he uses the word ‘substitute’ regarding the role of the target text (TT) in relation to the source text (ST), a word that leans towards ideas of translation for a purpose, as it can be ascertained that a TT would substitute a ST for a specific purpose.

Colina (2015, p.2) states that “translation refers to the process of, or the product resulting from, transferring or mediating written text(s) of different lengths (ranging from words and sentences to entire books) from one human language to another”. In contrast to the previous definition, this one encompasses both the idea of the process of rendering an ST into a TT as well as the end product, although the idea that the language rendered must be in written form is consistent between both. Colina, interestingly, uses the words ‘transfer’ and ‘mediate’ to describe the process of rendering a text into another language, which carry some

of the same ideas associated with Newmark's choice of 'substitute', but point to more of a connection between the source and target texts, as the source text is not being substituted, but rather is being used as a starting point for the target text.

According to Catford "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (1965, p.20). This definition is concordant with the two previously stated definitions in that the language being translated must be in textual form. However, it uses a term that has not been mentioned so far: 'equivalent', a controversial term in translation studies due to its variety of meanings. As Catford does not elaborate on his use of this term, the definition as a whole becomes problematic. The different types of equivalence possible in terms of translation will be further explored later in this dissertation. The use of the term 'replacement' conveys similar notions of 'substituting', rather than transferring, again placing less importance on the source text than the target text.

In contrast with the definitions mentioned so far, Jakobson (1959, p.35) defines translation as "whole message transference from source language into target language, rather than the substitution of single separate code unit". Whereas previous definitions have stated that language is transferred/substituted/replaced, none of the other definitions mention the importance of the meaning or message of the text. Jakobson's definition places the importance of the meaning of a text squarely above any other aspects, and makes a distinction between translating separate words and translating the whole message of a text. This shows how although language plays a major role in translation, intrinsic meaning and the ideas presented are considered more important aspects to 'transfer' into the target language.

Nida (1975, p.95) follows the same line of thinking as Jakobson, "translation is reproducing in the target language the closest natural equivalent of the message of the source language; first in terms of meaning and second in terms of style". Both Nida and Jakobson are in agreement in stating that meaning must be prioritised in any translation, although Nida states this more clearly in his definition. Again, there is use of the term 'equivalent', which as discussed above, is problematic. Here there has been the first mention of style, which is seen as secondary in terms of importance when rendering a text into another language, again leading to ideas of the function of the text, and the importance of a TT mirroring the language

used in an ST.

Vermeer (1992, p.38) tackles a different issue in his definition, stating that “although translation in its ordinary sense is generally thought of as a (primarily) linguistic transfer process it is, as such, at the same time a cultural process, because language is part of culture”. He goes on to say that translation is never as simple as transcoding one language into another because of how much language interlinks with culture, and how difficult it is to separate the two. This goes against some of the previous definitions of translation, as although some of them see meaning as the most important aspect to render into the target text, none of them go beyond mentioning language as what is actually being translated. The translation of culture is a much researched and discussed area of translation studies, and will be further explored in the following section of this dissertation.

Finally, other definitions distance themselves even more from the idea of transferring between languages, Pym states that “rather than represent a previous meaning, translation would be the active production of meaning” (2010, p.158). This suggests that rather than taking meaning from the two languages in question, the act of transference between the languages is what produces the meaning. This focuses solely on meaning and leaves out the idea of languages and of culture. Jakobson (1959) and Eco (2001) follow suit in finding three different types of translation, ‘intralingual’, ‘interlingual’ and ‘intersemiotic’, stating even more clearly that the factors of language and culture are merely incidental, or a small part of one type of translation – interlingual. The suggestion of the existence of intralingual and intrasemiotic translation widens the boundaries of what can be considered translation to such an extent that any production of communication may be considered translation in one way or another.

For the purposes of this dissertation, Vermeer’s definition will be used to determine what is meant by translation. Although many different definitions have been discussed, this definition comes closest to the ideas of culture and translation that will be discussed in the following section of this dissertation.

2. Translating Culture

2.1 Introduction

As has been previously stated, culture and language both play a huge role in translation and cannot be separated when it comes to the practice of translation. This means that a lot of research has been done into the translation of culture specifically, which will be discussed in this section. The ideas presented range from the discussion of translation as a bridge between cultures, to the translator as a cultural mediator, to any form of communication being translation.

Firstly, it is essential to understand the importance of translation, and the impact it has on culture. “We know that a nation's culture flourishes by interacting with other cultures”, (Akbari, 2013, p.13) and one way in which cultures interact and learn from each other is through translation, as new ideas transcend linguistic boundaries. The importance of translation as a way of introducing new ideas to a different culture has been demonstrated very clearly throughout history by pseudo-translations; “a non-translation [that is, an original text] that is presented as a translation [which] might then be held to be a translation only for as long as the trick works” (Pym, 2010, p.86). Various examples of pseudo-translations have been pinpointed throughout history and each one has displayed very specific characteristics and filled certain roles in their ‘target’ cultures. An example of this is the “Letters of a Portuguese Nun”, published in France in the 17th century, presented as a translation from the ‘original’ letters. Due to their controversial nature they would have shocked French audiences and been very unsuccessful if they had been presented as pieces of writing originating from within the French culture. However, as they were presented in France as a text which had been translated from Portuguese, the letters were very well received, demonstrating that the distancing aspect of a piece of work being a translation allowed for a ‘target’ culture to have a more liberal outlook, and accept controversial or new ideas more easily. This can be seen as a positive aspect, of societies and cultures sharing and learning from each other, although at the same time can be perceived negatively, depending on one’s outlook. This can be seen in Lefevere and Bassnett’s work when they state, “foreign influences penetrate the native culture, challenge it, and even contribute to subverting it” (Lefevere, A. Bassnett, S. 1992, p.2).

One step further from introducing new ideas to a culture is when the new idea becomes so accepted in the target culture that it actually becomes a part of that new culture. This is a ‘translation unit’ (proposed by Snell-Hornby, 1990) “(the unit taken for each analysis) [which] should move from the text to the culture” (in Pym, 2010, p.149). A ‘translation unit’ goes beyond introducing one culture to the ideas of another, it leads to the merging of ideas, creating a form of hybridity between cultures as ideas are adopted, becoming part of the target culture. This idea paints the translator as a cultural insider, who is bi-cultural as well as being bi-lingual, and who acts as an interpreter of socio-cultural meanings between cultures. Bhabha (2004) goes so far as to refer to the translator as producing language ‘between’ cultures, as mediating from within the act of translation itself and being a hybrid, crossing cultural as well as physical borders.

However, as intrinsic as a translator is to the act of translation, we must also consider that each translator has a specific and very personal view of the world formed by his or her cultural experiences and knowledge, which will lead them to express themselves in a certain way. This is exemplified by Jorge Luis Borges’ (1986) story about Pierre Menard, a French writer who tries to reconstruct Cervantes’ ‘Don Quijote’ (Snell-Hornby, 2006, p.61). The story shows the 20th century Frenchman trying to put himself in the shoes of the 15th century Spaniard to such an extent that he writes the same words as the latter. The story exemplifies how the cultural values, time and place in which a text is written change every aspect of it, and is a perfect example of the ‘phenomena of deviation’. This phenomenon describes how any translation carried out by any translator at any given time is bound to differ from a translation of the same text done by any other translator due to the culture of the translators in question, and the time and place in which the translation is carried out.

For a ‘translation unit’ to make its way into the target culture, it must express ideas that are not yet present in that culture, where a need arises to express this new idea. The unit therefore must be so well translated that it makes complete sense to the target audience, to such an extent that they see that the new idea needs expressing, and becomes a part of their vocabulary. This idea shows how, like the Pierre Menard story, the translator needs to be in two spaces at once, the time and place of the ST, and the time and place of the TT, in order to accurately transfer meaning between the two. Taking into account the role of translator as cultural mediator, this section will focus on defining what culture is, what the approaches are

to translating it, and the difficulties associated with mediation between cultures, a difficulty that all translators face. At the end of this section, there will be an in-depth discussion about Santomean culture as a basis for this dissertation, and why it has been chosen as the source culture for this analysis.

2.2 A Definition of Culture

Many definitions of culture have arisen over the long period of time which culture has been discussed. Although it has been seen as an academic area for only slightly longer than translation, it has been discussed through the studies of anthropology and sociology since the 19th century. However, it still lacks a straightforward definition due to the difficulty in defining such a broad concept. This section will serve to try to find a definition for culture that encompasses all of the aspects deemed most relevant to this dissertation.

The first definition that will be discussed is the anthropologist Tylor's description, which reflects his beliefs that there is a functional purpose for the development of society, which can be applied all around the world. His theory states that culture can be described as a "complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871, p.1). This definition seems to encompass many aspects and seems to paint a clear image of culture, which made it a widely used description for a long time. It was also used for a long time because the description refers to culture as a 'complex whole', whereas it had previously been seen as fragmented. Despite this, it fell into disuse for being too simplistic in terms of the application of this idea in the real world.

The next definition, which came over one hundred years after the previous definition, focuses not on what makes a culture, but rather the idea that cultures separate people, in saying "[Culture] is the collective programming of the mind which distinguishes the members of one group or category of people from another" (Hofstede, 1994, p.5). Rather than try to understand what causes or leads to this 'programming of the mind', Hofstede instead chooses to focus on how people of different cultures are wired to think and understand different things in similar circumstances. His theory encompasses the idea that different actions will mean different things in different societies, and that signs will be interpreted differently by people of different cultures, due to the different 'wiring' of their brains. This is a common idea that has become accepted in cultural studies, and hundreds of examples of this phenomenon have been found, for example linguistic cues, hand gestures and images.

Of the definitions discussed so far, one definition has taken into account the aspects that make up a culture and the other has described what differentiates one culture from another,

however, it is also important to consider what might constitute a culture in terms of the people who are a part of it. Hofstede (1994, p.10) made a list of the different groups of people that might be considered to make up a culture:

- a national level according to one's country (or countries for people who migrated during their lifetime);
- a regional and/or ethnic and/or religious and/or linguistic affiliation, as most nations are composed of culturally different regions and/or ethnic and/or religious and/or language groups;
- a gender level, according to whether a person identifies as being as a girl or a boy;
- a generation level, which separates grandparents from parents from children;
- a role category, e.g. parent, son/daughter, teacher, student;
- a social class level, associated with educational opportunities and with a person's occupation or profession;
- for those who are employed, an organisational or corporate level according to the way employees have been socialised by their work organisation.

It is important to distinguish what makes up the 'culture', to determine the 'cultural' aspects they might share. As most definitions of 'culture' reflect simply on the idea of a country as defining the people included in a culture, this definition of the different groups helps to exemplify how any group of people who have had many of the same life experiences might be considered a culture, simply for having shared these events.

Spencer-Oatley is less specific in her definition, using the word 'fuzzy' to describe how much the aspects that make up a culture can influence it, also stating that a culture influences rather than determines how any individual may act. This is a very important distinction to make, as it must be taken into consideration how much a person's unique personality will also affect their actions, whether this is consistent with the 'norms' of that culture or not. "Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behaviour and his/her interpretations of the 'meaning' of other people's behaviour" (Spencer-Oatey, 2008, p.3). The idea that a culture either helps to or

determines how an individual may perceive another individual's behaviour echoes Hofstede's ideas and show how important this phenomenon is to the idea of culture.

Duranti focuses on how a culture is formed, stating that it is "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (1997, p.24, cited in Thanasoulas, 2001). Here we see that although the aspects that make up a culture are very important, in addition to the impact culture has on the world, the way in which a culture is formed is also hugely important. However, this idea contradicts Hofstede's list of groups of people who could constitute a culture, as if it is considered that culture is passed down through generations, people of different ages, genders, roles and who have different jobs would be expected to have the same culture, a phenomenon which only works for geographical locations. Having said that, this definition could very much encompass the culture of a country, region or social class. Interestingly, Duranti mentions linguistic communication as a factor for the acquisition of culture, pointing towards the idea that language is a contributing factor to different cultures being formed, even within countries, and how communication in a language could be a vital building block for the acquisition of culture.

Newmark agrees with the idea that a culture is determined by a shared language and encompasses the speakers of that language when he defines culture as "the way of life and its manifestations that are particular to a community that uses a particular language as its means of expression" (1988, p. 94). The key words in this definition are 'community' and 'particular language', separating out speakers of the same language that live in different communities, and maintaining the idea that the people that make up this community have a shared way of life. This is in keeping with the idea that shared experience is a large part of what makes up a community, but this definition lacks further explanation of what a 'way of life and its manifestations' might mean.

Finally, Lotman states that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (1978, p.211), exemplifying the connection between the two. As has been discussed, a community must be able to communicate to share their experiences and 'create' meaning in their actions, to then express themselves and be understood, requiring language as

a means to do this. This shows how language helps to create culture, in sharing understanding, and how over time words gain meaning and meanings change in accordance with the culture, each one changing and modifying the other.

To an extent, Bassnett's theory supports the Sapir-Whorf hypothesis, which states that language determines how we see reality, as, if language is steeped in the context of culture, and culture determines how we think and perceive the world, this means that language could determine how we see the world. However, these hypotheses prove to cause translation difficulties, as if each culture determines how each person thinks, to translate would be to re-create the ideas in a way that is intelligible to the target language and therefore culture. This idea links to some of the discussion in the previous section of a translator being an intermediary between cultures and languages, translating a lot more than language in their role as cultural mediator.

For the purpose of this dissertation Hofstede's definition of culture will be the one used, as it provides a wider view of what can be considered a cultural group, and places importance on the meaning attributed to signs in cultures and how these are understood by people of that same culture. His definition makes it clear that any significant shared life experience can create culture, and as will become clearer, this definition applies very well in the context of Santomean culture.

As has been mentioned, a lot of the difficulty in translation is encountered in the mediation between cultures, where a translator is not simply finding direct translations of words in the target language and putting them together, but is transferring meaning between societies and cultures. The definitions of translation discussed above placed a lot of importance on meaning, and as has been discussed in this section, the meaning in those words is created by culture, so the question arises: how can we translate culture?

2.3 The Translation of Culture

In the previous section, definitions of culture were analysed to find a definition that encompassed all aspects of culture, from the way culture is formed, to who can be considered part of a culture and the effect of different cultures in terms of cross-cultural communication. Many theorists agree that people of the same culture interpret signs in the same way, which leads to successful communication. In terms of an approach to translating culture, “translation is a culture transcending process” (Vermeer, 1992, p.40); it must be, in order to transfer meaning between cultures in a way that the target culture will be able to understand the meaning put across by the source text. However, even this definition poses a problem in terms of how we perceive meaning, as we must consider that any text or set of words may contain many meanings. Armstrong points out that in the translation of these meanings, it is essential to consider which meanings are then put across to the target audience, and how although a word might have an exact translation into the target language, this word may contain a “peripheral meaning that overlays the central ‘denotation’ or reference the word makes to a concept from the stock shared by the linguistic community”(Armstrong, 2005, p.5). This is the area in which a translator must have a strong sense of cultural sensitivity of the target culture, so that they may consider this when translating.

Leading on from this idea, it is important to analyse the connection between language and culture, and what is meant by ‘language’ itself. In terms of what is understood by language, the Sapir-Whorf theory touched upon how we can consider language and the effect it might have on a culture or society. However, it is also important to take into account Saussure’s ‘theory of the arbitrary’, that language is itself a structure. This theory states that “the linguistic forms that make up the structure of a language are arbitrary; that is they bear no necessary relation to the concepts to which they refer” (Armstrong, 2005, p.8). This idea helps with the act of language learning, as when we consider that the word we use for a ‘rug’ or a ‘sofa’ has no connection to the object itself, it is easier to accept that a different culture would have a different word for the same object.

However, if we take into consideration the process of forming a language based on this principle, the idea that “cultures can have distinctions between categories that differ in fairly

subtle ways, provided that the entities subject to categorisation are not subtly dissimilar” (Armstrong, 2005, p.12) is also very much applicable. This means that although one word in English might have a direct translation into another language, the word used in the other language might have a slightly different definition in each language of the object being referred to. Bellos gives the example that “the English word ‘cheese’ cannot be completely identified with its Russian heteronym” (2012, p.81) because in Russian the word ‘cheese’ cannot refer to cottage cheese as it has a different name. This phenomenon means that although in theory there is a translation for a word, in practice the words have (possibly subtly) different meanings. This then leads to the idea that language is untranslatable, as the result in the target language would have a different meaning to the source text.

Bellos explains this difficulty by saying “if translation were a matter of slotting in matching terms, then translation would clearly be impossible for almost everything we say” (Bellos, 2012, p.83) as these ‘matching terms’ simply do not exist due to the meanings built into words by different cultures. Bellos also explains how language is much more than just naming things around us, that any noun can carry many meanings and be interpreted differently by different cultures depending on cultural associations with both that object and the word attributed to it.

In a way, this leads us to discussing the concept of ‘codability’, defined as the theory that “any concept can be expressed in any language (and therefore that any concept can be translated), but a concept that is familiar and important in a given culture will find compact expression in the language” (Armstrong, 2005, p.18). This solves some of the problem expressed by Bellos, in permitting that any differentiation between ‘equivalent’ words in different languages can then be explained, allowing for complete and equal understanding for the audience of the source and target texts. The idea of codability means that any concept can be explained in any language, and although it might take more words to do so in one language than another does not make the concept untranslatable. One example of this is the German word *Waldeinsamkeit*, which roughly translates into English as ‘the feeling of being alone in the woods’.

All these aspects lead to the fact that translation of culture is considered to be very difficult, especially if the cultures have fewer connections and therefore fewer shared points of reference. This is why “what is cross-cultural lends itself best to translation” (Armstrong, 2005, p.33), as what is cross-cultural is usually written in order to be understood by a variety of cultures, and therefore is less likely to contain language that is ‘culturally-specific’. Armstrong defines language that is ‘non-cultural’ as “known to be true from one’s own experience” (2005, p.13), and if a text is cross-cultural this experience can be assumed to have been shared by many cultures, therefore not causing a translational difficulty in the way that it is expressed. However, ‘cultural language’ “clearly belongs to culture, as something one has learned from other people” (Armstrong, 2005, p.13). As has been discussed previously, culture is passed down and learned, forming a shared experience, and only people within that culture will share those references and have those same understandings. As this is the case, any language that is cultural is immediately more difficult to translate, as the translator cannot rely on shared experience and knowledge in order to ‘transfer’ this meaning into the target language. This is relevant even within a community, as “cultural knowledge is distributed unequally, within as well as across ‘speech communities’” (Armstrong, 2005, p.13), which means that the translator must take their audience into account when translating, in order to gauge which cultural references they will understand, and how to translate the ones they will not. The next section will focus on cultural references and the ways in which they can be approached.

2.4 Culture-Specific Items

Cultural references, which can also be called ‘culture-specific items’, are any ‘cultural language’ that is found in a text, given that each cultural reference will, by definition, be specific to a given culture. Harvey (2000, p.2) defines them as the terms that “refer to concepts, institutions and personnel which are specific to the source language culture”. By using the word ‘concepts’ in his definition, he includes a lot of the aspects mentioned in the previous section, which can range from nouns depicting objects to wider concepts, for example the Portuguese word *saudade*, which is commonly described as untranslatable due to its cultural connotations. However, as well as concepts, he includes institutions and personnel, which have not been touched upon previously and are a big part of culture due to the different ways in which entities are structured, meaning that there may or may not be a cultural equivalent.

Aixela’s definition is more thorough in stating the role culture-specific items play in translation:

“Those textually actualized items whose function and source text involve a translation problem in their transference to a connotation in a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (1996, p.58).

In stating why the item causes a translation problem, Aixela is focusing more on the translation of the term than what the term could be in itself. Two possible reasons the referred item does not exist are: the idea is simply coded differently in the target language, or the item or idea is not present in the target culture. In the case of the first option, this might cause a translation problem if the item requires explanation or explicitation, which could cause a break in the text and therefore change the flow of the target text in relation to the source text. In this case, a translator would have to make a decision as to whether they want to do this or find another solution to the problem (for example using a footnote to better explain the idea). The second option might require even more explanation, and again, the translator would have to decide how to incorporate this into the text. Finally, the last part of the definition refers to the idea that the same concept could have “‘interference’ in the form of unwanted resonance or ‘connotational meaning’”(Armstrong, 2005, p.5), as has been discussed, and therefore might not be the best translation choice.

Pedersen's definition is similar to Aixela's, although he states that the culture-specific item must be extralinguistic, and must be identifiable by the source culture:

“An Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience” (Pedersen, 2005, p.2)

Rather than ‘concepts, institutions and personnel’, Pedersen opts to describe the cultural references as ‘an extralinguistic entity or process’, although both these descriptions could encompass the same concepts. The differing language shows how there is no set definition for what a culture-specific item is, although the definitions seem to come to a consensus that it is any concept or entity that is specific to one culture, to the extent that another culture might not understand the reference due to a direct equivalent possibly not existing, therefore causing a translation problem. The procedures used to deal with these translation problems will be discussed later in this dissertation, and will be put into practice in terms of translating the chosen corpus.

That being said, the first decision a translator has to make when approaching a cultural reference in a text will be discussed here. Given its importance in terms of the translation of culture, ‘foreignisation’ has been discussed many times in translation studies. ‘Foreignisation’ can be defined as “linguistic borrowing between cultures in contact with each other, [which] is a fundamental fact of intercultural communication” (Bellos, 2012, p.33). This ties in with the idea presented in the first section of this dissertation, that translation brings cultures and languages together as they learn from each other and incorporate aspects of each other into one another. However, this was discussed in terms of ideas, whereas foreignisation leads to the same thing happening, but with language. In his definition, Bellos says ‘linguistic borrowing’, taking a term used by Vinay and Darbelnet (1958) to describe their first ‘translation procedure’: ‘borrowing’. This procedure involves maintaining the source language term in the target text, therefore making the text seem more ‘foreign’, reminding the audience that the text they are reading is a translation, but also avoiding translational difficulties in maintaining the exact meaning of the word in the source text.

There have been many norms in terms of the foreignising of texts, which vary between cultures and also over time in the same cultures as expectations of both translations and translators have changed. On one hand, “ethics of translation, such critics say, should restrain translators from erasing all that is foreign about works translated from a foreign tongue” (Bellos, 2012, p.41), therefore indicating that to not foreignise the text would be to remove it completely from its original context. Bellos used the example of a French detective novel, suggesting that there would be no point in reading a French novel if it read like an English novel; the audience might as well read an English novel. However, he also points out that the French and English cultures have been very closely connected for hundreds of years, and therefore certain norms arose that only applied to French translations into English. One of these norms was that “nineteenth-century translators frequently left common words and phrases in the original (but mostly when the original was French), but this device is rarely used by contemporary retranslations into English, however foreignising they may seek to be” (Bellos, 2012, p.45). The foreignising of these French texts was mostly due to the expectations of the time, which were that a French text would contain French; the audience of the time, who would have understood some French or would have been looking to learn some from a ‘French’ book; and the high social status of the time of reading a ‘French’ book. The expectations of society have since changed, along with the knowledge of French – or any foreign language for that matter - that can be assumed of an audience, meaning that the norms regarding foreignisation have also changed.

The norms that can be applied to French texts nowadays can also be applied to translations from other languages, as “in the language culture of today, English-language readers are not expected to know or recognise controversial interjections [...] in German or Russian” (Bellos, 2012, p.45), which can then be extended into every other language. This then leads to the phenomenon that a translation that contains “some trace of the work’s ‘authentic foreignness’” can only be achieved “when the original is not very foreign at all” (Bellos, 2012, p.49). Bellos means that for an English audience to recognise a foreign cultural reference, it would already have to be built into the culture, which means that it would not be all that foreign to start with. This is a product of English becoming the *lingua franca* of today’s globalised world, and as a result, people who speak English as a first language being less and less inclined to learn a second language. This cuts off their ties to other languages, something that is reflected in the foreignisation norms discussed above. Due to a lack of

foreignisation being the norm of English translations, the decision as to whether to foreignise becomes even more interesting for a translator, and Bellos goes as far as to state that “the foreignisers of today are [...] seeking to enrich English with linguistic resources afforded by languages that are distant from it” (2012, p.55).

2.5 Strategies for Translating Culture

In the previous section one very important strategy for translating culture was discussed: foreignisation. However, different theorists, some of whom will be detailed in this section, have discussed many different strategies over time, foreignisation being just one of these. The amount of discussion of different practices for the translation of cultural references in texts reflects the difficulty that has persisted over time in finding adequate translation procedures for cultural references. Valverde Zambrana describes the difficulty in translating culture-bound terms, as “clearly mean[ing] more than understanding the source language and culture, the translator must have “the ability to contextualize the language within the cultural norms and expectations of the target language users” (Valverde Zambrana, 1997, p.250 as cited in Cómite Narváez, 2015, p.6). In this section the ways in which translators can go about contextualising this language within the target culture will be discussed.

Firstly, Vinay and Darbelnet’s ‘Translation Procedures’ (1958), which were described in their ‘cultural theory of translation’, will be focused on. The French theorists believed that there were seven different translation procedures that a translator could choose from to render a text from SL to TL. The procedures run the gamut from foreignising a text to domesticating it, allowing for a translator to decide which strategy would be the most appropriate in terms of the function of the TT, and of the target audience. The first procedure is ‘borrowing’, the practice of retaining the source language word in the target language, therefore foreignising the text. The second is Calque, which involves using a neologism in the target language, using the structure of the source language. This is also considered somewhat foreignising the text. The next procedure is Literal Translation, which can mostly be applied to non-cultural language, as this type of language does not usually contain latent meanings or cultural references, allowing it to be literally translated and maintain the same meaning. Next, Vinay and Darbelnet propose Transposition, which involves changing the category of the word used from the source to the target text. One example of this is the more frequent use of nouns in English compared to Latin languages like French, Spanish and Portuguese, which means that a translation from one of these languages into English would require nominalisation i.e. ‘transposing’ a verb into a noun, therefore changing the type of word used for the same context. The next procedure is Modulation, which involves changing the way in which an idea is expressed. An example of this is how English contains more passives than Portuguese, so something expressed in the passive voice in English might be expressed in the active voice in

Portuguese to make it sound more natural. The following procedure is Equivalence, which when talking about a cultural reference means finding an equivalent cultural reference. The reference could be equivalent in terms of the role the reference plays in each culture, for example replacing the unlucky Spanish ‘Tuesday 13th’ with the English ‘Friday 13th’, as although the day of the week is different, the role the day plays is equivalent in each culture. This may also be used for equivalent people or organisations that have the same, or an equivalent role in each society. Finally, we have the most domesticating of procedures, adaptation, which involves taking a text based in one country and completely changing the setting so that the text takes place within the target culture. This procedure has come in and out of fashion over time, but has faced criticism, as it completely alters the work, which in many cases has been said to lose the ‘essence’ of the original.

Other theorists agree with the two poles proposed by Vinay and Darbelnet, in terms of choosing between foreignisation and domestication procedures. Hervey & Higgins (1992) call these poles by different names, exoticism and cultural transplantation (or naturalisation), but agree that these are the two options available to a translator. Lefevre (1977) concurs that a translator must choose between the two, stating explicitly:

“In my opinion there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him. The two roads are so completely separate from each other that one or the other must be followed as closely as possible, and that a highly unreliable result would proceed from any mixture, so that it is to be feared that author and reader would not meet at all” (Lefevre, 1977, p.74).

Lefevre’s angle differs slightly to what is proposed by the other authors, as he states that the procedures cannot, by any means, be mixed. The other authors do not state this explicitly, and in fact Vinay and Darbelnet offer their procedures in such a way that they start with the most foreignising and slowly turn in to domesticating procedures, suggesting that there is a scale rather than two poles. However, Lefevre’s idea that they should not be mixed is widely held, and while Vinay and Darbelnet’s procedures are on a scale, it is generally accepted that the two extremes should not be mixed.

In contrast with the procedures presented by Vinay and Darbelnet, which can be seen in various forms throughout other theories, Hymes proposed a sociolinguistic model for the

translation texts, based on the acronym 'SPEAKING' (1972, pp.58-71 in Armstrong, 2005, p.43). This model is based more on the general translation of a text than on the translation of specific cultural references, but is very useful to bear in mind in terms of each aspect that must be taken into account when approaching a translation. The aspects that make up this model are:

Setting – physical aspects of the context – relevant for space constraints e.g. interpreting

Participants – speaker / reader: hearer / writer

Ends – Purpose or expected outcome of the interaction

Act sequence – Message form and content: the topic and how it is expressed.

Key –Formality

Instrumentalities – Linguistic 'instrument' or language variety used: standard, dialect...

Norms – Shared expectations of behaviour.

Genre – The text type concerned; technical, literary etc.

As can be seen in the 'genre' section, this model can be applied to both technical and literary texts, and present all the initial considerations a translator must have before translating a text. This is the point at which they would choose whether to domesticate or foreignise a text, based on the 'act sequence', the 'instrumentalities' and the 'norms'. The combination of these three ideas would lead a translator to consider what is expected in the outcome of the text, how to best portray the ideas and how to do it, which would then determine how cultural references are translated.

In relation to translating a text based on the purpose and expectations of the target text, one of the main ideas in translation studies that address this relationship is the *skopos* theory. This theory holds that the way a translation must be approached is through the *skopos* (purpose) of the source text, and the function of the target text (Munday, 2009, p.37). If the theory is accurate, the purpose of the target texts should have a "direct consequence for the kind of semantic, syntactic and stylistic features used and for the way texts are structured, both in their original form and in the translation" (Munday, 2009, p.41). Sandrini maintains that "the communicative intention or function of the target text is of overall importance" (2005, p.2), although "this purpose could be entirely different for the new foreign language [text] than that for the source language [text]" (Sandrini, 2005, p.3). In terms of translating cultural references, the aim of the translator might be to introduce foreign language aspects

into English, for example in translating a story into English, leave it based in the country of origin of the source text, therefore leaving some foreign aspects, On the other hand, the translator might deem it appropriate to adapt the text completely to the source language setting, therefore detaching it completely from the source culture but introducing foreign ideas in the context of the target culture. These decisions would all be made based on both the *skopos* of the source text and the purpose of the target text, which, as Sandrini said, could be different from each other.

Although many authors suggest procedures, or a model, Snell Hornby describes the way in which Dryden (1680) talks about translation and the different approaches a translator can take, showing how the idea of translation procedures has been around since the 1600s. Dryden

“distinguished between *metaphrase* (word-for-word translation) and its opposite *imitation* (which is confined by neither word nor sense, but represents a loose approximation of an author’s emotions or passion), and between these two extremes is *paraphrase*, which expresses the sense of the original without being enslaved by the words” (Snell-Hornby, 2006, p.10).

This description contains the same types of ideas as the procedures and model discussed above, but expressed less precisely, presenting less concrete procedures. ‘Imitation’ suggests almost complete freedom for the translator to express the ideas presented in the source text as they see fit. This might lead to adaptation or equivalence, ‘metaphrase’ seems to be directly equivalent to literal translation and ‘paraphrase’ could be seen as the closest to the definitions of translation in the first section of this dissertation, where meaning is of paramount importance and language does not ‘enslave’ the translator.

Finally, Durdureanu discusses Nida and Taber’s idea that “all languages have the same classes of referents: entities, activities, states, processes, characteristics, relationals, whereas power relations, solidarity and religion characterise every cultural community” (1982, in Durdureanu, 2011, p.55). In this way they try to characterise which aspects might be culture-bound references, and which references would be the most difficult to translate, having no natural equivalent in another culture. They suggest ‘operating at a Saussurean’ level, rather than a language level, and therefore, as was stated in the introduction of this section, operate within the target culture, making references that meet cultural norms and expectations and are therefore understood by the target audience.

The procedures discussed in this section for the translation of culture have offered an insight into the different aspects a translator must bear in mind, and the main decision one has to make when translating culture. These ideas will be further explored in the practical part of this essay, and tested, to see which is most appropriate for the translation of Santomean cultural items. However, before culture-specific items in Santomean literature can be discussed, it is important to discuss and define Santomean culture.

2.6 The Problem of Santomensidade

São Tomé and Príncipe, an archipelago off the West coast of Guinea and an ex-Portuguese colony, was uninhabited until the Portuguese reached the islands in around 1470. Since then, there have been many waves of immigration that have made up the population of the islands, from the first Portuguese settlers, to slaves brought in throughout the duration of the slave trade, over one thousand Jewish children during the inquisition in Portugal, up to, more recently, Portuguese criminals exiled to the islands. This has led to a vastly mixed population, both in terms of ethnicities and of culture, and as it is a country that only gained its independence in 1975, it has had very little time to build a national identity and therefore culture. Before Santomean culture can be defined, it is important to discuss the existence of a national culture, something that is very closely linked to a national identity, the existence of which was explored in Ruas's work entitled 'Santomensidade' (2015).

Firstly, in terms of defining culture, this thesis will focus on the national culture of São Tomé and Príncipe, as far as it is expressed in the poetry produced by poets from the islands. There are many problems in this statement, the first of which is the problem of defining a 'nation', defined by Anderson (2003, p.6) as "an imagined political community – and imagined as both inherently limited and sovereign". In the case of São Tomé and Príncipe, the 'imagined' borders that apply to most other countries in the world are more finite, as it is an archipelago. However, the idea of an imagined community persists, as many communities, which do not interact with each other, exist within the 'nation'. Although they may never meet or even know of each other's existence, through the idea of camaraderie that has been created through years of 'nationalism' being enforced, they feel a bond with each other, which can be expressed as nationalism. Taking this into consideration, the idea of a national culture cannot exist, yet it has been enforced for so long, through the conquering and colonising of lands that it has imposed itself. This is especially true for ex-colonies, which after gaining independence from their colonisers, need to impose their own national identity to differentiate themselves and assert their own presence. In terms of São Tomé and Príncipe, this idea, of 'Santomensidade' has existed since Innocência Mata coined it in 1993. Naming a national culture points to its existence as being real, even in the face of the difficulties of the idea of nation itself.

The second difficulty in the statement made about what will be discussed in this dissertation, is the way in which Santomensidade is expressed in the poetry produced by

Santomeans. The reason why the Santomean culture will be explored through its poetry is because Tavares (2009, p.247) claims that nationalistic literature confirms the identity of a nation, and its autonomy, differentiating it from the coloniser. The largest body of literature produced about São Tomé and Príncipe is poetry, which dates back to the 18th century and reflects the development of the country. The writing and the reading of these nationalistic texts bring a nation closer together, re-affirming their culture and sense of identity. However, there is a difference in São Tomé and Príncipe in that “nem os altos dirigentes da magistratura do País se importam em ler ou dar de presente os livros nacionais” (Costa Alegre, 2005, p.114), which means that any culture or idea of national identity expressed in this work is not then fed back into the culture, and is therefore not re-affirmed. This could be due to “a largely illiterate society with no bookshops or daily newspaper [where] oral tradition has always played a major role” (Becker, 2008, p.23).

As there seems to be little interaction between the literature produced on the islands and those who actually live there, it is important to consider who actually writes this literature, and whom they represent. Costa Alegre states that “não há uma corrente literária, existe um coletivo de escritores” (2005, p.142), referring to the very specific group of writers that could be considered as having a distinct culture of their own given their shared background and life experiences. This shared background stems from a journalistic tradition followed by the ‘elite’ filhos-da-terra (Mata, 1993, p.45), all of whom are mixed race, mostly born in São Tomé and who come from well-off families who could afford to send them to Portugal so that they could study at University (Tavares, 2009, p.127). This led to them having different life experiences to those who stayed on the islands, and also to each other, something which should have led to them producing very different pieces of work, containing very different ideas. Costa Alegre expresses this problem as “se tentarmos encontrar algo comum nestes escritores que os ligue, verificamos ser uma reivindicação latente da Santomensidade distribuída” (2005, p.154), and Chabal agrees, stating that “it is in themes, rather than genres, that [Santomean] literature acquires its distinction” (1996, p.235).

These discussions surrounding the existence of a Santomean identity (and therefore culture – or vice versa) show that there is some debate as to whether the country can be considered to have a homogenous culture. However, there are some reflections of specifically Santomean realities in the literature produced, suggesting that it can be concluded that there

are some aspects of a homogenous culture that would therefore pose some translation problems if they were to be translated. The next section will pinpoint these cultural aspects, and which aspects of the culture, more concretely, are reflected in the literature.

2.7 Santomean Culture

Having discussed the existence of Santomean culture, it is important to discuss the ‘themes’ mentioned by Chabal, that he describes as distinguishing Santomean culture from others. This links back to some of the discussions of culture, and how although a culture can be distinguished within itself, it can also be differentiated in relation to other cultures, just as a nation differentiates itself as not ‘other’. Chabal talks about the themes that span the literature produced both in and about the country, suggesting that these themes are what can be considered Santomean culture, which are “plantations, colonial exploitation, race, popular culture and the islands’ natural beauty” (1996, p.235). These discussions suggest that there is in fact a shared identity and shared ideas between those that produce literature, and that the literature does reflect some of the reality of the shared culture of the islands. The literature can be seen as having very distinct cultural references, expressed across generations and by writers of different genders and colours, suggesting, in fact, that there is a cultural identity that can be explored through the literature of the country.

One of the most interesting aspects of this literature, is that most of it is written in Portuguese, using the language of the coloniser to express the ideas of the colonised. Snell-Hornby describes this phenomenon as an “anthropophagic” or “cannibalistic” approach, referring to postcolonial literature as “a literary metaphor” (2006, p.63), using the examples of Salman Rushdie and Arundhati Roy to describe how people themselves can become hybrids of different cultures, but referring to whole nations as having “totally absorbed the language and culture of their former colonial overlords and then expressed it, enriched with “indigenous” elements, in their own eminently creative English” (Snell-Hornby, 2006, p.63). In this case the ‘formal colonial overlords’ were the Portuguese, and so the language of expression is Portuguese, but the ‘indigenous elements’ are ever present, showing a distinct difference between those from the archipelago and the Portuguese, and, referring back to both Saussure’s and Sapir-Whorf’s ideas, of a nation changing a language to reflect their distinct reality.

These cultural elements that can be found throughout Santomean literature are what will be focused on with regard to translating culture. The ideas explored in this section about how

cultural elements are defined, approached and translated will be taken into consideration when translating Santomean cultural elements, and a method will be elaborated as to how they should be translated, taking into consideration the specificities of the culture, but also their relationship, or lack thereof, with the target culture. The next section will focus on the specific type of literature produced on the islands, poetry, how it is defined, how it relates to culture, how it is expressed in São Tomé and Príncipe and how it can be translated.

3. Translating Poetry

3.1 Introduction

The previous section discussed the translation of culture, how it has progressed over the years, the difficulties it presents, and the strategies used to translate it. However, as this dissertation will focus on the translation of poetry, it is also necessary to consider these aspects in relation to the translation of this specific form of linguistic production. Snell-Hornby describes poetry as being “the epitome of language, the realisation of the entire potential of a language, against which ordinary language represents a reduction of the total language potential” (2006, p.38). If we see poetry in this way, all the aspects discussed linking language and culture emerge, as poetry can be seen as both language in its purest form, and pure culture, linking the two to such an extent that they cannot be separated. The division between language and culture has been discussed briefly, but in the next section, the presence of culture in poetic texts will be discussed, followed by a discussion of the translation of poetry.

As a continuation of the discussion of Santomean culture and the writers who can be considered the main producers of literature from São Tomé and Príncipe, it is important to note that the vast majority of their literary production is poetry. This means that in order to analyse the literature, it is first important to understand what poetry consists of, and why it is so important in Santomean culture as a form of expression. These aspects will be analysed in the next chapter, where Santomean poetry will be closely examined in order to find common threads and themes. However, this section will serve to analyse the features of poetry, to discuss its relationship with culture, to raise questions about the translatability of poetry and to pinpoint strategies that can be used in order to do this.

3.2 Literary texts

Before the specificities of poetry and its translation can be discussed, it is important to make a distinction between the two main branches of translation, therefore determining the place of poetry within the realm of translated texts. The two main branches of translation are of literary and technical texts, which each have very specific characteristics. Technical texts are non-literary, non-fictional texts that denote specific realities, usually in technological or scientific areas, which require specialised knowledge of the subject in order to translate them. These types of text often contain specific terminology and repetitive language, two properties that have led CAT (Computer Aided Translation) tools to develop in the way in which they have, i.e. containing TMs (Translation Memories), which reproduce previously translated segments similar to the one at hand, and glossaries where terms can be organised and input into the translation automatically. Both of these aids help with the accuracy, consistency and speed of translations, all very important factors for the translation of technical texts. Because of the nature of these texts and their practical usage, there are generally very few cultural elements, allowing for literal translation in the majority of the texts. Because the process is so predictable, “Schleiermacher describes both the ‘mere interpreting’ of everyday business texts and the “paraphrasing” of scientific texts as ‘mechanical’” (Snell-Hornby, 2006, p.8).

It was previously stated that there are two branches of translation, although this does not take into consideration a type of translation that fits into neither one nor the other: legal translation. Due to their very specific stylistic features and the uniqueness of the language used in these types of texts, legal translators are required to use very different techniques to other translators. One of these features is the formulaic language, which make them similar to technical texts. However, they also contain culturally specific terms, “which determine profound differences in categories and concepts between legal systems” (Künnecke, 2013, p.245). This means that legal texts share characteristics of both technical and literary texts, and therefore occupy a middle ground.

As a differentiating factor from technical texts, literary texts generally do not have formulaic language, do not often repeat the same chunks of language, do not often have specific terminology and often contain cultural elements. Literary texts can be divided into three sections, poetry, drama and prose, which span a huge variety of texts, but that all have the previous characteristics in common. Due to their prosaic nature, these texts tend to be

more communicative than technical texts in terms of using grammatical structures and lexis in a way that sounds natural to the source audience, which requires a natural-sounding translation in order to mirror their function in the target culture. Because of this, Haque states that literary translation “is a type of literary creativeness where the written-work of one language is re-created in another” (2012, p.97), referring to the creativity and decision-making skills required in the process, as it is seen as ‘freer’ than technical translation. The idea that a translation of a literary text is ‘freer’ has come about because the language used in a literary text often has more than one meaning, whereas in a technical text, by definition, it can only have one. This leads to the translator having to interpret the text to a certain extent, resulting in more decision-making processes and more different outcomes available.

The idea that words can have more than one meaning is expressed by the idea of the intension and extension for words: “‘intension’ indicates the internal content of a term or concept that constitutes its formal definition; and ‘extension’ indicates its range of applicability by naming the particular objects that it denotes” (Intention and Extension, 1998). If this idea is then contrasted with the idea of codability, which is discussed in the previous section, it becomes clear that it is unlikely that two languages would have a word with both the same intension and extension, therefore causing a translation problem for the translator. Haque expresses this by saying that “the first problem faced by the prose-translator is finding terms in his or her own language that express the highest level of faithfulness possible to the meaning of certain words” (2012, p.97). This means that the translator must decide which meaning is more important for the text, and choose the corresponding word in the target language. However, Newmark (1988) goes one step further and references the denotations and connotations of words, which add yet more layers of meaning onto words in both the source and target languages. The translator must therefore bear in mind all the possible meanings and connotations of words in both languages in order to achieve the closest possible meaning to that expressed in the source text.

This section has dealt with the definition of different types of translation, focusing on literary translation, of which poetry is a part, and discussing translation problems that may arise when translating this type of text. The rest of this section will focus solely on poetry and the translation of poetry now that it has been situated within the context of literary translation.

3.3 The Definition of Poetry

Poetry is one of the oldest forms of literature, with the first attested example of the art form dating back to Mesopotamia and the Epic of Gilgamesh, and has changed over the centuries and in different cultures, resulting in a vast array of types of poetry. It is a form of literature that has been defined over and over again by different theorists at different times; the definitions have reflected both the changes in poetry and changes in what has been considered an important part of poetry over the centuries. This section will serve as a brief introduction to poetry, and to define what is meant by poetry.

Henderson, in her analysis of ‘primitive poetry’, analyses a quote by Maxwell Bodenheimer which states that “the first striving toward poetry, in the Occident, was in the form of narratives sung or chanted by old men, in praise or condemnation of kings or warriors, and it became the gilded and softened history of a people told to awaken love and pride in their hearts” (1919, p.330). The origins of poetry as we know it are therefore closely connected to song, and have their origins tightly rooted in narrative. Poetry also draws a connection between oral and written culture, as these chants that ‘became the history of a people’ would eventually have been written down as verse, a narrative that maintained a sense of its oral nature. Henderson, however, disagrees with this statement that poetry arose through the telling of narratives, and goes on to equate ‘primitive’ chants to poetry, stating that the first appearances of poetry were “not designed to please” (ibid, p.331). She explains that chants – poetry – were used to accomplish something; they had a purpose that was central to the society in which they were sung. “The poetic symbol is invocative - it is in a sense a prayer, whether consciously or unconsciously used as such” (ibid, p.331). This distinction between the purposes of poetry in different societies shows how it has evolved and been adopted throughout history, being shaped for different societal needs and shaping the societies around it.

From ‘primitive’ societies, to Aristotle and his discussions of Poetry in ‘Aristotle’s Poetics’, many of the features that make up a poem are consistent, and Aristotle agrees with Maxwell Bodenheimer that “to inquire into the structure of the plot [is] requisite to a good poem” (Butcher, 1902, p.7). Butcher goes on to describe Aristotle mentioning some features

of a poem: “taken as a whole, the imitation is produced by rhythm, language or ‘harmony’, either singly or combined” (ibid). Emphasis should be placed on the idea that these features are used ‘either singly or combined’ to create poetry, reflecting Aristotle’s belief that although many of these features are found in poetry, none of them can be said to define it, and that poetry can contain any number of them.

Cudden’s definition supports the idea that poetry is a wide range of types of writing, which can be defined in many ways, stating that it is "a work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two. Or it may depend on having a fixed number of syllables" (1976, p.678). Cudden’s definition states some of the forms poetry can take, reflecting the wide range of forms that have developed across the globe over the centuries. These range from a sonnet or a limerick to a Haiku or an ode and span a multitude of genres, from narrative poetry to epic, dramatic and verse poetry to light, lyrical and satirical poetry, making the art form as a whole particularly difficult to define.

Random House Webster’s Unabridged Dictionary defines it as “the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful imaginative or elevated thoughts” (Stein, 2006). This definition narrows down the features poetry must have, to it being rhythmical, but unlike the other definitions, specifies that it can be written or spoken. This, again, highlights the importance of the sounds of the words used, focusing on the oral nature of poetry. This definition also mentions the effect of poetry on the reader/ listener, emphasising that its effect is also an important feature. As poetry is often seen as an art form, it is particularly important to analyse its effect on its audience, as well as taking into account that, just as any other art form, its effect can be different for different people.

The idea of poetry as art influences Sapir’s (1921, p.285) definition, likening language in poetry to the material of a sculptor, seeing it as a product that can be moulded and shaped to produce what the artist (or poet) wants to produce:

"Language is the medium of literature as marble, bronze or clay that are the materials of the sculptor. Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another. When one uses language in an unusual way that arouses our feelings, it is possible then to

call it poetry." (in Tisgam, 2014, p.512).

This definition is particularly important to the role of poetry in translation. Sapir's reflection that the distinctive particularities of each language are what creates poetry, pinpoints the difficulty in translating such a unique and artistic use of language, such as that is found in poetry. This definition links to Sapir's previously discussed ideas about language shaping how we see the world, which also describes a particular difficulty in cultural translation. Lastly, it is notable that Sapir also comments on the effect of poetry on its audience, in that it 'arouses feelings', again, stating the importance of this feature.

With regard to more abstract definitions of poetry, Frost (1969), calls poetry "memorable speech which is lost in translation" (in Niknasab, Pishbin, 2011, p.3), focusing on precisely what is untranslatable about language, namely cultural items and the particularities of certain languages, and suggesting that poetry is made up of these two things. Ardakani supports this theory by saying that the "myth of untranslatability looks upon poetry as beauty itself which is untouchable for once it is touched it is destroyed" (2015, p.40). This idea has been stated many times throughout history, that to translate poetry is to 'betray' the original, and that an adequate translation simply is not possible due to the difficulties poetry presents. However, Ardenaki hints that he does not agree with this statement through calling the idea of untranslatability a 'myth'. The idea of the translatability and untranslatability of poetry will be discussed further in a later section of this dissertation, after the specific features of poetry have been further discussed in the next section.

3.4 Features of Poetry

As discussed in the previous section, poetry can have many different features, or essentially none at all, and still be considered poetry. However, there are many specific features of poetry that are common, especially to ‘Western poetry’, which has developed over time. This section will focus on both the features and different genres of poetry and discuss the properties of each so as to define the poetry that will be analysed later on in this dissertation.

The main genres of poetry that will be discussed in this dissertation are: Narrative poetry, which tells a story; Epic poetry, which often concerns events that are important to the culture; Dramatic poetry, which is a mode of fiction, usually performed but in the case of poetry is written in verse; Satirical poetry, which is criticism through humour, usually of political establishments; Light poetry, which is often short and humorous, for example a limerick; Lyric poetry, which does not focus on a story, rather it portrays the poet’s emotions and perceptions, often melodically; Elegies are poems of mourning, which are sorrowful and full of lament; and finally Verse fable poetry is based on the ancient literary genre of short stories that have the aim of illustrating a moral lesson, written in verse. Each genre can be defined by its content, form or poetic features, as shown in the short descriptions above. The descriptions also describe which of the three is most important for the genre; narrative and epic poetry are clearly defined by the content, whereas lyric poetry relies on poetic features to create a melody, and light poetry relies on form.

Although the different genres of poetry use specific features differently, some features are used generally in poetry to create the desired effects. One example of this is the literary device tropes, a feature that is not specific to poetry, but that is often used to aid in the creation of imagery, which can be very important in poetry. Examples of tropes are metaphors, similes, metonymy and personification. Personification can often be seen in verse fable, as plants, objects and animals are personified to try to relay the desired moral lesson. The other examples of tropes are often seen as a poet using their artistic licence to create connections between different ideas. As these are related to the content of the poem, they are most likely to be found in narrative and epic poetry rather than the forms of poetry that are

defined by their form.

The form of a poem can depend on many aspects, ranging from the length of the lines of a poem, the length of stanzas, the symmetry of the lines and the stanzas and the division of the poem into stanzas. These all contribute to the flow of the poem and the rhythm created. Bertens states that “harmony is created out of contradictions and tension in a poem and finally a central alternative is shown. All these are due to the internal organization or formal structure of a poem” (Bertens, 1995, p.21 cited in Niknasab, Pishbin, 2011, p.3), showing how although the content of a poem might be of utmost importance, the form creates the art in poetry, and this ‘tension’ is what inspires the feelings of the audience in terms of the reception of the poem.

Cudden says that:

“what makes a poem different from any other kind of composition is a species of magic, the secret to which lies in the way the words lean upon each other, are linked and interlocked in sense and rhythm, and thus elicit from each other's syllables a kind of tune whose beat and melody varies subtly and which is different from that of prose” (1976, p.721)

What Cudden is describing here are the rhythmical aspects that poets use, which can range from alliteration to rhyme, and create the flow of the poem, the beat and the melody. These, combined with the form of the meaning make up the three building blocks of poetry, and are the three angles poetry can be approached from. A poem written in one language combines all three of these aspects seamlessly to achieve a final result that inspires certain feelings and emotions in its target audience, and it is these three aspects that a translator must consider when translating a poem. However, referring back to the discussions in the last section of the ways in which different languages work, it becomes very difficult to maintain all three of these features of poetry, as will be discussed in the section on the ‘translatability or untranslatability’ of poetry.

3.5 The Importance of Poetry in Culture

Following the discussion of the importance of culture and the expression of culture in the previous section, this section will focus on the connection between poetry and culture and their importance to each other. Firstly, the idea of language being used as a mouldable material to create poetry will be re-iterated, combined with the previously discussed idea of a culture moulding a language and a language moulding a culture (Sapir-Whorf). If the most expressive form of a language is poetry, and a language expresses a culture, this leads to the idea that poetry is a pure expression of culture. This can be seen in the way language is moulded in different ways to produce poetry that reflects the culture it comes from. This can vary from the importance of rhyme and rhythm to the malleability of the language and its departure from 'correct' usage in poetry, what is sometimes called poetic license. This is also expressed through poetry written in different cultures that have the same language, and can be seen in the different ways language is used by the two. Niknasab and Pishbin express this idea very concisely, stating that "poetry is a means of expressing one nation's feelings and attitudes" (Niknasab, Pishbin, 2011, p.2).

With regard to the specific poetry that will be discussed in this dissertation, the importance of poetry to culture becomes particularly evident. Firstly, the importance of poetry to the African continent as a whole must be considered, although the idea of a unified African identity, and therefore culture, is problematic. Simplifying this problem for the sake of this argument, it can be noted, as was stated in the previous paragraph, that African countries are a prime example of usage of a (usually colonial) language following norms other than those prescribed in the colonising country. However, Okunoye states that "most modern African poets first imitated some European models, so that it is impossible to properly appreciate their work without taking this into consideration" (2004, p.770). It can be assumed that this is no longer necessarily the practice, but is an important angle to consider when taking into consideration any changes in usage of the language in later poetry. These changes, especially given the beginnings of colonial poetry, become even more important, as they reflect even more agency on the part of the poet in moving away from this tradition.

The problematic nature of a homogenised African identity has not stopped theorists from making generalisations about the continent, and has resulted in statements being made, which although generalised, can also be considered to be true. An example of this is Mutiso's statement that "in African societies art has traditionally been highly functional, and the contemporary African writer identifies with this tradition" (Mutiso. 1974. p.9 cited in Okunoye, 2004, p.772). In terms of the importance of poetry to culture, this reflects the usage of poetry, especially to the African continent, as having a goal, an aim, an ambition that in many cases would have been (especially in the time in which Mutiso was writing) the re-discovery of their cultural identity, post-colonisation. This idea and the implications of this sense of ambition will be discussed in the next section of this dissertation with regards to Santomean poetry.

The problematic nature of a shared African identity is often stated, however, the problematic nature of a shared national identity within African countries is less talked about. However, it is often just as problematic as in the process of colonisation, borders were drawn independently of who was living within them, throwing together and dividing various ethnic groups and communities. This makes the idea of nation (discussed in the first section) even more difficult to define, and to portray. However, whatever the difficulties encountered with this idea, Ojaide points out "today, old and young poets are addressing their national issues more aggressively than before [...]. In their desire to effect changes, they use the nation state as their starting point" (Ojaide, 1996, pp.80-81 cited in Okunoye, 2004, p.775). This idea of a nation state solidifies the idea of a national culture, and the focus of poetry on the nation concretises the idea of a national culture. Poetry being an expression of this idea of culture, and the aim of the poetry to effect change makes it one of the most valuable cultural tools available, and therefore an integral part of culture.

This interlinking of poetry and culture means that as well as the features of poetry discussed previously, the translator also has to take into consideration the difficulties in translating culture. From this standpoint, taking into account the many layers of cultural and linguistic elements that are combined to form a poem, there have been many discussions by different theorists as to whether poetry can actually be translated. These will be discussed in the next section.

3.6 The Translatability of Poetry

In translation studies, the translation of poetry is one of the most controversial areas because of the idea of the ‘untranslatability’ of poetry due to the many features that come together to create the art. The reason that poetic features render poetry ‘untranslatable’ can be explained simply by the fact that each language is different, and the same features cannot be transferred perfectly from one language to another. However, this is combined with the aspect of cultural untranslatability, which “is due to the absence in the TL culture of a relevant situational feature for the SL text” (Niknasab, Pishbin, 2011, p.4). Frost says “the main characteristic of poetic discourse that distinguishes it from common discourse is that in poetry form and content can not be separated” (1969, as cited in Dastjerdi, 2008, p.11). The content of the poem creates cultural untranslatability, which combined with the un-transferability of the linguistic features, makes a re-creation of the poem in a different language and culture impossible, especially due to this idea that they cannot be separated. Nida and Taber express this idea clearly when they state that “anything that can be said in one language can be said in another, unless the form is an essential element of the message” (1982, p.4), suggesting that poetry is untranslatable, and Frost states this idea simply as "that which is lost out of both prose and verse in translation" (Bellos, 2012, p.152). Apart from the difficulty in translating aspects of form and content, Steiner believed that some texts were untranslatable because of the sacredness of the text, “based on understanding the nature of the language, they used to regard translation or any kind of contrived conversation of a divine message from one language into another as no less than profanity and vice” (1984, p.136 as cited in Niknasab, Pishbin, 2011, p.4). Attributing a similar distaste to the translation of such texts, Nabakof, as cited in Giblett (1987) “compares poetry translation to beheading, insulting the dead” (as cited in Dastjerdi, 2008, p.11) due to all of these difficulties in doing so.

Aiwei agrees with this idea that poetry is untranslatable in saying that the “myth of untranslatability looks upon poetry as beauty itself which is untouchable, for once it is touched it is destroyed” (2005), referring to the impossibility of re-creating the same cultural ideas in the same form as the source text, in a target text, something that is in fact impossible. One example of a theorist that agrees with him is Jakobson (1966, p.238 as cited in Wolfram Wilss, 2001), who “comes to the conclusion that poetry by definition is untranslatable. Only creative transposition is possible. With this as a prerequisite, poetry should and must be

translatable” (as cited in Ardakani, 2015, p.44). Walter Benjamin (1923) goes even further in his theory that there is a ‘pure language’ in a text and that the ‘Task of the Translator’ “is to reach, make visible and bring into force in the target text (TT), to reveal its vibration within language” (as cited in Attawater, 2005, p.123). These would suggest that although it is in fact impossible to recreate a text in the target language that is equal in every way to the text in the source language, that there are aspects of it that can be transferred, and an approximation of a translation could be carried out.

Venuti talks about the way in which the translation of poetry could be carried out, stating that “translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way” (1995, p.vii). This suggests that rather than being impossible, translation has many different possibilities, each being affected by different stimuli. Ardakani agrees when he states that “the more culture-bound a text is, the more scope there may be for modification” (2015, p.45). If we consider the previous argument that poetry is pure culture, this statement would suggest that there are infinite translations possible for one poem, therefore leading to Lefevere’s (1992) conclusion that many different translations of the same poem can be carried out, focusing on different aspects of the poem.

The idea that any one poem could have thousands of translations, each as valid as the next, combats the idea of the untranslatability of poetry, although “there will always be aspects (albeit not always significant ones) that will be missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics” (Attawater, 2005, p.124). These ideas are the main cause of the debate surrounding the translation of poetry, and the fluidity of the meaning of ‘translation’ when it comes to poetry is partly to blame for the debate over the translatability or untranslatability of a text.

The argument of translatability vs. untranslatability does not in fact discuss whether poems should or should not be translated, but rather how successful translations can be in transferring all the meanings of a source text to a target audience. In this argument, the necessity and importance of these translations is undermined where it should not be, as although a target text may not transfer all the ideas of the source text to the target audience,

without these translations the sharing of cultures and ideas is lost. In terms of literature, there is also a necessity for literary translation through the argument that “translation undresses a literary work, shows it in its true nakedness [...] Translation tells the bitter truth. It unveils all masks” (Bashevis, 1995, p.35, cited in Niknasab, Pishbin, 2011, p.5).

3.7 Strategies for Translating Poetry

Having decided that although it can be considered untranslatable, the benefits of translating poetry outweigh the negative aspects, and therefore the way in which poetry is translated must be analysed in order to have the best translation options available. The following section will serve to take a closer look at some of the strategies proposed for the translation of poetry, based on different purposes for the target text. Holmes stated that “poetry translation ‘is sometimes possible, sometimes impossible, sometimes easy, sometimes difficult, sometimes a failure, sometimes an amazing success’” (1988, p.45) and these outcomes of a translation will be assessed in terms of which strategies work best for their desired purposes. Although there are many, many theories of how the translation of poetry should be carried out, this section will contain a small selection of the models drawn up by different theorists, which depend on the various factors that may affect the translation, for example its purpose, the features it is made up of and the specific preferences of the translator themselves.

There are two main, opposing methods of translating poetry, which are both discussed by many theorists. The first is that it is necessary to attempt to create ‘interlingual’ translations of the source poems that contain similar poetic features to the source text and stand alone as poetry in the target language. The second believes that the first is impossible and therefore suggests that the only possible solution is to render the content of the source poem into prose in the target language. At this stage Nabokov states his personal preference in saying “I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity” (1955, p.83 in Attawater, 2005, p.124). This preference, however, has its own problems, as it can be argued that creating commentary from art is in fact worse than creating art (poetry in the target language) from art (poetry in the source language). As well as personal preference, the purpose of the translation influences whether the translator will opt for the first or second method. If the aim of the poetry were to transmit similar ideas and feelings to the target culture, to represent foreign ideas but in an understandable way, the first would be more appropriate. In order for the second to be most appropriate, the purpose of the target text must be to solely transmit the ideas present in the target text, and for the target audience to understand the ideas contained in the poem in the source text completely. This

removes the pleasure contained in the art, and focuses simply on pure understanding, clearly stating every nuance of the source poem suggested so that the target culture can understand the source text, but not have any of the same emotions that might be felt through reading the source text.

The two main ideas discussed so far lead into two further ideas, which move away from the idea of rendering poetry into prose, towards two different ways of rendering poetry in the source language into poetry in the target language. For this, again, two purposes for the translation of poetry can be highlighted; one is to render the ideas of the source text into the target language in a similar form, in which case the translation serves the purpose of conveying meaning to an audience who probably does not speak the language the original poem was written in, and secondly to stand alone as a ‘new’ piece of poetry (as in the previous discussion). In the second situation “it would be highly likely that the target readers would obtain rather similar if not the same aesthetic pleasure reading the translation as would the source readers reading the original poem” (Ardakani, 2015, p.40) as the poem must convey more of the emotion of the original poem to fulfil its purpose.

These two main purposes of translation have resulted in two different types of translation arising, which have been named ‘formal’ and ‘dynamic’ (Nida, 1964). The former is a literal translation of the source poem, focusing solely on the content, and preserving the style of the original. The second type of translation, dynamic, incorporates poetic features to create the same “aesthetic pleasure” as the original, which may change the form of the text in order to have the same impact on the target audience as the source text did on its target audience. It can be assumed that these target texts would stand alone, as, by incorporating the poetic features of the source text, they are more likely to affect the target audience in the same way as the source poem would have affected the audience of the source text, therefore being more equipped to stand alone to produce the same effect. ‘Formal’ and ‘dynamic’ translations of poems are merely two strategies used to translate poetry, and they focus on the essential issue that the translator faces, which is whether to prefer form over content, or content over form. However, it should be noted that especially in formal translation, there may be losses or additions as some aspects can be mirrored in the target language whereas others cannot.

Similarly, Newmark (1988) proposes two types of translation: semantic vs. communicative. Semantic translation, according to Newmark, is similar to Nida's 'formal' translation in that it attempts to render the source poem into the target language as closely as possible, using the same poetic features and stylistic structures. Communicative translation, on the other hand, is similar to Nida's dynamic translation in that its aim is to "produce on its readers an effect as close as possible to that obtained on the readers of the original" (Dastjerdi, 2008, p.10). However, unlike Nida, Newmark expresses doubt as to the effectiveness of the second strategy, as "he believes that equivalent effect is illusory because if the text is out of TL space and time the equivalent effect can not be produced" (Dastjerdi, 2008, p.10).

Moving away from the binary categorisations suggested by Nida and Newmark, Holmes (1988, p.25) suggests four categories, further analysing the idea of how equivalence can be created in the target language. The first two are 'form-derivative', therefore focusing more on the form of the poem, and the second two are 'content-derivative'. The first is 'mimetic form', which can be considered a foreignisation strategy and usually maintains the form of the source text, rather like formal translation. Holmes agrees with Newmark that the possibility of the form being identical is impossible, and points out that although there may be differences, there is a 'fundamental similarity' with the original. The second method is 'analogical form', which can be considered domesticating the text. This strategy involves substituting the source language poetic tradition with an equivalent target language tradition. This may result in a completely different form, but one that can be considered equivalent in the context, in the target culture. The third method is 'organic form' which, based on the content of the poem, takes on its own form. This moves away from ideas of the possibility of the form of the poem being transferred to the target text, therefore creating a whole new text from the content present in the source text, essentially allowing the content to shape the form. The last method suggested by Holmes is 'extraneous form' which "bears no relation to the form or content of the ST" (1988, p.25). In his description, Holmes describes the 'three planes or levels' present when translating poetry: 'linguistic context', 'literary tradition' and 'socio-cultural situation' (1988, p.47), which can be closely equated to Lefevre's central issues of 'language, time, place, tradition' (1975, p.84).

Lefevre, in his analysis of the translation of one of Catullus' poems (1975) opted for a more detailed breakdown of the methodologies used and composed a table of seven different

strategies that can be used to translate poetry. These strategies are laid out in the table below.

Table 1

Lefevere’s translation strategies for poetry

<u>Name of Strategy</u>	<u>Description of Strategy</u>
Phonemic translation	Attempts to reproduce the sounds contained in the SL in the TL and tries to maintain some of the sense of the original. Lefevere concludes that this strategy is best applied to onomatopoeia but often produces a text that lacks meaning.
Literal translation	Like Vinay and Darbelnet’s literal translation, this form of translation places an emphasis on word-for-word translation, which results in a text that does not fit the grammatical structures of the target language.
Metrical translation	Like literal translation, this method focuses on reproducing one aspect of the source text in the target text, this time focusing on metre, at the expense of other aspects. Lefevere concludes that this method is often unsuccessful.
Poetry into prose	Like the first idea discussed in this section, this form of translation omits the poetic features of the text, causing a loss in the artistic style, rhythm and metre of a text.
Rhymed translation	Here the translator focuses on metre and rhyme over every other aspect of the poem, although Lefevere concludes that this produces merely a ‘caricature’ of the source text.
Blank verse translation	The opposite of the previous strategy, this gives the translator more freedom in terms of rhythm and rhyme, although Lefevere does state that there is a higher degree of accuracy in this form of translation compared to the previous strategies.
Interpretation	Similar to Holmes’s ‘extraneous form’, this strategy suggests using the ST as a starting point, ‘retaining the substance’ of it in order to produce a new

poem.

(Bassnett, 1980, p.87)

The similarities between Lefevere's strategies and those discussed previously have been noted in the table, showing how although he has proposed a greater number of strategies, there is reasonable crossover with other theorists' ideas. As well as this, although Lefevere proposes many strategies, he is quick to find fault in most of them, rendering them unusable in most situations. Although he limits some of his strategies to very specific scenarios where the target poem would be virtually impossible to understand, it is interesting that he does isolate certain features which he deems important and sees how prioritising them over everything else might affect the end result. Lawrence Venuti (1995, p.216), on the other hand, praises this type of translation, which may distort the target language beyond recognition, and calls it a 'foreignising strategy' with its 'dazzling range of Englishes'. This is yet another example of one culture transferring ideas into another culture and therefore broadening its horizons, adding value to the receiving culture. That being said, Lefevere concludes that semantic content takes priority over metre, and should be concentrated on more in order to more accurately render poetry into a different language.

Although Lefevere's strategies seem as though they only serve very specific purposes, they can be used together to create the desired effect, prioritising certain aspects of the poem over others depending on the purpose of the target text, and what is deemed most appropriate for the specific poem. Having analysed the strategies proposed by these theorists, they will be used as a guideline when translating Santomean poetry in the third section of this dissertation, as each theory discussed here will be experimented with in order to explore all angles of the translation of Santomean poetry.

CHAPTER 2 - Santomean Poetry

1. A Broad Introduction to Lusophone Poetry

Before Santomean poetry, the focus of this dissertation, can be discussed, it must be put into the context of lusophone poetry as a whole. This is no easy feat, as lusophone poetry dates back to the foundation of Portugal as a country, and spans three continents. Thanks to the creation of the CPLP – the Community of Portuguese Language Countries- lusophone countries have maintained a connection that has strengthened the language as well as allowing for the sharing of ideas, meaning that some themes can be seen throughout lusophone poetry. However, although they are all interconnected, the connection each lusophone country has to Portugal is undeniable, and the influence of Portuguese culture, and especially literature, can be seen in all of these countries. This can be partly attributed to the relationship between coloniser and colonised, but for a long time was also due to the absence of higher education institutions in Portugal's ex-colonies: universities were founded in Brazil in 1920; Angola and Mozambique in 1962; Cape Verde in 2006 and São Tomé e Príncipe in 2014, which lead to the migration of those who wanted to continue their education to Portugal before these were founded. Due to the correlation between further education and the writing of poetry, this led to a specific phenomenon where all Lusophone poets had attended Portuguese university, and therefore followed Portuguese norms and styles.

Garrett uses the example of Brazil to talk about the effect this has on the poetry, stating that “a educação europeia apagou-lhes o espírito nacional: parece que receiam de se mostrar americanos; e daí lhes vem uma afetação e impropriedade que dá quebra em suas melhores qualidades”(Garrett, 1884, p.21). He explains that it is a shame that “as majestosas e novas cenas da natureza naquela vasta região deviam ter dado a seus poetas mais originalidade, mais diferentes imagens, expressões e estilo, do que neles aparece” (Garrett, 1884, p.21). This phenomenon can also be seen in other lusophone poetry, notably more recently, as although this was the case in Brazil in 1884, the country had become independent from Portugal reasonably soon before that, meaning that the influence from the coloniser was still very strong. Brazilian poetry has since evolved separately to Portuguese poetry and has begun to create its own style, which reflects the cultural differences between Brazil and Portugal.

However, since São Tomé gained independence so much later than Brazil, the connection between the archipelago and Portugal has remained strong until fairly recently, and the effects of this will be analysed later in this dissertation. As the connection between Portuguese and Santomean poetry is so much stronger than that between Santomean and any other country, this analysis of lusophone poetry will focus mainly on Portuguese poetry, so that parallels can be drawn between the two.

As has been discussed, poetry and language go hand in hand and cannot be separated. Portuguese language and poetry is no exception to this, as “a língua e a poesia portuguesa (bem como as outras todas) nasceram gêmeas, e se criaram ao mesmo tempo” (Garrett, 1884, p.4). “Cantigas trovadorescas galego-portuguesas” (Lopes, 2011) had been popular in the Portuguese territory even before D. Afonso Henriques ‘achieved independence’ for the Kingdom of Portugal in 1139. As the Portuguese language had not yet been declared a distinct language from Spanish (or Castilian) - between 1290 and 1296 - it can be said that this type of poetry preceded the Portuguese language. This meant that the two evolved together, influencing and changing each other to produce both the language and poetry we have today. “A poesia portuguesa se define como portuguesa pelas linhas de força do seu próprio processo de continuidade, em que as achegas estrangeiras são reelaboradas ou assimiladas” (Carvalho, 2012, p.317). This is true even after centuries of influences from different languages and cultures, as will be explored in this section.

Portuguese poetry and the Portuguese nation next saw great development under King Dinis I (r.1279 – 1225), who founded the country’s first university, and through his interest in literature “encouraged translation into Portuguese of outstanding works from Castilian, Latin, and Arabic” (Portuguese Literature, 1998), as well as being a prolific poet himself. The tradition of translating works has continued through Portuguese literature, although it was later part of a discussion on translation versus imitation, both of which have been carried out for centuries. The discussion centres around the necessity of translation, something that Garrett (1884, p.26) says is ‘indispensable’ due to the riches it brings to the target culture. However, due to the difficulties of doing so, he concludes that “essa casta de obras estuda-se, imita-se, não se traduz” (ibid). He discusses how instead of ‘dressing in a foreign body’, an imitator re-creates a piece of work in their own culture, giving it a new form, new characteristics and a new context. He finishes his argument by expressing that “assim fizeram

os Latinos, que sempre imitaram os Gregos e nunca os traduziram; assim fizeram os nossos poetas da boa idade” (ibid). This shows how although Portuguese poetry has its own feel, its own themes and traditions; it has been largely inspired by other traditions from other countries.

These influences came first from Castilian literature, due to the close connection between the Portuguese and Spanish countries, cultures and languages. This influence lasted for years, and although Portugal had its own types of songs, namely

“*cantigas de amor* - cantiga em voz masculina, na definição mínima, que é a da Arte de Trovar.

cantigas de amigo - cantiga em voz feminina, na definição mínima, que é a da Arte de Trovar. and

cantigas de escárnio e maldizer - cantiga de “dizer mal” ou satírica.” (Lopes, 2011)

the court was still largely influenced by Spanish poetry. This was until the appearance of Francisco de Sá de Miranda (1481 – 1558) who travelled to Italy, and on his return was said to have played the role of “corifeu no nosso país do novo movimento literário” (Pereira, de Oliveira, Silva, 2002, p.9) the renaissance, “que traz consigo o renovar dos modos líricos da Ode, da Elegia, da Bucólica e também do Drama” (Pereira, de Oliveira, Silva, 2002, p.9). “E desde aí quase se abandonaram inteiramente (exceto nas voltas e glosas) os nossos antigos versos de redondilha” (Garrett, 1884, p.8). Sá de Miranda, wrote in both Spanish and Portuguese, using Italian poetic features, which led to his work being culturally diverse and therefore not very nationalistic. It was only with Camões, the so-called father of Portuguese literature, that Portuguese poetry really started to take on a nationalistic feel.

Luís Vaz de Camões (1524 – 1580), in contrast to Sá de Miranda, wrote about Portugal, “o Tejo, o Mondego, os montes, os sítios conhecidos de nosso país e dos que nos deu a conquista, figuram em seus poemas” (Garrett, 1884, p.6). He used his high level of education and varied life experience to write poetry like it had never been written before. He is famous for his sonnets, eclogues, odes, elegies and *canções*, which can be categorized under three headings, lyric, epic and dramatic. However, the poet is most famous for his epic poem ‘The

Lusiads' (1556), a 1,102 stanza, 10 canto-long epic poem written in *ottava rima* which celebrates Portuguese 'exploration' of the world in describing Vasco da Gama's first voyage to India. The theme of the Portuguese discovery of the world is important in Portuguese poetry due to the effects of the exploration on the riches of the country and on its status within Europe, although it was not properly celebrated in poetry until Camões' epic poem. This is true to such an extent that Carvalho states "Luís de Camões pode resumir todo o quadro dos interesses temático-poéticos dessa época grandiosa, desde a erótica platónico-petrarquiana à epopeia" (2012, p.88-89). The encyclopaedia Britannica explains the poet producing such an epically long poem by saying that "he no longer needed to conform to the standards of brevity required in court circles" (Luis de Camões, 1998), showing how he moved away from the tradition of the time in order to create something expressive and new.

At a similar time to Camões, whose influence can still be felt in Portuguese poetry, came Antonio Ferreira (1528-1569), who, according to Garrett, instead of using foreign ideas to create poetry that belonged to the Portuguese culture, as Camões did, translated foreign poetry, "enriquecendo a língua, empobreceu a literatura, porque a avevou a esse hábito de copista; cancro que rói o espírito criador; alma e vida da poesia nacional" (Garrett, 1884, p.10). However, this idea can be contested if his work is studied, as although his themes were not as nationalistic, he did in fact contribute greatly to Portuguese poetry. He produced the first tragedy in Portuguese, as well as prose comedy and many Sonnets about love. Camões' influence can be felt more strongly, however, further along in the history of Portuguese poetry in the writings of Vasco Mousinho de Quevedo (1570 – 1619), who can be considered the second greatest epic poet, after Camões (Garrett, 1884, p.14). Quevedo copies Camões' style, mirroring the poetic features used by the great poet, but like Ferreira, steers away from nationalistic themes. He wrote his most famous poem 'Afonso Africano' (1611) in exactly the same form as 'The Lusiads', in *ottava rima*, which is in fact part of a group of poems that mirror the form of the famous poem, which were written by poets such as Jerónimo Corte-Real (in 1584), Gabriel Pereira de Castro (in 1636), Francisco de Sá de Meneses (in 1634) and António de Sousa de Macedo (in 1640).

Although Camões' style was imitated, it was not until the 19th century that medieval and national historical themes were taken up once more with a renewal of Portuguese nationalistic themes brought to Portugal by the Romanticist movement. The movement, brought to

Portugal by Almeida Garrett (1799 – 1854) who had been inspired by English and French Romanticism, is described by Régio who stated that the movement “desequilibra a balança, buscando-as na aceitação, no aproveitamento, na exploração e na expansão desse desequilíbrio” (Régio, 1976, p.14). He goes as far as to say that this movement ‘freed’ the national poetry from the models and rules that classicism imposed (ibid, p.15) and used the common themes of god, man and nature that until that point had only been approached timidly. Garrett’s most famous poem, ‘Camões’ (1825), while obviously inspired by the poet, demonstrates this break from classicism, as it is divided into ten ‘cantos’, each one composed of an irregular number of stanzas. Each line is written in blank decasyllables, but some of them barely hide ‘redondilhas’ (lines of seven syllables) (Barbas, 1999, p.35). Barbas goes on to say that this poem does not follow the traditional style of any genre, as Régio described, breaking tradition and straying from the classical, although it does make an allusion to gods, acknowledging the epic genre and making a point of breaking away from it.

This movement “acha em António Nobre o seu mais livre e original interprete” (Régio, 1976, p.87) and resulted in the poet’s book ‘Só’ (1892), which “exprime certo nacionalismo estético-literário – que busca motivos de arte na paisagem e na alma portuguesas” (ibid). This Portuguese ‘soul’ is a reference to the intensely Portuguese feeling of ‘saudade’ (often translated as ‘yearning’), which led to a poetic movement, developed by Teixeira de Pascoaes, called ‘saudadismo’, which greatly influenced the poetic expression of the time. The rhythms of the poem include parallelisms, melodic repetitions and onomatopoeias, making the poems seem as if they were written to be read out loud rather than written on a page.

With Antero de Quental (1842 – 1891) came the end of romanticism in 1865, and a new movement emerged, a “realismo revolucionário que vigorosamente juntava o humanitarismo romântico de Hugo ao satanismo baudelairiano” (Carvalho, 2012, p.213). A poet who, along with Camões and Sá de Miranda, can also be considered one of the fathers of Portuguese poetry, Antero de Quental did not focus on nationalistic themes, rather, he ‘waged a war’ against the older literary generation through “um alargamento da temática que não favorecia os processos maneiristas” (ibid). His early romantic poems were written while he was at university in Coimbra, and were later followed by the collection “Modern Odes”, which was made up of ‘socially critical poetry’. Although his collections of sonnets and odes are not particularly remarkable in terms of style, this poet stands out for his contributions to society,

namely through the *Sociedade do Raio*, a group composed of authors, which he founded and led. These social changes also marked a change in the poetry of the time, and Teófilo Braga (1843 – 1924) wrote sonnets that Régio sees as a turning point, stating: “nelas e em outras seguintes o romantismo Português se revela mais rico, mais poderoso e mais amplo, alargando-se nos poetas que se convencionou chamar realistas” (Régio, 1976, p.25). Braga’s later works showed even stronger links to realism, using ultra-romance as a way of combatting and criticising social conventions. The poet also starts to focus on Portuguese traditions and customs, being inspired by Victor Hugo and the realist movement, and brings back a nationalistic feel to his poetry.

Meanwhile, as the conflict between Romanticism and Realism emerged in Portugal, *Claridade*, a literary review that began in 1936 in Cape Verde was inaugurated. The journal represented a cultural, social and political separation of Cape Verde from Portugal, creating the cultural identity of ‘Cape Verdeanity’ for the archipelago (Tavares, 2011/2012, p.94). From the beginnings of the review, various *Claridade* poets emerged, using their ‘Africanness’ to assert their own identity, fighting against colonial rule (Tavares, 2011/2012, p.94). These poets, although they had different styles – Jorge Barbosa was a romantic whereas Baltazar Lopes draws on oral tradition but injects it with grim realism and Manuel Lopes’ poetry is “suffused with personal lyricism and with social themes [...] [and] Cape Verdean folklore is woven into his short stories” (Baltasar Lopes, 1998) - show the same break with Portuguese traditions that Brazilian poets had demonstrated in the previous century, although they mirrored Portuguese poetic movements while starting to bring in themes pertinent to life on the archipelago.

Back in Portugal, following the realist movement, the ‘Portuguese Renaissance’ movement was born, headed by Teixeira de Pascoaes (1877 -1952), who, as well as being the main figure for ‘saudadismo’, eventually became the editor of the magazine ‘A Águia’, which ran from 1910 to 1932. The literary magazine, which was ‘property’ of the Portuguese Renaissance due to its close connections and broad publication of the movement, was a great influence on Portuguese literature in the first quarter of the 20th century, and although it spanned many styles and people, it had nationalistic and messianistic beliefs at its core, striving towards a national ‘regeneration’. This regeneration sought to find the previously lost ‘national soul’ through themes of folklore and sentimentality and was the means to “criar um

novo Portugal, ou melhor ressuscitar a pátria Portuguesa, arrancá-la do tumulto onde a sepultaram alguns séculos de escuridade física e moral, em que os corpos definharam e as almas amorteceram” (Pascoaes, 1912, p.1).

Finally, the Modernist movement was born, influenced by António Nobre’s poetry, and with it came the final big name in poetry: Fernando Pessoa (1888 – 1935). Modernism aimed to move even further from classic styles of poetry, moving towards experimentalism and nationalistic independence. The Encyclopaedia Britannica (Fernando Pessoa, 1998) even goes so far as to say that Pessoa’s work gave Portuguese literature European significance, although this was not within the author’s lifetime. Contributing to the Modernist magazine *Orpheu*, Pessoa wrote reviews and poetry both in English and Portuguese that were published within his lifetime, but it was only posthumously that his heteronyms were discovered and his collections of poetry published. Pessoa’s heteronyms represented distinct people who wrote poetry in different styles, displaying different personalities, political views and backgrounds. Out of three of his most notable heteronyms, one wrote poetry in free verse, another “composed formal odes influenced by Horace” (Poetry Foundation, n.d.) and a third was heavily influenced by American poet Walt Whitman, who also wrote in free verse but whose work “represents an existentially anguished search for meaning” (Wikipedia, Álvaro de Campos). Following Pessoa, post-world war two, can be called the ‘post-Pessoa’ era, where there was a “fresh flowering of Portuguese poets, who dealt with the dazzling and potentially intimidating legacy of Pessoa in different ways” (Zenith, 2015, p.xviii).

Jorge de Sena can be considered one of the only ‘post-Pessoa’ poets who was “in competition with him” (ibid), and shared in his ‘intricately intellectual pursuits’, whilst also sharing in Camões sense of adventure and discovery. The focus of his poetry is ‘life itself’, and he shared this passion for life with another poet of the time, Sophia de Mello Breyner. The latter used Pessoa as a subject for many of her poems, as well as erasing the distance between heaven and earth in making “God, or the gods, coexist with humans in her poetry” (ibid). Carlos de Oliveira followed, using “language as a microscope for seeing into things” (ibid), and was a part of the Portuguese neo-realist movement, a movement focused on the deplorable social conditions of a poor nation ruled by the claustrophobic regime of Salazar (ibid). Mário Cesariny was the most prominent poet of Portugal’s surrealist movement, which

came about as a response to the neo-realist movement and allowed for freer expression that did not focus solely on the political situation.

In the years leading up to the Carnation Revolution, however, the poetic works written focused again on politics and were mostly in the style of revolutionary songs, political songs that inspire, or support the idea of a revolution. The focus of these songs helped to bring the Portuguese people together, and to build a feeling of revolution prior to the events of the 25th April 1974. These songs focused on a bond between people, an example being Zeca Afonso's song "Gândola, Vila Morena". A period of disillusionment followed the revolution, where the arts changed, reflecting this mood. Three tendencies can be identified in the arts produced at that time, one of which is the development of practices that had been on-going since the 1960s, as is the case of experimental and visual poetry (Graça, Dias, 2013, p.2).

As São Tomé and Príncipe gained independence as a nation in 1975, breaking ties with Portugal and claiming their own nationality, the Carnation Revolution, which led to the independence of all the African Portuguese colonies, is a good place to end an analysis of Portuguese poetry. Although São Tomé and Príncipe continue to have a strong relationship, especially due to a shared language, like Brazil, it can be assumed that the strong influence of the coloniser was much weakened by the smaller state's independence. The next section will give a broad introduction to Santomean poetry, the poets and the circumstances that gave rise to a national current of literature, which will be followed by an analysis of the themes of Santomean poetry and the styles in which it is written.

2. A Broad Introduction to Santomean Poetry

As has been mentioned previously, there is a variety of literature produced by Santomeans, both from those within the country and by those living abroad. However, this literature is not enough to be considered a “current” of literature. In his book ‘Santomensidade’, Costa Alegre says that instead of this, there is a ‘collective of writers’ (2005, p.154), which is partly due to the small population of the country, and partly due to the lack of schooling available to most of the population, most of who do not finish secondary school (Ferreira, 1975, p.425). This group of writers the *filhos-da-terra* – children of the land (Mata, 2008, p.45). These *filhos-da-terra* had the resources to be able to write, as well as a different perspective on their own country, as they saw it from the outside, having lived a large portion of their lives outside of their native country.

The poetry from São Tomé and Príncipe is made up of very specific themes, so it can be said that it fulfils Tavares’ (2009, p.247) reflection, that unlike colonial literature, nationalist literature asserts the identity of the country through texts. This identity is asserted through the themes of the poetry, but also through the language used to write it. This language in most cases is Portuguese, as it is the official language of the country, and because most of the *filhos-da-terra* who left the country went to Portugal. However, there is also poetry in Forro, a Portuguese-based creole language and the “language of resistance” (Nazaré, 2006, p.10) of the islands, an affirmation of a separate society to that involving the Portuguese. Tavares (2009, p.113) states that the creation of a creole language always shows a group within a society asserting their presence and starting to search for their own individual identity. In São Tomé there are four other languages, showing how these separate groups refused to conform to Portuguese colonial rule, maintaining their own identities throughout the period of colonisation. The poetry written in other languages is part of this fight, and demonstrates a truly ‘Santomean’ spirit.

Influences of the other languages present on the islands, especially Forro, can be seen throughout Santomean poetry. These influences, for the most part, refer to specific Santomean traditions, flora and fauna and cultural items, which make them even more interesting to analyse. The ‘borrowed’ words in Santomean poetry make up what would be referred to as

‘Santomean’ terminology, as these words have a very specific meaning in the country, and would always be translated in the same way, if a translation could be found for them. This would be the first difficulty found in the translation of Santomean poetry.

The second main difficulty that can be found in the translation of Santomean poetry is the importance of poetic features, and that these be incorporated into the target text. This is especially important in poetry coming from the islands. As it is a country with a very low literacy rate (Roque, Seibert, Marques, 2012, p.506), oral storytelling still plays a very large part in the culture. This is especially true for storytelling in Forro, which has become a large part of Santomean life since independence (Roque, Seibert, Marques, 2012, p.351). This oral tradition means that more importance is placed on the sonority of the words, and on the rhythm of the stories, something that can be seen in the poetry. The importance of music on the islands can also be seen in the poetry itself, which incorporates a lot of onomatopoeia, alliteration and rhyme, all helping to create a rhythm. These rhythms, as well as the musicality of the islands and the importance of the drums, dances and songs are all mentioned, creating a strong theme of musicality, which should be reflected in any translations done of the poetry.

Unlike Cape Verde, which has had a literary movement since the start of the twentieth century, São Tomé has had few writers and poets, and therefore literary movements cannot be distinguished in the poetry. As Chabal (1996, p.235) stated that it is in themes that Santomean poetry distinguishes itself.

4. Themes

4.1 The Nature on the Islands

The first theme that will be analysed is the beauty of the nature of the islands, as this is a common source of national pride and, as was discussed in section 2 of this chapter using Brazil as an example, it is on focusing on the natural beauty of the colony that the coloniser asserts its own presence and identity. Pride in the natural beauty of the archipelago can be found in a large part of Santomean poetry, suggesting that the endemic species of plants and animals found in the country bring the islanders together (Mata, 2010, p.65). Tenreiro (1921-1963) exemplifies this feeling in his poem ‘Ilha de Nome Santo’ (Tenreiro, 1982, p.91), when he references the “sabor e a seiva húmida do sàfu maduro” e o “céu mais gostoso de todo o mundo”. Mata recognises this pride and states that “é com Tenreiro que a escrita de intenção literária de motivação santomense vai revelando que o espaço físico e a natureza deixam construir o núcleo sémico da produção literária *de e sobre* São Tomé e Príncipe” (Mata, 2010, p.65). This connection to nature is present throughout Santomean poetry with references made to endemic plants and animals, using their (usually) Forro names. This ranges from the *Óssóbó* bird to the *Ocâ* and *Sáfu* trees, the *Sòcòpé* and *Puíta* dances and the *Féssa Lubela* party.

As a part of nature, and as is common of island nations, the sea plays a large role in the feeling of nation, and its presence can be felt throughout the poetry from the islands. This can be seen very clearly in Maria Olinda Beja’s poem ‘Quem Somos?’ that opens with the verse “O mar chama por nós, somos ilhéus!”, and continues with “cantamos nas canoas” and “somos pescadores-marinheiros”. As well as defining the borders of the nation, the sea provides a livelihood for the Santomean population, which has shaped them.

As well as celebrating the beauty of the nature of the archipelago, Santomean poetry also details how brutal it can be, from the climate to the wildlife, but mostly the hot, equatorial sun, which beats down on the heads of the workers in the fields. Tenreiro, once again, captures this image in his poem ‘Ilha de Nome Santo’, when he says the sun “incendeia as costas”. Macelo da Veiga also tries to exemplify how violent and brutal the climate of the islands can be, describing the desperate quest of an *Óssóbó* bird to find a home during a

storm. Da Veiga describes the bird's struggle against nature stating, "e a natureza desolada e fusca/ Se arrepela aos safanões do vento/ E o chó-chó, aflito, grita", personifying the bird. It is particularly important to note that by using this particular bird, which is a symbol of Santomean pride and nationality, Veiga likens the Santomean to the bird, using personification of the animal to describe the suffering on the islands.

4.2 Oral Tradition

As has previously been discussed, oral tradition is particularly important across the African continent, and São Tomé is no exception. The existence of an oral storytelling tradition, in addition to the low literacy rates of the country have led to an even more important oral culture, which is very clearly reflected in the poetry from the islands. The oral culture can be seen in the old stories that are re-told, in the traditional songs and dances and in the rhythms created in the poetry. An example of this is Alda da Graça Espírito Santo's poem 'Descendo o Meu Bairro' (Ferreira, 1975, p.454) when she talks about "nosso ritmo", "ritmos arrepiantes" and the "ritmo estuante", using repetition of the idea of a rhythm to both emphasise the idea and create a rhythm within the words themselves. The poet also uses a lot of onomatopoeia in her poems to create a rhythm within the words, once again emphasising their oral nature.

Another way in which the importance of an oral tradition shines through in the poetry of the archipelago is in the traditional songs and dances. One particularly famous dance is the *Sòcòpè*, described by Tenreiro as a dance that is the product of the fusion of two different races (Hamilton, 1975, p.367). The importance of this dance to the Santomean culture can be seen in how often it is referenced, for example in Maria Manuela Margarido's poem 'Sòcòpè' (Ferreira, 1975, p.470) which references the dance and again, makes reference to the importance of rhythm on the islands: "ouço os passos no ritmo, calculado do sòcòpè". Tomás Medeiros plays with the idea of the festive song, turning it into a sad comment on society by dedicating it to a Cuban poet in his poem 'Sòcòpè para Nicolas Guillen' (Ferreira, 1975, p.477-478). He uses repetition, repeating the word *bembom*, which recreates the sound of a drum in the poem, mixing the idea of musicality with the racist connotations of the word in Spanish.

4.3 The mixture of African and Portuguese cultures

The combination and mixture of the African and Portuguese cultures has been commented on previously in this dissertation, and one result of bringing the two together is the *Sócópè* dance, but there are many other results of this mixing of cultures. The history of the island as firstly a country of plantations, then a port for the slave trade, then a place of exile has meant that many people have immigrated to São Tomé and Príncipe over the centuries. This mix of cultural identities is what makes up the population, and is the well from which they draw a lot of their cultural identity. As well as the dance, another tangible example of the mix of cultures is the existence of the Forro language alongside Portuguese. Forro is made up of a combination of African languages, mixed with Portuguese, resulting in a truly Santomean form of expression. Another example is that the island is called the ‘Ilha Mestiça’ (mixed-race island), although Mata points out that “o que define a ilha não será o elemento mulato, mas a particular mestiçagem resultante do processo da nativização” (2010, p.67).

In his poem ‘Romance de Sinhá Carlota’ (Tenreiro, 1942, p.39) Tenreiro demonstrates just how mixed the society is, in telling the story of a poor ‘contractor’ and her many children. The poet described the function of the black woman as softening the distinct divide between the social condition of the black and white men on the islands, and that black women would often be the ‘consort’ of Portuguese immigrants and the mother of mixed race children (Burness, 2005, p.33). However, in his poem Tenreiro references the social divides the mixture of race causes, giving an example of Carlota’s black children “que trocam hoje o peixe por cachaça”, suggesting that they are poor fishermen who have turned to alcohol; her mixed race children, “forros de a.b.c.”, who are of a higher social class and therefore received an education; and her white children who “foram ao norte, com seus pais brancos”, returning to Portugal to lead a more privileged life. This poem illustrates the mixture of races, even within a family, and the social implications of each race.

Other poets have chosen to approach the theme in different ways, for example Conceição Lima in her poem ‘Afroinsularidade’ (Lima, 2004, p.39-40). This poem is a lyrically epic discourse on the history of the island, detailing the different waves of immigration and events in the islands’ history. The poem has a sad tone, as it takes us through

the tragedies that affected the Santomean people, speaking in the voice of an ‘ex-contractor’ that comes to the conclusion that “toda a ilha era um porto e uma estrada sem regresso” for those that ended up there, “aqui, neste fragmento de África”. However, although the tone of the poem is sad, and the suffering has been great, Lima does mention the result, of a community that was born that is “eurocentricamente Africana” (Costa Alegre, 2005, p.39), in a sense, a community which is somewhere between the two, and which unites Santomeans of all races.

4.4 The Mixed Race person's place in society

In contrast to the idea that the cultures on the island are mixed to produce (at least to some extent) a homogenous whole, there is a different perspective. This different perspective is presented by different poets, who show how although cultures and races are very mixed on the islands, this causes a problem for the individuals (of which there are many) who are so mixed. Just as the Forro language represents the linguistic mix of cultures, the mixed race people are a physical representation of this combination. Ferreira calls them the “homem de dois mundos” (Ferreira, 1975, p.425), as they are part of two cultures, two races and therefore have to find a middle ground.

This idea is expressed in Tenreiro's poem ‘Canção de Mestiço’ (Tenreiro, 1982, p.61) where he expresses the idea that instead of being neither, in a middle ground of some sort, he is both, he has “uma alma grande, uma alma fita de adição, como 1 e 1 são 2”. Instead of having one soul that is divided, he has two souls, he is not a half of anything, rather he is two wholes. This leads to his idea that “quando amo a branca, sou branco ... quando amo a negra, sou negro”, he can be both or either, as he chooses. The idea of the addition of two identities and cultures, rather than dividing each in half, is empowering for the poet, and removes him from an in-between space, letting him decide his own destiny. Mata shows her appreciation for Tenreiro's outlook when she says that “uma das mais assertivas e celebrativas expressões da identidade insular do homem santomense cuja natureza mestiça é sentida não como um anátema – como em Levy, e mesmo, embora em oblíquo, em Costa Alegre, mas como uma mais valia” (2010, p.63).

As Mata states, however, other poets display more suffering when approaching the subject, for example Herculano Levy (1889 – 1969) in his poem ‘O Renegado’ (Anon, 1946, p.226). He refers to an “incerteza raça”, describing it as “cobardia, horror” and saying that he is “transfigurado”, showing his horror at the mixture created within him, how, unlike Tenreiro who can choose a race, he has neither and is rejected, even by his own white father. This difference in tone could be due to the different ages within which the two poets lived, Tenreiro writing later when the social reality in São Tomé was different. This idea of rejection from society can be felt clearly in Caetano da Costa Alegre's (1864 – 1890) poetry, which

again came before Tenreiro's. The first Santomean author to write about race and skin colour, he describes his rejection from Portuguese society, claiming that "todo eu sou um defeito" (Costa Alegre, 2005, p.26). Although the poet is not mixed race, he is black, he expressed the social exclusion he faces, in showing the cultural and racial divides that still existed in Portugal, where he lived and wrote, at the time. He contrasts this lack of acceptance with a dreamy, romantic view of São Tomé, where he believes that everyone is accepted, and the racial divides he feels are blurred and unimportant.

4.5 Human solidarity / Negritude

From the poets of the 19th century, who felt helpless and rejected, emerged the Négritude poets, who embraced the world wide literary movement and reclaimed their race and culture. The literary movement started in Paris, where there was an attempt at ‘reclaiming’ the French word *nègre*, which, within this new movement, became a word that no longer had negative connotations. Instead, it would bring the whole black race together, in a fight against colonialist ideas that painted them as inferior to their colonial invaders. Reaching São Tomé, the literary movement helped to combat ideas of ‘Luso-tropicalism’ which “atribui aos portugueses uma especial capacidade de adaptação aos trópicos, fruto da sua aptidão pela mestiçagem, pela interpretação de culturas e pelo ecumenismo, criando uma unidade de sentimento e de cultura” (Castelo, 1998, blurb).

Inspired by the Parisian Negritude writers, but also the Harlem Renaissance writers in New York, Tenreiro is considered the first lusophone Negritude writer. The Negritude aim of uniting the black race in its struggle to be heard can be heard clearly in Tenreiro’s poem ‘Negro de Todo o Mundo’ (Tenreiro, 1982, p.81) where “a sua poesia exalta o homem africano na sua globalidade, ou seja, a diáspora africana que se propagou por todos os cantos do mundo” (Francisco José Tenreiro, Infopedia). This movement helped to bring São Tomé closer to Africa, and to the rest of the world, and to feel a connection with the rest of the black race, making lusophone poetry important in the movement. In contrast to previous poetry, which showed the higher class and education levels of white and mixed race Santomeans, this movement meant that they could reclaim their African roots and take pride in both sides of their heritage, calling attention to the racism they faced and calling for equality.

Tomás Medeiros was also a prolific lusophone Santomean Negritude writer, but he expressed rather a different angle to Tenreiro. Whereas Tenreiro called out racism and tried to unite people all over the world, Medeiros’ poem ‘Meu Canto Europa’ (Hamilton, 1975, p.371) aims to target the coloniser. He fights against what the Portuguese did in his country, but speaks for all of Africa, speaking to all of colonising Europe, asking them: “Eu te pergunto Europa, eu te pergunto: AGORA?” what should they do now that the coloniser has taken advantage of their people, country and culture? Medeiros lists what the coloniser has

done, including “me estampaste no rosto, os primores da tua civilização”, accusing and questioning the values of those that oppressed the people of his country, and blaming them, reclaiming his own culture and fighting back, with pride.

Similarly to Medeiros, Marcelo da Veiga (1892 – 1976) “revelava uma retórica afirmativa da africanidade, temperada pela ideologia reivindicativa da dignidade africana de uma identidade própria e do solo pátrio” (Mata, 2010, p.63). In his poem ‘África é nossa’ (Arquivo Histórico, 1978, p.58) he states that “África não é terra de ninguém” and ends with “porque o seu povo é que é o seu dono!”. Like Medeiros, he widens the Santomean context to include all of Africa, and speaks to all of Europe, detailing the monstrous actions carried out during colonisation. However, da Veiga goes one step further and lets Santomean pride shine through, making reference to the islands’ ‘native people’, suggesting a feeling of culture, community and unity, fighting back against the oppressor. In this way, he takes both Tenreiro’s and Medeiros’ ideas, combining them to create poetry that would unify and celebrate Santomean culture, while fighting against the coloniser, the outsider.

4.6 The Fight against Colonisation

In terms of fighting against colonisation, this was done in poetry other than that of the Negritude writers, without the aim of uniting Africa, simply to fight for São Tomé and against all the atrocities that were committed there. One example is the most tragic event in the islands' history, the Batepá Massacre, which took place in 1953 and is described in Alda da Graça Espírito Santo's poem 'Onde estão os homens caçados neste vento de loucura' (Ferreira, 1975, pp.450-451). This massacre marked the start of the fight against colonisation, which ended with the country gaining independence, and by detailing the events of the tragedy Espírito Santo joins the fight, adding her voice to those clamouring for freedom.

Maria Manuela Margarido (1925 – 2007) also makes her poetry political in protesting against events that have taken place on the islands. Mata describes her work as “comprometida com o ideário de luta anticolonial e com a crítica social, mas que, simultaneamente revela a dimensão particularizante da insula africana” (Mata, 2010, p.172). In her poem 'Vós que ocupais a nossa terra' (Ferreira, 1975, p.474) she details tragic events that took place on the islands, in the same way as Espírito Sato, making the voicing of these tragedies a weapon used to fight back against the coloniser. Margarido also uses the coloniser's own weapon against them, as she dehumanises the Portuguese, calling them “e vós, apenas desbotadas, máscaras do homem”, where previously the colonised would be dehumanised.

4.7 Conclusion and Translation Difficulties

In terms of the main themes of Santomean poetry, it is clear in the brief examples given above that the poetry is in fact characterised by the themes present within it, and not by genres. The wide-spread ideas that can be found at one point or another in all poetry from São Tomé suggests that there is in fact a feeling of ‘Santomensidade’. Although a lot of the poetry produced before the country gained independence was not published after independence, and after the Portuguese dictatorship, it paints a clear image of the fight that Santomeans faced in terms of achieving their own independence.

In relation to the study of poetry, the themes are mostly related to content, and the ideas contained within the poetry, which is used as a mode of expression, as a political weapon and as a force to bring the people of São Tomé and Príncipe together (although this poetry was not published until after independence). This means that the content of a lot of the poetry that talks about these events in the history of the islands is of utmost importance. However, the first two themes that were discussed pose some translation difficulties, which are interesting to analyse. The first theme, the nature on the islands, is most often talked about using Forro words, as a lot of the plants and animals are endemic to the islands and often not found anywhere else in the world. This leads to a phenomenon where although the poetry is written in Portuguese, and a Portuguese audience would have easy access to it, they cannot understand their own language as it is used by Santomeans. The terms which are not standard Portuguese and which refer to island-specific fauna, flora or events (which could also be called Culture-Specific Items) work to make the Portuguese themselves feel like the ‘other’. In terms of translation, these are likely to be the most difficult items to translate, as was discussed in the section on ‘Translation of Culture’.

The second theme discussed, the oral nature of the language, poses a different problem. As the poets write in such a way that the language suggests the rhythms of the island, alluding to the importance of music and rhythms and oral story telling, it is an important aspect to consider when translating, as to maintain the form, the sounds and the content of a poem is almost impossible. These difficulties will be further discussed in the third chapter, but it is

important to bear in mind that the theme of the poem might alter the translation of a poem, especially in terms of Santomean poetry, where the themes are what bring the poets together.

5. Styles

Santomean poetry fits squarely into themes. However, although there are many reoccurring themes throughout the poetry, each poet has their own style and uses particular poetic features. These poetic features may have been inspired by poetic movements in Portugal at the time, or may have constituted Santomean styles of poetry. The possibility of both will be discussed in this section.

The first known poet to write poetry about the islands was Francisco Stockler, who was born in 1834. In terms of the style, it is difficult to analyse the poetic features used by the poet, as he wrote much of his work in Forro, the ‘native’ language of the islands. However, examples have been found of him using Camões’ *ottava rima* (Pontes, 2008, p.4), as well as expressing deep emotion “como os poetas medievais, - rebuscados do romantismo” (Pontes, 2008, p.5). These examples of the poet using styles popular in Portugal at the time – Romanticism – as well as the style of the ‘father’ of Portuguese poetry show the strong literary connection between São Tomé and Portugal at the time. In his poetry he “transpõe para a literatura os seus dramas psicológicos, exteriorizando os seus mais profundos sentimentos” (Pontes, 2008, p.2), however, in contrast to Portuguese poetry, he also talks about the beauty of the islands and includes nationalistic themes, showing that he was not completely influenced by foreign ideals. One example of this is his poem that talks about a “beleza d’ultramar” and “rainha do equador” (Pontes, 2008, p.5), showing the high esteem in which he holds the women of São Tomé. This shows that although there was a strong influence from Portugal, Santomean poets, from the beginning, have broken the taboo of valuing their own people, even though they felt undervalued in other societies.

The next Santomean poet after Stockler was Caetano da Costa Alegre, born in São Tomé in 1864. Similar to Stockler, Costa Alegre was a romantic, and wrote poetry that fitted into the romantic literary movement. He also wrote sonnets and poetry in octets, and although the vast majority of his poetry follows fairly strict rhyme schemes, to an extent adhering to classical poetry styles, he breaks the rules at certain points as was common for the Romantics. However, although he adhered to popular practices, like Stockler, his subject matter differed from that of the Portuguese poets of the time, having been one of the first African poets to

tackle the subject of race within his poetry. This gives his poems a very sad, sombre mood as he yearns for a white woman, but also for his country, integrating ideas of nostalgia for home, possibly mirroring the ‘Saudadismo’ movement that would soon come into full swing in Portugal. Mata says that he uses “uma gramática poemática que se traduz na valorização da cor negra e uma afectuosidade de pendor nativista através da contemplação da beleza da mulher negra” (Mata, 2008, p.41). Herculano Levy and Marcelo da Veiga followed, following similar patterns to Costa Alegre in maintaining strict rhyme schemes in their poetry. Levy wrote sonnets and da Veiga poems of various lengths and stanza lengths, even within poems. This shows a hint of a break with classical values, one that was taking place in Portugal at the time, possibly being influenced by the Portuguese Renaissance.

It was not until Francisco José Tenreiro’s poetry that poets started telling stories of the people of São Tomé in a realist style, speaking of contractors coming over in boats, their families and their livelihoods. These tales, written in poetic form, incorporated the social criticism that was popular in the Portuguese Realist movement, as well as traditions and customs, also showing the influence of the French realist movement. This tradition was taken up by Maria Manuela Margarido as well as Alda Graça do Espírito Santo, both of whom use very similar poetic features to Tenreiro. These features include the omission of a rhyme scheme in all their poetry, although they often use alliteration and repetition of certain words or phrases to give their poetry a chorus. Although ideas of realism can be detected in the poetry of all three writers, they also wrote more expressive poetry, which could be considered closer to the modernist movement, as they break away completely from classic styles of poetry, making use of varying stanza lengths and no rhyme schemes. Their poetry also has a particularly nationalistic feel, especially in comparison to the previous poets, both in their descriptions of everyday life in São Tomé and their questioning of the actions of the coloniser. In telling the story of tragedies that took place on the islands, both Espírito Santo and Margarido lean towards the genre of epic poetry, although their poems are generally short, and therefore cannot be considered epics. The effect of the different features used by the poets, especially the repetition of words, gives the effect of a beat or a rhythm, which seems to be going back to their roots of storytelling, repeating words for emphasis. This idea is supported by their use of onomatopoeia, once again emphasising the idea that there is a rhythm to life on the islands themselves.

Two poets who cannot be likened to the previous three poets discussed are Fernando de Macedo and Tomaz Medeiros, as although they wrote at the same time, their poetic styles differ greatly. Fernando de Macedo reverts back to traditional rhyme schemes and sonnets, whereas Tomaz Medeiros, while maintaining a more modernist feel, creates a style of his own, using rhetorical questions and repetition to emphasise his anti-colonialist views. Whereas the previous three poets wrote about events that took place on the islands, Medeiros directly accuses the coloniser, using parallelisms in his poetry in terms of grammatical structures and sounds, created by repetition of words and stress patterns. His poems, to an extent, contain a search for meaning that the others do not. In his questioning of the coloniser, he not only accuses, but searches for reasons, an aspect highlighted by his rhetorical questions.

Finally, Goretti Pina, the most recent Santomean poet that will be analysed in this dissertation combines the style of Tenreiro, Espírito Santo and Margarido, with an intense feeling of *saudade*, common of the Portuguese ‘saudadismo’ movement. She uses uneven stanzas, no rhyme scheme and a repetition of words to create the same feeling as her predecessors of a story, emphasising the oral nature of the words. She focuses a lot of her poems on the flora and fauna of São Tomé, on indigenous plants and animals, as well as her nostalgia for her homeland, taking Medeiros’ rhetorical questions and twisting them, so that rather than accusing, they are sad, nostalgic and filled with longing. Out of all the poets analysed, it is Pina who uses the most Forro words in her poetry, remembering all of the specificities of her homeland as she is far away in Portugal.

This analysis of both the themes and styles of poetry will be useful in the translation of the poetry that will be carried out in the next section. Each theme discussed has its own specific features, and is distinguished by certain aspects. As the poetry from the archipelago is divided into these themes, the aspects that characterise the theme become one of the most important features, and referring back to the *Skopos* theory, if it can be considered that in the translation of this poetry, the purpose of the target text is to present the same ideas as the source text, these specific features are what should be transferred to the target text. This is also true in terms of style, although when the aspects of theme and style are combined, this becomes rather more difficult. The most important reason to discuss the style and historical context of the poetry is for the purpose of the ‘domestication’ of the poems. If the historical

context is not known, the equivalent historical context cannot be discovered. Having now discussed the literary movements, both in Portugal and in São Tomé, equivalent literary movements in Britain can be found which make use of possibly different poetic features, therefore requiring a very different translation of the poetry.

However, before new translations can be carried out, translations of Santomean poetry that have already been done must be analysed, in order to detect trends and translation choices that must be considered when carrying out new translations. In terms of previous translations, there are not many that can be analysed, but having a parallel corpus of any kind with which to work will facilitate the process of translation later.

6. An Analysis Of Poems That Have Already Been Translated

As Santomean poetry is so little known, especially outside the lusophone world, there have been very few analyses of the poetry in English, and in fact only one book written on the theme in English: Donald Burness's "Ossobó: Essays on the Literature of São Tomé and Príncipe" (2005). In this book, Burness explores the themes of writing in Forro through an analysis of Fernando de Macedo's poetry; the Batepá Massacre, which is a reoccurring theme in Santomean poetry; and the *Ossobó* bird, an important image in the poetry, finishing the book with poems by ten poets, with translations in English carried out by the author (provided in this dissertation as **Appendix 1**). It is interesting to note that in this small collection of poetry, the author does not focus solely on the better-known poets, but also includes some less-well-known ones, like Fernando de Macedo, who is known for writing about the Angolares. This makes Macedo particularly pertinent when analysing poetry from the country, as this is the only literary reflection available that is written about this section of society. This shows how Burness tried to create a fair representation of the themes from all areas of the islands, making sure each section of the society is heard.

The translation of the poems in the book will be analysed in this section, as they are some of the only translations of Santomean poetry into English. This means that they will provide a corpus from which to work, providing a basis and examples of work already done on the subject area. This is a parallel corpus, as each of the poems has a direct translation and the terms found in Portuguese can be directly linked to their translations in English.

Firstly, the purpose of the target texts should be determined, which in this context is to stand alongside the original poems and to inform the audience of the book as to the meaning of each poem. In this case, Burness has opted for a 'formal' translation, which conveys the meaning of each poem, but for the most part does not attempt to recreate the poetic features used in the source text. The 'Translation Procedures' established by Vinay and Darbelnet (1958) will be used for this analysis. Taking into account the seven procedures suggested by the authors, it becomes clear that Burness used mostly direct translation strategies, which include borrowing, calque and literal translation. In terms of the translation of poetry, this also means that meaning was prioritised over form, as is usually the case with formal translation.

In practical terms, it can be observed that Burness's translation choices have resulted in poems that for the most part imitate the stanza construction of the original poems, and the verse length, but apart from that do not use any of the same stylistic features. The features not transferred by Burness include meter imitation, imitation of the rhyme scheme and rhymed translation, which gives the poems a very different feel in English to in Portuguese. However, this is not true for all the poems, showing that Burness has considered the work of each individual poet separately, rather than creating a model for all the poems. These choices for the most part reflect Burness's prioritisation of the meaning over form, which could also be because the poems were presented alongside the originals, allowing the audience to see the rhythm and rhyme of the originals, rendering these aspects less of a priority for the TT.

This is an interesting model to analyse, as poems that stood on their own might use more oblique translation – which would consist of transposition, modulation, equivalence and adaptation. These procedures require more of an interpretation, elaboration or adaptation of the source text, which may or may not be appropriate for such a subject, depending on the purpose of the target text. That being said, there are interesting examples of when Burness did transfer poetic features to the target text, for example in Marcelo da Veiga's poem 'Costa Alegre', where the rhyme scheme was recreated, showing that he considered the rhyme scheme to be an integral part to da Veiga's work, and one of the main features to maintain in translation.

Other examples of interesting translation choices are in the poems 'Fragmento de Blues' and 'Romance de Seu Silva Costa' by José Francisco Tenreiro. In the first poem the translator changes the order of the lines in the first stanza, re-creating the effect of the fourth verse of the ST by making it the first verse of the TT. He also, to an extent, adds an oral nature to the TT by using non-standard spellings and contractions to imitate a black Georgian accent – "Rock yo lil' chil', look at de world stealin' yo chil'". The ST is made up of standard spelling in Portuguese, but as the poet has placed himself in America, this addition created by the translator adds to the connection between the poem and the writers of the Harlem Renaissance, who are mentioned by name within the poem. This, to an extent, shows how a translation can achieve the same aims as the source text, by using different features. Burness

also uses non-standard spelling and contractions in the second poem mentioned, however, he does this for a very different purpose. In ‘Romance de Seu Silva Costa’ Tenreiro uses *seu* as a standard, informal, abbreviation of *senhor* (Mister), and therefore to recreate the informal air of this form of address, Burness opts for ‘Mista’, a just as informal equivalent in English. This equivalence is also achieved further on in the poem when Tenreiro uses the non-standard spelling of *de* (of) as *di*, and Burness opts for ‘an’ (rather than and) as an equivalent strategy. These small additions maintain the informality of the poem, which mirrors dialectal features of the island.

Having focused on the strategies used by another translator to translate a select corpus of Santomean poetry, ideas of how this can be done, and the result of the translation were gained. However, as the poems served a specific purpose in the book, which was to allow an English-speaking audience to understand the meanings of the poems based on their themes, there was no discussion in the book about translation strategies or translation choices in the book. The next section of this dissertation will focus on other purposes a TT of this nature might have, and the translation choices that these different purposes might require, as well as translations of a different corpus of poems.

CHAPTER 3 - Translation of Poems

1. Expressing Santomean Culture to a new audience

The third chapter of this dissertation will be a practical example of the translation of a selection of poems from São Tomé and Príncipe, and a discussion on the most or least ‘successful’ ways of doing so. The way a translation can be deemed ‘successful’ or ‘unsuccessful’ is based, for the most part, on whether the translation achieves its aims, or serves its purpose. For this reason, the purpose of a translation must be decided before it is carried out or evaluated. This leads back to the *Skopos* theory, which has previously been discussed in relation to strategies for translating culture. Due to the importance of a purpose for a target text, this section will serve to discuss the purpose the translation of Santomean poetry might serve in the given context.

Firstly, it is important to define the ‘given context’, which is an attempt to translate Santomean poetry, written in Portuguese, into British English so that a British audience with no prior knowledge of Portuguese might gain an insight into the poetry produced about the archipelago. The first section of this dissertation, which was used to discuss the importance of translation, highlighted the idea that new ideas come into a culture through translation, and therefore, the presentation of these poems to a British audience would broaden their horizons, as the two countries have very little contact, and the average British person is likely to have very little knowledge about the archipelago. Therefore the purpose of the target text is to expose a new audience to the ideas, lifestyle, and culture of a virtually unknown country. In order to meet this purpose, the translation must reflect the aspects of each poem that reflect the strongest idea of ‘Santomensity’, and transfer these in such a way that a British person would understand them.

In terms of the relationship Britain has with São Tomé and Príncipe, the limited reach of São Tomé, its lack of resources and connections to Portugal have meant that there is not yet a relationship to speak of. For this reason, a relationship must be created within which the British audience can understand the Santomean people. This is a difficult task to undertake, as the two countries are on opposing sides of colonialism - Britain was a colonising country, and

São Tomé was a colony. This means that the deep suffering felt by the Santomean people during colonisation cannot necessarily be identified with in Britain, and the specific practices of the Portuguese colonisers might well be unknown to the British public. In this way, no equivalences can be drawn with regard to the histories of the two countries, however, other parallels can be found, and these will be discussed in the translation of the poems. One parallel that can be found is that they are both island nations, and therefore have close connections with the sea and a seemingly insular culture due to the lack of land borders with other countries.

As was discussed in the second chapter of this dissertation, there are many different angles from which Santomean poetry can be approached, two of those being themes and styles, although the poetry could have been divided into different categories, for example periods of history or even male versus female poets. Each of these categories presents different aspects of Santomean customs, culture, lifestyle and identity, and therefore would have to be approached in different ways in order to transfer these same ideas to a TT. For the purposes of this dissertation, the division of the poetry chosen will be the themes, and the choice of corpus connected to this choice will be discussed in the next section.

2. Explanation of chosen corpus

The corpus of poetry for this dissertation was chosen in terms of the themes of the poetry. As was discussed when the themes were defined in the second chapter, most of them are based solely on the content of the poems, the meaning of the words and the stories told within the poetry. As the structure of the poems are not fixed, and often do not follow strict rules, they do not pose translation difficulties as to use direct translation methods to translate them would produce a similar result. The only two themes that rely on the structure of the poetry to some extent are the nature of the islands and the oral nature of the language. As these require more of a strategy for translation, and pose more of a difficulty, poems that best represent these themes were chosen.

The two themes chosen span the work of many poets from the islands, poems written by different poets at different times and in different styles. Therefore by choosing poems that are a part of these themes, one can also see a cross-section of Santomean poetry. However, although most of the poets mentioned in the previous chapter are represented by at least one poem, it must be noted that Francisco Stockler is not, due to the fact that he writes in Forro. It would have been possible to translate a translation of his poetry, but this was deemed too far from the original, and not productive in terms of the aim of this dissertation. Other poets who are possibly underrepresented are Caetano da Costa Alegre and Herculano Levy, who, writing during similar periods of history, did not write many poems that encompassed either the theme of the beauty of the islands or poetry that contained an idea of the rhythms of the islands. They used classical forms, which might have affected their freedom in terms of playing with language in the same way as their successors.

The poets represented in the corpus by two poems are those who incorporate the themes very solidly into their work, these include Marcelo da Veiga, Maria Manuela Margarido, Fernando de Macedo, Tomás Medeiros, Maria Olinda Beja and Goretti Pina. There are three poets in the corpus that represented the two chosen themes particularly well and consistently in their poetry, and therefore three of their poems have been included. These are Alda Graça Espírito Santo, Francisco José Tenreiro and Conceição Lima. The inclusion of poems written by all these poets will mean that all the styles mentioned will be approached, as well as

difficulties in terms of form and content for each poem. This will lead to different translation choices having to be made for each poem, depending on the poet's style and the poetic features used. This might mean that, like Burness approach, each poem might have to be approached individually, and a model for translation cannot be devised. The next section will discuss the difficulties that are expected to arise in carrying out the translations.

3. Analysis of difficulties that will arise

In the translation of poetry, there are many difficulties that can arise. As has been discussed, these difficulties can range from the translation of specific terminology to translating double meanings and word play, from incorporating cultural aspects to introducing a completely new idea to a culture. Poetry is considered one of the most difficult types of text to translate due to the many different aspects it incorporates, including rhyme, rhythm, meaning, form and literary devices, for example alliteration and metaphors. The combination of all of these aspects and more must be rendered into the source language in a way that most accurately conveys the source poem into the target language. The definition of ‘accuracy’ in this context is what will establish the way in which a poem is translated, as, referring back to the *Skopos* theory, the perceived aim of the source text, and therefore the perceived aim of the target text will determine the methods used to translate it. In terms of the translation of poetry, the aim of the target text will be established by deciding which aspects of the source text must be maintained in order to best convey a feeling of ‘Santomensidade’ to the target audience. The next section will be used to test strategies for the translation of Santomean poetry, using poems from the corpus, in order to establish the importance of each aspect of the poetry, and how these can be rendered into the target text. The biggest difficulty in the translation of Santomean poetry will be establishing a methodology to follow when translating the poems, and trying to establish which aspects are most important to maintain.

4. Testing Strategies for the Translation of Poetry

4.1 Definition of Strategies

Following discussions on the theories behind translating culture and poetry, as well as a background of both Portuguese and Santomean poetry and the specific difficulties that may arise when translating Santomean poetry, the theories discussed in terms of the translation of poetry will be tested on the corpus compiled. Many different theories were discussed, and therefore the ideas will be compiled in order to create a new table that consists of strategies that will prove useful in terms of Santomean poetry. All of these theories will then be tested on specific poems, as Bassnett claims, “it is an established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what Popovič calls the ‘invariant core’ of the original poem” (Bassnett, 1980, p.35). In translating the poems in many different ways, the ‘invariant core’ can be detected and a methodology can be drawn up that reflects it.

For the purposes of this dissertation, the idea that poetry should be rendered into prose in the target language will be dismissed, as in terms of Santomean poetry, the fact that the ideas are presented in the form of poetry is particularly important. Therefore, the first, and least ‘artistic’, strategy proposed will adhere to Nabokov’s preferences in providing poetry with “copious footnotes” (cited in Attawater, 2005, p.124). This strategy could be useful, as in terms of the purpose of these translations, and the lack of knowledge that can be assumed of a British audience in terms of Santomean culture, to provide information about the references made in the poetry would lead to better understanding by the target audience.

The next four strategies that will be used will be Holmes’ two ‘form derivative’ (mimetic form and analogical form) and two ‘content derivative’ (organic form and extraneous form) strategies. The four strategies will provide very different results, all of which are equally valid in this context. The first two ways of structuring a poem, especially ‘analogical form’ will take into consideration the historical context of the poetry, which in some cases is particularly pertinent. The second two focus on content, the first of which relies on the content of the poem to create the form, which could lead to a more natural form for the poem in the target language, therefore making it more domesticated. The second content-

related strategy is based on the idea of creating the same ‘feeling’ or ‘impression’ on the audience of the target text as was felt by the audience of the source text. This could lead to complete domestication, finding a somehow equivalent context for the poem in terms of both style and content.

Finally, Lefevere’s strategy of phonemic translation will be explored, as the result would bear no significant resemblance to any of the previously mentioned strategies. Although Lefevere stated his own doubts about the efficacy of this strategy, in terms of Santomean poetry and the importance of the oral nature of the language, the strategy might be effective in terms of transferring the sounds of the words from Portuguese to English, therefore mirroring the ideas of the rhythm of the islands.

The strategies discussed are presented in the table below, and in this section will be applied to poetry from the corpus, in order to analyse the efficacy of each strategy. Firstly, the strategies will be applied to different poems, as poems shall be chosen for each strategy based on how well the strategy can be applied to them. Next, all six strategies will be applied to one poem so that the huge variation in the results of the different strategies can be seen more clearly. The table below contains ideas about the potential use of each strategy, as depending on the poem, different strategies may or may not be applicable, due to the importance of certain poetic features, the presence of a classic form or the subject matter. The table below displays the strategies that will be further explored in this section of the dissertation. The translations of poems using these strategies can be found in **Appendix 2**.

Table 2

Strategies used for the Translation of Poetry in this Dissertation

<u>Strategy</u>	<u>Description</u>	<u>Use</u>
1. Nabkov’s footnotes	Direct translation, with footnotes to explain cultural items.	Poems that contain many cultural items / references.
2. Holmes’ Mimetic form	Foreignising strategy that maintains the form of the source text.	Poems that have a distinct rhyme scheme, metre or form, that should be maintained.
3. Holmes’ Analogical	Domesticating strategy that	Poems situated within a

form		involves substituting the source language poetic tradition with a target language poetic tradition.	specific poetic tradition within the source culture.
4. Holmes' Organic form		Based on the content of the poem, takes its own form.	Can be used for any poem.
5. Holmes' extraneous form		Bears no relation to the form or content of the ST.	Can be used for any poem.
6. Lefevere's translation	Phonemic	Reproduces sounds contained in the SL in the TL.	Poems that make use of poetic features and emphasise the oral nature of language.

4.2 Nabkov's footnotes

Nabkov's footnotes, as has been previously discussed, uses direct translation strategies to render a poem into the target language, and then footnotes to explain any items that could not be explained within the text. To demonstrate this translation strategy, two poems were chosen that contained different types of elements that might need further explanation. This demonstrates how this strategy can be used for different purposes, and to a different end.

The first poem chosen was Francisco José Tenreiro's 'Fragmento de Blues a Langston Hughes', which, as a tribute to the father of the Harlem Renaissance, contains many references to black American culture, as well as the literary movement. In terms of the source poem itself, it is important to bear in mind that Tenreiro was aiming it at the Harlem Renaissance writers across the Atlantic, and he therefore made himself one of them, sharing in their cultural references, but making sure to place himself, and his country, within the context of the poetry. He does this successfully in mentioning that he is in Europe, calling to the singers and poets to come to him, just as he is going to them. As Tenreiro was not writing for a Santomean audience, but rather representing them, it is unlikely that a Santomean reading the poem, especially at the time it was written, would have understood any of these references, making the poem seemingly meaningless to them. In terms of the target text, as the negritude movement did not reach Britain in the same way that it was taken up in France and Portugal, it can be assumed that the general British population will also not understand the cultural references made in the poem. In this respect, to translate the poem with no added information would give the target audience the same amount of information as the source audience would have got from the ST. However, the purpose of this dissertation is to bring Santomean and British cultures closer together, and as this literary movement played a big role in the fight for independence and racial equality on the islands, making the references relevant in terms of historical importance and of literature is important. It is therefore necessary to explain cultural references to the target audience, so that they have a better understanding of the background of the poetry.

Examples of the references made in the poem are to 'all the melancholy of the nights of Georgia', where it has been decided the Harlem Renaissance really began (Jean-Laurent,

2014); to Langston Hughes and Countee Cullen – leading figures in the Harlem Renaissance; to ‘King Joe’ (Louis), a boxer and Count Baise, an American Jazz pianist who both came to represent black pride through their achievements. By having these cultural references explained in footnotes, the flow of the poem is not disrupted, and the audience can choose to get more insight into the poetry if necessary, showing how this method can be very successful, if slightly ‘heavy’ and ‘inartistic’.

The second poem chosen was Conceição Lima’s ‘O Anel das Folhas’, which also contains a lot of cultural references. However, rather than American references that a Santomean public might not be aware of, Lima describes her happy childhood on the islands, taking about all the flora and fauna, using Forro words for them. This is the complete opposite of Tenreiro’s poem, as rather than alienating the Santomean people with her poetry, Lima speaks directly to them, using references only they will understand to create a bond that can be felt by the people as a nation. By focusing inwards as she has, Lima gives the perfect example of how a Portuguese audience could be alienated, even within their own language.

In terms of presenting the Santomean culture to a British audience, it becomes very important that a British audience understand the cultural references contained within the poetry, as they are a large part of what makes up Santomean culture. For this reason, this poem was deemed a good candidate for Nabkov’s translation strategy of using footnotes. By using footnotes, cultural items in Forro can be explained out of the main body of text, offering audiences of the target text a reasonably in-depth explanation of each cultural reference. This allows them access to the poem, to the Forro words (which were maintained in the poem using Vinay and Darbelnet’s strategy ‘borrowing’) as well as to explanations of what the word means in English. Again, this strategy was deemed successful in conveying as much information as possible within the space of the poem.

Although this strategy was very successful in some ways, the disadvantage of this strategy is focusing solely on content. As the information is there, on the same page, and so easily accessible, it is more likely that an audience will dip in and out of the poem to read the footnotes and therefore lose the effect of the poem as a whole. Focusing on the meaning of the cultural references over the poem as a whole means that the poetry is likely to lose its effect

as an art form, therefore begging the question: how successful is this strategy, and is there a better way of presenting this information, where it does not detract from the artistic nature of the poem?

4.3 Holmes' Mimetic form

The second translation strategy explored was Holmes' Mimetic form, which as described above, means that the form of the source text is maintained in the target text. Again, two poems were chosen on which to test this translation theory. The first poem chosen was Marcelo da Veiga's 'O Canto do Ossôbó' due to its strict rhyme scheme, and Fernando Macedo's 'O que está Pr'lem da Bruma' which is a sonnet. As São Tomé does not have distinct literary genres, and most of the poems have been written in the last century, since the rise of Modernism, many of them contain neither a rhyme scheme nor a set form, so this technique is limited in its usage.

The first poem, 'O Canto do Ossôbó' has a rhyme scheme of AAABCCB, DDEEFA GGHHIHI, JKLLAMMA, which although irregular throughout the poem, is an important feature and should therefore be maintained. For this reason, the strategy of Mimetic form was applied to this poem. This required that some of the content be lost, as the rhyme scheme was prioritised over the content. Examples of losses in the translation are "só" (2nd verse of the first stanza), "ronda, divaga" (4th verse of the 2nd stanza), "não sei que pensar" (5th verse of the second stanza), and "dir-se-ia o rugir da tormenta" (7th verse, 3rd stanza). The first example of translation loss, "só" was compensated for in the following verse, 'hidden, alone, up high you sing', therefore demonstrating how ideas can be moved to different parts of a poem, without causing too much translation loss. In this context, it was important to mention that the bird was alone, as the *Ossôbó* is a solitary bird, a fact that is mentioned often in Santomean literature. In terms of the other losses caused by the prioritisation of the rhyme scheme, it was not possible to compensate for them elsewhere. "Ronda, divaga" was rendered into English as 'suddenly weak', which gives the poem a slightly different feel, as instead of wandering, the bird is tiring, making it sound less purposeful and therefore possibly less powerful. The second problem presented in the poem is the word *ossôbó* itself, as it is important that the word be maintained given that it has no direct English translation. However, in maintaining the name of the bird, the rhyme scheme cannot be maintained, as the open-mid back rounded /ó/ sound (/ɔ̃/ in the IPA) in Portuguese does not exist in English (although it comes close in words like 'got' and 'lot') and therefore a direct rhyme cannot be achieved. As a compromise, the word 'ossôbó' was maintained, and a diphthong, (/əʊ/ in the IPA) used, as the closest alternative to a direct rhyme (therefore rhyming *ossôbó* with know).

In Macedo's 'O que está Pr'lem da Bruma', the second poem chosen for the Mimetic form translation strategy, the form is a lot more consistent throughout the poem, which is almost written in trochaic octameter. Trochiac octameter requires that after each stressed syllable there is an unstressed one, however, in Macedo's poem this is not the case, and there is not a set pattern for stressed syllables. The rhyme scheme of the source poem is ABAB, BCBD, CFC, GHG, which is consistent other than a break on the word '*morte*', to emphasise the word. This was re-created in the source text, but again, the rhyme scheme was prioritised over the content and therefore the content had to be slightly modified to fit the form. In this case, rather than losses, there were additions due to Portuguese generally containing more syllables than English, and therefore additions having to be made so that there were eight syllables in each source-text-line. These additions include specifying that the poetic voice is looking out over the sea in the first verse, the idea that the 'corsairs' will only bury the treasure they value, in the second stanza, and the addition of 'forever' rather than "a cada momento" in the third stanza. These additions change the content of the poem somewhat, but mean that both the metre and the rhyme of the poem can be maintained.

Overall, this strategy resulted in reasonably successful translations in terms of maintaining style, as in both cases the form was maintained reasonably well. However, there was a substantial change in meaning from both source language renditions of the poems, due to both additions and losses, therefore detracting, to some extent, from the main message of the poem. In this instance, it is necessary to determine which aspect is more important to the meaning of the poem, the form or the content, and therefore the most important aspect should be fully maintained, to the detriment of the other.

4.4 Holmes' Analogical form

The third strategy used, Holmes' analogical form, is the first foreignising form that will be trialled. This strategy involves using an equivalent poetic style in the source culture as has been used in the target culture. In terms of literary movements Santomean poetry is rather lacking in a diversity of movements and therefore styles. However, two poems were chosen that do fit this category. The first is one of Herculano Levy's sonnets, 'Tempo de Chuvas', and the second Tomás Medeiros' 'Socopé para Nicolás Guillen'.

The first poem, Levy's sonnet, has a 4,4,3,3 structure and an ABBA, ABBA, CDD, CEE rhyme scheme. This is a Petrarchan sonnet, showing Levy's classic influences, and therefore making the form of his poem even more important, as it reflects his adherence to tradition. Although this form is Italian, not Portuguese, Italian styles became very popular in Portugal, and were therefore adapted into Portuguese culture. This can be seen in Camões' use of the more traditional form of the Petrarchan sonnet, which has an ABBA ABBA CDE CDE rhyme scheme. To find a cultural equivalent, one must determine which is the most common form of sonnet in Britain, and therefore who the 'father' of British poetry is. It is generally accepted that Shakespeare is the father of British poetry, and that the most common form of sonnet is the Shakespearean sonnet, which has a very different form to the Petrarchan sonnet. Rather than a 4433 structure, it has a 4442 structure, is written in iambic pentameter, and has an ABAB CDCD EFEF GG rhyme scheme. As the Shakespearean sonnet can be considered to be the cultural equivalent of the Petrarchan sonnet, the poem was rendered into English using the style of a Shakespearean sonnet. Just as the last translation strategy, this one also prioritises form over content, therefore leading to necessary changes in content. These changes resulted in a loss depicting that the *ossôbó* was far away, as well as that the bell was at a plantation, therefore changing the setting of the poem.

The second poem chosen was 'Sòcòpé para Nicolas Guillen' by Tomás Medeiros. This poem is a tribute to the Cuban Negritude poet, using the *Sòcòpé*, a traditional dance from São Tomé and Príncipe, to communicate with Guillen. Medeiros fills the traditionally upbeat, festive tune with a sad regret, speaking of the "filhos sem pai", where "a miséria caminha nos passos da gente". This poem is important to the history of the islands as well as to lusophone

Negritude in general, as it shows how Santomean poets were aware of how little they were known, how little their voices were heard, but how they were speaking out, reaching out to those who were fighting the same battle. Medeiros compares São Tomé both to Cuba – with a reference to the Sierra Maestra - and the USA – with references to the English language and to imported Cuban cigars. These references, although very specific to the poetic movement and the time of the poem itself, say a lot about the Santomean Negritudists, and, in the context of introducing a British audience to Santomean culture, show the angle from which the Santomeans approached the movement and should therefore be maintained.

In terms of the structure of the poem, the source poem is divided into uneven stanzas, with a repeating chorus of “Bembom, Nicolás Guillén, Nicolás Guillén, bembom”, also spread unevenly through the poem. There seems to be no rhyme scheme or standard rhythm. In order to translate this poem according to Holmes’ analogical form, a traditional British type of song was chosen, that in the context of each country, could be seen as an equivalent to the *sòcòpé*. This form is a ballad, chosen both for its importance to British poetry, and for the history of the ballad as a way of telling stories, focusing on the oral nature of the poetry. This orality is important to re-create the importance of the oral nature of words in São Tomé and Príncipe. Ballads, traditionally, are plot-based and tell a fast-paced story, and as Medeiros uses a *sòcòpé* in the source text, but changes the content, it was deemed appropriate to do the same in the target text. Ballads have a set form of quatrain stanzas of alternating lines of tetrameter and trimeter, rhyming the second and fourth lines. This form was maintained in the target text, apart from the chorus, which was rendered into the target language using Vinay and Darbelnet’s ‘borrowing’, so as not to lose the gravity of the term *bembom*, which was taken from one of Guillén’s most famous poems. Although the chorus does not follow the metre of a ballad, it was repeated so that it fits the form of a quatrain stanza, therefore maintaining a strong feel of the original poem, whilst almost reaching the form required of a ballad.

In order to render the source text into the form of a ballad, additions and losses were made. This affected the content, for example in the first stanza of the target text, where the source text contained very few words. In this case, “Ilha de Nome Santo” was expanded upon, losing the reference Medeiros makes to Tenreiro’s poem ‘Ilha de Nome Santo’, therefore slightly losing the connection between the poets. The expansion to “named after Saint

Thomas and a prince, by the Portuguese, claimed” meant that the poem could fit the tetrameter and trimeter metre of the ballad, and that the idea Medeiros was trying to get across, hinting at the island without actually saying its name, is maintained. This same technique is also used in the fourth, fifth and ninth stanzas, where ideas were slightly developed in order to make the content fit the form. These ideas led to an inclusion of a reference to the islands’ colonisation by the Portuguese, as well as to the islands’ history as a slave port.

In the case of both of the poems translated using Holmes’ Analogical form, the content was changed in order to render the source poems into the form of the target texts. This technique is very interesting, in terms of looking at the literary history of the islands compared to that of Britain, and finding equivalents in this sense. However, in terms of transferring the ideas associated with Santomean culture to a British audience, this method was deemed unsuccessful, as the content has to be modified in order for it to fit into either of the forms used, and this modification of the content leads to poems that seem slightly forced. The natural flow of the source texts could not be re-created in the target texts, losing an important aspect of the source texts.

4.5 Holmes' Organic form

In Holmes' organic form, the target text does not take the form of the source text, but the language of the target text influences the text in such a way that a new form is created. Just as in the use of Holmes' Analogical form, this technique may change the poem to reflect poetic traditions other than those the poet intended, therefore changing the poem's feel and message, without changing the content.

The first poem translated using this procedure was Goretta Pina's 'As Minhas Ilhas'. Although it would have been perfectly possible to mirror the form of the TT in the ST, as the form of the ST is blank verse and does not seem to have a standard metre, the TT was written so that it has a rhyme scheme of ABCB DEFEGEH IJKJL MNOP. Some features of the TT were retained, for example uneven verse lengths, but the rhyme scheme gives the poem a different feel and rhythm. The rhyme scheme was added in order to analyse whether adding in a rhyme scheme to a poem can make it sound archaic and unnatural, as has been the discussion in the UK in recent years. The discussion has centred on the definition of poetry and whether a piece of writing that is not made up of rhyme and metre can, in fact, be considered poetry. The argument has been discussed in the media, and both sides presented, and it has been considered pertinent to this dissertation due to the importance of including an analysis of contemporary poetical arguments in this dissertation. In the case of the translation of this poem, the traditional style of a ballad was used, as it is considered one of the more traditional forms of poetry but also has modern uses. In addition to this, the idea that ballads are closely associated with music means that they lend themselves well to Santomean poetry, which is so reliant on sounds and the rhythms of the language.

In terms of Pina's poem being rendered into the form of a ballad, the result has a quatrain stanza pattern and an ABXB rhyme scheme in the first four stanzas, being broken in the last in order to place emphasis on the final stanza. The result of this change in form means that the poem is somewhat more lyrical, as the rhymes help to create a rhythm that runs throughout the poem and unites the images Pina creates within this poem, creating more of a sense of narrative. This is different from the effect of the source poem, in which each stanza is written differently, very obviously depicting conflicting ideas, for example the power and

beauty of nature and the impending threat of modernisation and building works in the country. In this way, the target poem is slightly subtler, as it maintains the same content and ideas, but presents them in a form that does not emphasise them. Referring back to the argument about whether poetry should have a rhyme scheme or metre, the result of imposing a rhyme scheme does not seem unnatural or forced, although it should be noted that the ABXB rhyme scheme is one of the least strict, and therefore will have the least dramatic effect.

The second poem chosen, Maria Olinda Beja's 'Raízes', is a short, two-stanza poem with an AABB CDDEFEF rhyme scheme and irregular verse length. This rhyme scheme is accompanied by a strong use of alliteration and consonance, which makes the poem very vocal, again emphasising the importance of the sounds of the words, and the connection Santomean poetry has with oral culture. The repetition of the long /o/ sound (/o/ in IPA) in the first verse of each stanza and echoed throughout the poem, as well as the sibilance used, especially in the second stanza, work well to paint a picture and echo the sounds of the storm mentioned in the poem. As the sounds of the poem were so important, it was decided that this poem would be rendered into English in a form that would allow for the greatest exploitation of the use of poetic features that enhanced the oral nature of the words. It was also decided that the rhyme scheme would not be maintained, following the discussion of the argument above, to see if although this poem does not rhyme, if the poetic features used are enough to make it 'poetry'.

The result of the translation was a poem that exploits the features of consonance and sibilance as much as possible, while still aiming to maintain a sense of meaning in the poetry. The /s/ sound is used throughout the poem as an answer to the /o/ sound and the sibilance used in the source text, both of which are used in order to echo the sounds of an impending storm. Examples of this in the target text include the /ʒ:/ sound in the first verse of the first stanza, the /ʌ/ in the first verse of the second followed by the /əʊ/ which all take the place of the /o/ in Portuguese in suggesting the hum and buzz of the weather. The result of this poem is reasonably successful as by prioritising sibilance over rhyme, this feature was exploited as much as possible, therefore meaning that it was successful in conveying the same sense, through poetic features, as the source text. For this reason, it can be considered that the poem contains enough poetic features to be considered 'poetry', even if the poem does not rhyme.

4.6 Holmes' Extraneous form

Holmes' Extraneous form, the last of Holmes' procedures, is the idea that the target text will have neither the same form or content as the source text. However, Holmes does not specify as to how much the target text should or must differ from the source text. For this reason, two different uses of Holmes' extraneous form were attempted. The first was a translation of Francisco José Tenreiro's 'Ilha de Nome Santo', a one-stanza long poem that talks about the beauty of the islands, and the second another of Tenreiros poems, 'Ritmo para a Jóia Daquela Roça', again a five-stanza long poem that describes a *dona*, (owner / lady / Mrs.) and her connection to both the positives and negatives of São Tomé and Príncipe.

It was decided that the first poems would be divided into shorter stanzas as it talks about many different subjects, ranging from the beauty of the islands – at the beginning – to describing the slaves working in the fields, their children eating the ripe fruit from the islands and the moon, to everyone coming together in the evening, people from all races celebrating the islands' most famous dance song, ending in a bleak reminder of the dark colonial past and a brief cry of national pride. In the source poem, the one stanza flows from one subject to the next, seemingly seamlessly, suggesting that all these factors cannot be separated, that the island is made up of each of these aspects separately and together. This includes the conflicted position of the 'white man', who takes part in island celebrations and is considered part of society, but who also 'carried gun powder' on their 'black ships', colonising and exploiting the land. In the translation, as a British audience would not have as in depth knowledge about Santomean society or the levels contained within it, it was decided that the re-structuring of the poem into shorter stanzas would help in the audience's comprehension of it. Each theme is clearly divided so an audience who might need more clarification of the different themes can distinguish them. As well as a change in the form of the poem, the content was also modified for this reason, to emphasise the aspects of Santomean culture that Tenreiro describes in his poem. An example of a modification of the content of the poem is the addition of the first stanza of the target text. Inspired by Tenreiro's first verse 'Terra!' which sounds like it could be an exclamation of land being sighted, the first stanza of the target text questions "is that land?", describing the pico de São Tomé reaching through the clouds. This stanza depicts the first sighting you might have of the islands as you approach by plane, in a way introducing the scenery of the islands from an outsider's perspective before diving in to the culture. These

translation choices might make the poem more approachable and understandable, as the changes in subject are better signposted and slightly elaborated upon.

The second poem contains wordplay, making it extremely difficult to translate in a way that maintains all of the aspects of the source text. The wordplay is in the word *dona*, which is used both to mean ‘Mrs.’ and ‘owner’, both meanings having different interpretations within Santomean culture. The use of *dona* shows respect, insinuating that ‘*Dona Jóia*’ is either elderly or rich or both. The poem does not mention the age of the woman, but the final two lines suggest that she might be a love interest for Tenreiro, therefore leading to the conclusion that she is rich rather than old. This conclusion is also supported by her ownership of a ‘German piano’ and that she ‘misses other lands’, suggesting that she may have come from overseas, possibly Portugal. The most accurate translation of *dona* in this context would therefore be ‘lady’, as this title insinuates a high social class and the idea of respect. However, *dona*, meaning owner, has different, negative, connotations, as on an island with a history of slave trading the idea of an ‘owner’ creates very strong imagery. The poem talks about her being the owner of ‘everything that is beautiful’ and ‘everything that is sad’, supporting the idea that she is a rich landowner, who probably owns a *roça* on São Tomé. This poem is reminiscent of Costa Alegre’s poetry, where he yearns for a white woman but is constantly turned down, as in the last stanza Tenreiro says that she ‘owns him,’ but asks her not to ‘look at me this way or you’ll stop my heart’. The ingrained meanings of the double use of *dona* in this poem create a feeling of ‘Santomensidade’ in the reference to the makeup of society, to literary tradition, to culture on the islands and to race relations in the country.

In order to translate this poem using Holmes’ extraneous form, it was decided that the content of the poem should be changed in order to domesticate the poem. If the target text need bear no semblance to the source text, the entire poem can be changed, meaning that it can be centred on wordplay, just as the source text is. For this reason, the word ‘miss’ was chosen, due to it being a homonym and, just as *dona* is, a title. In using the homonym ‘miss’, it can be manipulated just as *dona* is in Portuguese, but it also nods to the Portuguese word *saudade*, a word often deemed ‘untranslatable’ and a feeling often deemed purely ‘of the Portuguese language’. In using ‘to miss’ this poem echoes parts of Santomean culture, but also allows for a new context, where the British culture can be introduced. The British culture is introduced in the second stanza, where it mirrors the source text in talking about the joys of

the land; however, where the ST talks about São Tomé, the TT talks about Britain. This mirroring continues in the third stanza where the negatives of São Tomé/Britain are talked about. The final stanza of each poem are also mirrored in a sense of longing and missing, where previously the *dona*/miss missed something else, now she is missed by the author and longed for. Finally the religious exclamations of ‘Jesus, Maria, José, Credo!’ in the ST are mirrored in the TT through the use of the word ‘exalted’. Although this does not convey the same idea, the different uses of religious terms in different contexts mirrors the role of religion in each society, where in São Tomé it is a central part of culture, in the UK it is no longer so central.

As well as the wordplay with *dona*, the ST contains wordplay with *Jóia*, meaning ‘jewel’, but used as a first name. As a literal translation would not work in English, as ‘jewel’ is not a common name, a type of jewel was chosen so echo the image of a precious stone. Although there are several options that could have been chosen, ‘Ruby’ was deemed most appropriate for its common usage as a first name, as well as importance to the British culture. One example of the importance of Rubies in Britain is the Black Prince’s Ruby, which is set into the Imperial State Crown of England.

A final aspect that was taken from the ST and applied to the TT is the evocation of colours throughout the poem. The ST evokes greens (*terras, cacauieiro, brisas da nossa ilha* and *matos*) and reds (*calor, café de frutos vermelhos* and *coração*) reflecting both the wild nature and beauty of the islands and the dramatic history of slave trading and bloodshed. As the TT was domesticated, these colours did not necessarily apply, so the green was swapped for grey, the typical colour of the sky in Britain, and of the city, a stark contrast to the natural greens of São Tomé. Grey was evoked using ‘grey clouds’, ‘high street’, ‘train track’, ‘winter days’, ‘trudging silently’ and ‘city’ and red was maintained through the use of ‘Ruby’, ‘slash of jam’ and ‘sliced’.

The two different uses of Holmes’ extraneous form produced very different results, but in both cases aided in the manipulation of the ST to produce certain effects in the TT. In terms of the first poem, this effect was to make the poem clearer to a foreign audience by making the meaning of each section more obvious. Of the second it was to domesticate the poem,

only maintaining certain features of the original in order to create a similar feeling for the target audience of the TT. Depending on how this procedure is used, it can produce very different effects and be used for very different purposes. In terms of bringing the Santomean and British cultures closer together, the first way in which this procedure was used would be the most useful, as it maintained features of the Santomean culture. When introducing one culture to another the texts should not be domesticated as although the text might have the same impact on the target audience, cultural aspects are lost.

4.7 Lefevere's Phonemic translation

The last procedure that will be discussed is Lefevere's Phonemic translation, which involves reproducing the sounds from the source language in the target language, independent of how much sense these sounds may make. In order to reasonably successfully re-create the sounds of the Portuguese words in English, a speech-to-text tool on Google Drive was used. This tool can be set to recognise any one of a large selection of languages, therefore detecting the words said and creating text from them. In order for the Portuguese sounds to be detected in English, the tool was set to English and the poem was read aloud in Portuguese. Although the tool was not hugely effective in detecting all of the words or finding English words with similar sounds, it did make quite a few suggestions that were then used in the translations of the poems.

As Lefevere said, this strategy leads to a target poem that does not make any sense, but the process of trying to find equivalent sounds in the target language is an unusual process that leads to language being perceived in a different way. In terms of Santomean poetry, the importance of the oral nature of the language and the sounds used in Santomean poetry have been discussed, calling on the importance of this procedure, as although all meaning is lost, all the sounds are maintained. This is important, in the sense of recreating the sounds of the original poem, as if a British person were to read the Portuguese poem, due to the different linguistic aspects of Portuguese, would be unlikely to pronounce the sounds correctly. In creating a poem using English words but with Portuguese sounds, the target audience can get more of a feel for what the original would have sounded like, using words of their own language that they can pronounce with ease. This is not completely accurate, as not all of the sounds contained in the STs could be rendered into the target text, for example the 'lh', 'nh' and nasal sounds of Portuguese do not have equivalents in English, but the general rhythm of the poem could, in fact, be accurately rendered to some extent.

The poems used for this procedure were Maria Manuela Margarido's 'Paisagem' and Alda da Graça Espírito Santo's 'Lá no Agua Grande'. Both poems were first put through the speech to text tool and then modified so that the words that made them up were real English words and some semblance of syntax was attempted. However, real sentences could not be

formed while still maintaining as close a connection between sounds as possible, therefore meaning that the poems were left in this form. They can be judged as reasonably successful in recreating the sounds of the original, however, in terms of translations of Santomean poetry, they only convey the importance of oral nature on the islands, and omit any other input, making this procedure unsuccessful in transferring a successful idea of Santomean culture to a foreign audience.

4.8 Applying the Strategies to one Poem

Once the strategies had been applied to different poems, all of which lent themselves to one particular strategy, it was deemed more scientific to apply all six theories to one poem, so that the result of each strategy could be compared from the same starting point. In order to choose a poem, the corpus was analysed and narrowed down to poems that contained cultural references and a set form. The presence of cultural references in the poem allows for the use of footnotes, and poems that contained references that were not merely Forro words that could be translated, for example Fernando de Macedo's 'Ilhas Afortunadas' and Conceição Lima's 'Afroinsularidade' were prioritised. This is because the references they contain cannot necessarily be put into a glossary, as for example in Lima's poem, she tells the story of the history of the country and the people who populated it from the very start. In the second stanza there is a reference to *o naufrágio nas Sete Pedras*, which, without a footnote, a British audience would not understand. This is a reference to the legend of how the Angolares came to be on the island, reportedly through the shipwreck of a slave ship leaving from Angola, which crashed into *Sete Pedras*, islets which lie off the coast of São Tomé, and from where the slaves escaped, coming to live on São Tomé in their own, separate, community. Another reference in Lima's poem which would need further explanation is 'infantes judeus', a reference to the over 1000 Jewish children sent to São Tomé during the Spanish and Portuguese inquisition, many of whom died on the journey. However, although Lima's poem contains slightly more cultural references, Macedo's poem has a stricter form, and for the purposes of using all six translation strategies, this aspect was prioritised.

The six translations of Fernando de Macedo's poem 'Ilhas Afortunadas' can be found in **Appendix 4** of this dissertation. The first strategy used was Nabkov's footnotes, which, for the purposes of explaining the cultural references in this poem, was a very useful strategy as it meant that references aimed at Santomeans could be explained to a foreign audience without breaking up the text, resulting in fewer losses in meaning in the target text. However, the direct method of translating when the poem is accompanied by footnotes was deemed unsuccessful, as the literal translation of the content of the poem led to losses in the form, namely the rhyme scheme and metre of the poem.

Next, Holmes' Mimetic form was used in order to translate the poem. The source text has a strict form of trochaic octameter and an ABXB rhyme scheme, and therefore this form was re-created in the target text. This led to additions being made, and content being changed in order to fit the form. Examples of additions are 'my' islands, 'tails of' fish, 'endless' green, and 'draws nigh'. Examples of changes in meaning are 'utopian sky' rather than land and "emperor", in the last verse rather than king. These changes alter the meaning of the poem, and were made in order to fit the rhyme scheme, showing that form was prioritised over content. A translation difficulty arose in the translation of the word *céu*, as in Portuguese it has two meanings, heaven and sky, whereas in English the two concepts have different lexical representations. It seems as if Macedo has used this double meaning to add to the overall effect of the poem, as the idea of heaven fits in with the previous mention of utopia. As it was not possible to maintain both of these meanings, sky was used in this translation in order to maintain the rhyme scheme.

In order to use Holmes' Analogical form, the poem was translated using 'common metre', which, similarly to ballad metre, is formed by a tetrameter and a trimeter. Common metre was found to be the best equivalent to the Portuguese octometer, and was found to sound more natural in English, due to its widespread use in English language poetry. Although the metre was changed, the rhyme scheme was not, and therefore the ABXB rhyme scheme was maintained. This translation required far fewer additions than the last translation discussed, as it required fewer syllables per verse. However, again, changes to the content were required in order to maintain the metre and rhyme scheme, resulting in 'utopian shore' rather than land, and again, the use of 'emperor' rather than king. The change from 'king' to 'emperor', although slightly changing the meaning of the poem, supports the idea of the king of the Angolares as overall ruler, as although emperor and king both mean ruler, 'emperor' is seen as a more important role, sometimes ruling over multiple nations. In depicting the Angolar king as an emperor, more power is attributed to him, therefore supporting the idea that he, and not the Portuguese king, is the real ruler of São Tomé.

The fourth translation, using Holmes' Organic form, resulted in a target text with no metre, but a regular, ABAB, rhyme scheme for all three stanzas. This rhyme scheme was created, as it seemed natural in the context of the poem. In Holmes' organic form the content dictates the form, and as the content of the poem talks of 'utopia', and in nature symmetry is

often thought of as beautiful, symmetry was created within the poem in the form of an even rhyme scheme. In order to create an ABAB rhyme scheme the content had to be slightly modified, so additions were made. However, these additions adhered to the theme of nature, and consisted of ‘the moon’, and ‘spun’.

The fifth translation, using Holmes’ extraneous form, takes the idea of introducing a regular rhyme even further, as the entire poem is made up of rhyming couplets apart from the last line of the first stanza. As in this strategy neither the content nor form of the ST has to be rendered into the TT, the idea of creating a regular rhyme scheme was taken even further, extending to the number of syllables in each line. This TT contains 8 rhyming couplets, each of which contains the same number of syllables for both lines of the couplet, attempting an even further sense of symmetry. This TT changes the short nature of the poem somewhat, and the additions slightly change the meaning, but in terms of the message of the poem, the meaning was maintained. However, having compared the results of Holmes’ Organic form and Extraneous form, it was found that the ABAB rhyme scheme works better in maintaining the ‘feel’ of the ST, as the content was modified less, and the first rhyme scheme fit better with the flow of the poem.

The final translation was carried out using Lefevere’s phonemic translation, again, using the voice recognition tool in Google docs. As has already been discussed, this strategy conveys very little of the ST, and does not render the linguistic features or content into the TT, however, the sounds, which are an important factor in terms of the alliteration and rhythm of the words are transferred. This leads to a ‘nonsense’ poem, but in the context of analysing each angle of translation is an important step in realising how much the sounds convey some emotion, even if the words themselves are meaningless. In this example, as the meaning is conveyed by other versions of this poem, it is interesting to provide a version which only contains the sounds, meaning that a foreign audience would have some idea of what the original would sound like.

Testing all 6 translation theories on the same poem allows for a clearer view of the effects of each translation strategy, as the differences in the results of each strategy can be directly compared to see the pros and cons. Through this process, it has become evident which

strategies render more or less of the linguistic features and content into the target language, making the creation of a model both easier and more reliable.

5. Creating a Model for translating Santomean Poetry

After having tested six theories presented by different theorists on the translation of poetry, it was found that some of the theories were not conducive to the aim of this dissertation, as they do not render enough cultural information to the audience of the target text. Examples of theories that will not be used in the model for translating Santomen poetry are: Lefevere's phonemic translation, as the content of the poem is lost if this strategy is used; Holmes' Analogical form, as it takes the target text out of the context of the source text, therefore taking away Santomean cultural references and domesticating the text to some extent, which should not be done if the aim of the translation is to take the audience closer to the text; and Holmes' extraneous form, which results in neither the content nor form of the source text being rendered in the target text, therefore greatly diminishing the target audience's contact with the source culture.

As was discussed, Nabkov's footnotes can be very useful in explaining cultural references, both from the source and other cultures. However, this strategy is often regarded as too heavy in terms of information provided. This can be seen in the amount information provided in the translation of Tenteiro's poem 'Fragmento de Blues' (**Appendix 3**), which detracted from the artistic form of the poem and provided a lot more information than what the audience of the source text would have understood. In terms of foreign cultural references like these, it was deemed unnecessary to provide footnotes, however, the importance of defining Santomean cultural terms must be noted, as these provide a huge insight into Santomean culture. Inspiration will be drawn from Nabkov's theory, and the Santomean cultural items will be defined, however, these will be divided into two types of cultural references. The first type, words of Forro contained within the poetry that depict Santomean traditions and the flora and fauna of the islands, will be defined in a glossary, rather than in footnotes. As the same cultural terms reoccur throughout the poetry, a glossary was deemed the most effective way of compiling these terms, so that they are easily accessible, intrude less on the poetry. In order for the glossary to be effective, it must be bilingual, with definitions in Portuguese and in English. As has been discussed previously, domestication techniques are not appropriate in the translations that will be carried out as a part of this dissertation, and therefore most of the cultural items will retain their names, using Vinay and Darbelnet's strategy of 'borrowing'. This makes it all the more important to define the terms in both languages, making them accessible to both English and Portuguese-speaking audiences. The

second type of cultural references will be references to events that have happened on the islands or important people in the history of the country. These cannot necessarily be present in a glossary as they are far more specific to the context of a particular poem, and are unlikely to be repeated in many poems. As these references are important for the understanding of Santomean culture, these will be explained using footnotes.

As three of the six strategies for translating poetry have been discounted, and one will only be used in very specific contexts, only two remain, Holmes' Organic form and Holmes' mimetic form. These two strategies allow for a choice between maintaining the form of the source text in the target text, and changing the form to better fit the content in the target text. Either of these can be applied depending on the features of the poem. To determine how a poem must be translated, a hierarchy must be determined to decide which aspects of a poem should take precedence over others. Bassnet talks about constructing a hierarchy when she quotes Neubert's ideas:

“Neubert postulates that from the point of view of a theory of texts, translation equivalence must be considered a semiotic category, comprising a syntactic, semantic and pragmatic component, following Pierce's categories. These components are arranged in a hierarchical relationship, where semantic equivalence takes priority over syntactic equivalence, and pragmatic equivalence conditions and modifies both the other elements” (Bassnett, 1980, p.27).

This hierarchy will be taken into consideration in terms of creating a model for the translation of Santomean poetry; however, more poetic features need to be explored in order to create a more accurate methodology to then determine a model for translation.

The aspects that should be considered when translating Santomean poetry are: the content of the poem, therefore creating pragmatic equivalence; the cultural features of the poem, therefore introducing the audience to Santomean culture; the rhyme scheme, which is an important part of the form of a poem; other linguistic poetic features such as alliteration, sibilance and consonance; and poetic features such as metre and rhythm. In terms of a hierarchy, the order of importance of features can be seen in the following table.

Table 3

Methodology created for the Translation of Santomean Poetry

1. The CONTENT of the poem, as this is what really gives a foreign audience insight into Santomean culture. Cultural items come under this bracket, so it is vital that they are maintained.

2. Next, due to the importance of the oral nature of the poetry that comes from the archipelago, the most important feature should be the LINGUISTIC POETIC FEATURES of alliteration, assonance and consonance.

3. As METRE also helps to create the oral nature of the poems, this will be the next feature on the hierarchy.

4. Finally, the RHYME of a poem is the least important feature to maintain.

Before the poems can be translated following this methodology, the solution to the problem of retaining Santomean cultural terms must be solved. This will be done through creating a bilingual glossary. It is unusual to create a bilingual glossary for a literary text, as usually literary texts do not contain terms that are repeated throughout the texts and that have the same meanings. For this reason, the way in which the glossary was created will be elaborated on in the next section.

6. The Creation of a Bilingual Glossary

To create a bilingual glossary from scratch, it is necessary to have a corpus that contains terms from the specific area of interest. This corpus can be monolingual, comparable or parallel. A monolingual corpus contains texts solely in the source language, a comparable corpus contains texts in both the source and target languages about the same subject area, and a parallel corpus contains source texts in the source language and their direct translations into the target language. In order to start compiling terms and their translations, a parallel corpus is the most useful as it contains the term in both languages, in context, and can therefore be verified. One good example of a parallel (English and Portuguese) corpus of Santomean poetry is the collection of poems in the back of Burness's book, "O Canto do Òssobô", which has been previously discussed in this dissertation and that can be found in **Appendix 1**. This corpus will serve as a starting point for the compilation of terms for a bilingual glossary.

Firstly, it is important to define 'term'. A term is "a word or group of words having a particular meaning, especially in a specific field" (Term, 2016). Terms only have one meaning in the given context, lending themselves nicely to a direct translation into another language if a word exists in the other language that has the same meaning in the same field. This means that bilingual glossaries can be created using these terms, that can then be applied to the translation of any text within the given subject area. The use of a glossary makes translations more consistent and accurate if used in the process of translation, and if provided alongside a text, allow for the definition of a term to be given without interfering with the main body of the text.

The first problem that arose in extracting terms is that terminology extraction is a difficult area to approach when talking about literary texts. This is because terminology is much more common in technical texts, and very often has a direct equivalent in the target language. However, this is not always the case in literary texts, firstly because repetition of the same language is usually uncommon, and because the same word can often have more than one translation, depending on the context. Haque says that the biggest difficulty for the "prose-translator is finding terms in his or her own language that express the highest level of

faithfulness possible to the meaning of certain words” (2012, p.97), showing that even though a word might be repeated, it will not always have the same translation.

That said, the corpus analysed has such a specific subject area that there are a lot of words that are repeated, most of which are translated in the same way each time, suggesting that they can be approached as terms in this context. However, these words can be divided into two categories, one of common words that can be found in any context, and one that can be referred to as ‘Santomean terminology’ as it refers to realities that only exist on the island, using specific terms to describe them. These terms mostly come from the Forro language and refer to specific cultural traditions, flora or fauna on the island. Due to Burness’s direct translation of the poetry, these cultural elements, which might otherwise have been explained, adapted or an equivalent term in the target language found, have either been borrowed – which is the case with most words and leads to a foreignisation of the text – or translated literally, which neutralises them, removing the cultural element.

As a lot of the terms are not standard Portuguese, but are specific to São Tomé and Príncipe, the borrowing of the words in English translations has a similar effect in the English text as it would in the Portuguese, which is to foreignise the text and alienate the audience. However, as the aim of translating this poetry into English is to expand the reach of the poetry to new people and publicise Santomean culture, it becomes important to explain these terms. It would be inelegant to do so within the poems, and therefore a bilingual glossary becomes the perfect place to give a definition of these terms, so that a foreign audience might better understand both the poetry and Santomean culture. This is why a definition both in Portuguese and in English is given of each word in a bilingual glossary – **Appendix 5**.

It became evident that although a lot of terminology was extracted from the translated corpora, there are still a lot of Santomean terms that were not present. This meant that a second stage of the process had to be completed, in which only a monolingual corpus was used. This corpus consisted of the poems in the main corpus of this dissertation – **Appendix 2** - which were analysed, their terms extracted and added to the glossary, and research was carried out to find a definition for each item in the glossary. This research led to a search for glossaries of Santomean terms, which were found in several books of Santomean poetry. As

many Santomean poets use glossaries to explain Santomean terms to a Portuguese audience, this shows how a glossary is the best way to provide definitions for unknown language within poetry. As more glossaries were found, it was decided that the bilingual glossary created for this dissertation would not only contain terms that can be found in the chosen poems, but will contain all of the terms from the glossaries as a way to expand this project as much as possible, therefore aiding in future compilations of Santomean terms in English-Portuguese bilingual glossaries.

7. Applying Translation Model

Once the bilingual glossary was created, a translation of the entire corpus was carried out adhering to the model put forward in section five. The model was applied to the 24 poems in the corpus with varying results, which will be discussed in this section. The first poems discussed will be those that rhyme; then those with a specific metre; next, those with specific poetic features and finally those that did not contain any of the features mentioned in the model, either in the ST or TT.

7.1 An Analysis of the Translation of Rhyme

The only poems that could have maintained all of the possible features mentioned in the model were those that rhymed. Due to the reasonably irregular usage of rhyme in Santomean poetry as a stylistic feature, it was considered that it is not a feature that it is essential to maintain, instead prioritising metre and other stylistic features. However, it is widely believed that if a source poem rhymes, a target poem must also rhyme, and therefore the rhyme schemes were rendered into the target text with the closest correspondence possible, without detracting from the other elements in the translation model created. In terms of the meaning of correspondence, “the strongest sense of “correspondence” could be the use [...] of the same sounds that appear in the [...] original [...] but since Portuguese phonology and English phonology are different, the possibility of achieving such a level of correspondence must be discarded from the outset” (Britto, 2001, p.4). This means that the closest sense that is achievable whilst still maintaining the content of the ST is to create rhymes in the TT where there are rhymes in the ST, although the rhyming sound may not be the same.

The first poems with a rhyme scheme that shall be analysed will be those made up of a series of quatrains with an ABCB rhyme scheme: Fernando de Macedo’s ‘Ilhas Afortunadas’, Maria Olinda Beja’s ‘Quem Somos?’ and Caetano da Costa Alegre’s ‘Cantares Santomenses’. Although these three poems are made up of different amounts of quatrains, the rhyme scheme is the same in each one, showing a preference in Santomean literature for this type of rhyme scheme. The rhymes created in these poems are masculine, and were therefore rendered into English as masculine rhymes. In most cases the rhyme scheme was recreated successfully, although there are some notable cases in which this was not possible. These can be found in the table below. The phonemic script of the unrhymed words is also provided to pinpoint the lack of rhyme. At this stage it is important to note that the variety of English chosen with which to carry out these translations is RP English. This affects the rhyme scheme as in some examples specific choices were made in order to create a rhyme scheme in this variety of English. One example in Caetano da Costa Alegre’s ‘Cantares Santomenses’, in the 10th stanza, a rhyme was created using the words ‘rash’ and ‘flash’. In RP English there is a big distinction between the short /a/ sound and the long /ɑ:/ sound where in other varieties of British English the long /ɑ:/ sound is not used. The prevalence of the long /ɑ:/ sound in RP

English makes a rhyme with the short /a/ sound more difficult to create, however, in this instance it was possible whilst still maintaining the meaning of the ST.

Table 4

Lack of masculine rhymes in Translations of Poems with an ABCB rhyme scheme

<u>Poem</u>	<u>Lines where a masculine rhyme was not created</u>	<u>IPA showing the sounds used</u>	<u>Reason for lack of direct rhyme</u>
Fernando de Macedo 'Ilhas Afortunadas'	Hard people of ancient laws, Caught in sleepless, waking dreams hear the voice of the emperor.	/lɔ:s/ /'emp(ə)rə/	Plural of laws' used in order to maintain metre of the line "hard people of ancient laws" Emperor maintained in order to maintain meaning.
Caetano da Costa Alegre 'Cantares Santomenses'	This passion, that ignites your soul? What would be the use of shutting Out the fire I have at home?	/səʊl/ /həʊm/	In many native English accents soul and home create a slant rhyme as they have the same /əʊ/ sound. However, in RP English, the accent for which these poems are translated, they do not rhyme, as the vowel sound is different. However, they were maintained in order to maintain the meaning of the ST.

Caetano da Costa Alegre 'Cantares Santomenses'	What bigger contrast could there be ,	/bi:/	In this example the shared /i:/ sound creates a slant rhyme. In this example this was deemed adequate as the meaning was maintained.
	The foam coming and going, The rock never to move or leave ?	/li:v/	

Caetano da Costa Alegre 'Cantares Santomenses'	I still have to be alive ,	/ə'laɪv/	Again, the shared /aɪ/ sound creates a slant rhyme but was not changed to a masculine rhyme, as the meaning was deemed more important than the rhyme.
	At lest if you did I would know How much more suffering to bide .	/baɪd/	

Next, poems with other rhyme schemes will be analysed in order to determine whether the rhyme scheme of the poems facilitates the translation and rendering of the rhyme scheme into the target text. The three poems in the corpus that contain different rhyme schemes are: Herculano Levy's 'Tempo de Chuvas', which is a Bowlesian sonnet with an ABBA CDDC EFF EGG rhyme scheme; Fernando de Macedo's 'O que Está pr'além da Bruma' which is also a sonnet, but with an ABAB BCBDEFE GHG rhyme scheme; and Marcelo da Veiga's 'O Canto do "Ossôbó" which has an AAABCCB DDEEFG HHIJJIKLLMMNOON rhyme scheme. As can be seen in the table below, similar difficulties were found in rendering the rhyme scheme into the target text, where in order to maintain the metre and content of the poem, as well as cultural elements, slant rhymes were the best solution found. In the cases analysed, it was found that no matter the rhyme scheme of the ST, the same difficulties were encountered in all of the poems.

Table 5

Lack of masculine rhymes in poems that did not have an ABCB rhyme scheme

<u>Poem</u>	<u>Lines where a masculine rhyme was not created</u>	<u>IPA showing the sounds used</u>	<u>Reason for lack of direct rhyme</u>
Herculano Levy – ‘Tempo de Chuvas’	The ossobó sings, practicing its melody mournfully A melody that makes the sky lament, cry, desperately ...	/ˈmɔ:nfɔli/ /ˈdɛsp(ə)rətli/	This slant rhyme is created by the /li/ sound at the end of both the words in order to maintain both the metre and meaning of the ST.
Fernando de Macedo – ‘O que Está Pr'além da Bruma’	They are not islands, nor mountains , It’s Africa that has its eyes Cast upon new horizons	/ˈmaʊntɪns/ /həˈrɪɪz(ə)ns/	Again, a slant rhyme was created with the /ns/ sound at the end of both words, and as these lines were a direct translation from the Portuguese, was deemed adequate as a translation.
Marcelo da Veiga – ‘O Canto do Ossóbó’	Ossóbó! Ossóbó! How strange you are you know! She falls ... on the same branch of woe Wounding the air, You sing, melodiously,	/ossɔbɔ/ /nəʊ/ /wəʊ/	(/ɔ/ in IPA) in Portuguese does not exist in English (although it comes close in words like ‘got’ and ‘lot’) and therefore a direct rhyme cannot be achieved. As a compromise, the word ‘ossóbó’ was maintained, and a diphthong, (/əʊ/ in IPA) used in order to

your song a prayer.

Ossôbó, **ossôbó**

create a similar sound in
English.

7.2 An Analysis of the Translation of Metre

In the context of Santomean poetry, metre was considered more important than rhyme, as it echoes more of a feel of the rhythms of the island. Only four poems in the corpus have a set metre, Fernando de Macedo's poem 'Ilhas Afortunadas', Herculano Levy's 'Tempo de Chuvas', Caetano da Costa Alegre's poem 'Cantares Santomenses' and Fernando de Macedo's 'Qu'está além de Bruma'. Metre can be defined as the stress pattern of words that make up a poem, and is often considered one of the most important components of poetry, as without a set metre, a poem might not be considered to be written in verse. However, there are two forms of metre, one that relies on the number of syllables in each line, syllabic metre, where word stress plays a secondary role, and another that focuses on the stressed and unstressed syllables. In this section, both forms of metre will be analysed in order to determine to what extent each one could be rendered into the target text while still maintaining the content of the poem.

All four of the poems discussed in this section have set metres, as well as a set number of syllables, although both of these are different for each poem. Fernando de Macedo's 'Ilhas Afortunadas' is a poem with seven syllables per line, which in Portuguese is called a *redondinha maior* and has varying syllabic stress; Caetano da Costa Alegre's poem 'Cantares Santomenses' is also written in *redondilha maior*; Herculano Levy's 'Tempo de Chuvas' is an *Alexandrino*, a poem made up of lines of 12 syllables where the stressed syllables are the 6th and 12th of each line; and Fernando de Macedo's 'Qu'está além de Bruma', which is written in iambic tetrameter. As two out of the three styles mentioned are typically Portuguese styles of poetry, they would be very difficult, if not impossible, to recreate in English, especially while maintaining the meaning of the poem and the cultural and linguistic features. In any case, "the meter is not as regular as the rhyme scheme, so it may not be necessary to reproduce the stress pattern of the original exactly" (Britto, 2001, p.3). For this reason, it was decided that only syllabic metre would be rendered into the target texts, meaning that some sense of the ST metre would be transferred to the target poem, but that the other stylistic features could also be maintained. If the syllabic metre is maintained, it is more likely that some stress patterns are also created in English, recreating, to some extent, equivalent but not the same stress patterns in the TTs.

The first poem mentioned, 'Ilhas Afortunadas' contains seven syllables per line, and for this reason, the content could be rendered into the target text without many changes being made. The only notable change in content is in the second line of the second stanza, where 'a

misty sigh', was added to increase the amount of syllables in the line, as the content had already been expressed successfully. The ST having 7 syllables is important in terms of the two languages being used, as "as a rule of thumb, Romance languages (Spanish, Portuguese, French, etc.) use approximately thirty per cent more space in each line of text than English does" (Centre for Health Literacy, 2010, p.13). In a 7-syllable line, this does not have a huge impact, however, as more syllables are introduced, the larger an impact this has and therefore the more apparent it becomes in the translation. In terms of the stress pattern in the TT of this poem, a stress pattern was created, however, it is different to the stress pattern of the ST. The difference leads to a different rhythm in the TT, but one that can be considered equivalent to the ST rhythm, bearing in mind the functional differences between the source and target languages. The difference in stress pattern can be seen in table 6, below, where the stressed syllables are highlighted in both the source (right) and target (left) texts.

Table 6: Stress pattern of Fernando de Macedo’s ‘Ilhas Afortunadas’

Fernando de Macedo – Ilhas Afortunadas

Oh! **il**has **afortuna**das
 utopia com **lugar**
 entre **es**puma e **neblina**
 vejo **pe**ixes a **vo**ar.

Oh! verde **tom** de **magia**
 envolto em **brumoso véu**,
 a azul não **chega** **ainda**
 porque a **terra** não é **céu**.

Oh! feliz **povo** do **mar**,
 dura **gente**, antiga **lei**,
 mesmo **sonhando** **acordado**
 ressoa a **fala** do **rei**.

Fernando de Macedo – Islands of Great Fortune

Oh! **Is**lands of great **fortu**ne
Place of U**topian** **sky**
 At the **place** where **foam** meets **haze**,
 I see **fish** as **they** fly **by**.

Oh! The **magic** **shades** of **green**
Wrapped in a **veil**, a **misty** **sigh**
 It is **not** yet **blue** you **see**,
 As the **earth** is **not** the **sky**.

Oh! **Happy** **seafaring** **folk**,
Hard people of **ancient** **laws**,
Caught in **sleepless**, **waking** **dreams**
 hear the **voice** of the **emperor**.

The translation of Caetano da Costa Alegre’s ‘Cantares Santomenses’ and Fernando de Macedo’s ‘O que Está Pr’além da Bruma’ have very similar results to the translation of ‘Ilhas Afortunadas’, with small additions added in order to make the TT fit the form. These additions are ‘never to leave?’ in the first stanza, ‘and blame’ in the 7th and ‘Only in prayers’ in the 11th for Costa Alegre’s poem and ‘hue’ in the first stanza, ‘stashing wares’ in the second, ‘anew’ in the third and ‘cast’ in the fourth in Macedo’s. Again, these small additions do not largely alter the content of the poem, and a rhythm is created which is different but equivalent to that of the ST. This is largely due to the small amount of syllables in each line, which can better be rendered into English while maintaining the form.

The difference in the number of syllables each language uses to say the same thing can be seen in the translation of Herculano Levy’s ‘Tempo de Chuvas’, where each line has fourteen syllables. Table 7 (below) shows the additions (highlighted in green) made to the poem in order for the TT to have 14 syllables in each line. These additions were made as the content of the ST was rendered into the TT using far fewer syllables, which meant that in order to have more syllables, more content had to be added. The addition of this content does not change the overall message of the poem in any way; it simply adds more imagery to the

images already created in the ST. It was deemed more necessary to reproduce the syllabic metre of the ST than to adhere only the content contained in the ST, seeing as reproducing the long lines of the TT in the ST was deemed an important stylistic feature to maintain.

Table 7

Additions made to Herculano Levy's 'Tempo de Chuvas'

<u>ST</u>	<u>TT</u>
<p>Nuvens, turbilhonando ao longe do infinito, extinguiram do sol a esplendente feeria... é um negrume depois, que nem parece dia, o dia que nasceu, vibrante como um grito!</p>	<p>Clouds, whirling in the expanse of a seamless infinity, Extinguish the sun in all its marvel and might... They bring such darkness that daylight seems distant as the night, A day that had begun, its scream piercing through reality!</p>
<p>Já na floresta silva o furacão maldito, o arvoredo agitando em louca epilepsia, como alguém que arrancasse à verde ramaria os ninhos donde sai um pipilar aflito...</p>	<p>Already, the cursed cyclone hisses through the forest, spinning Trees shaking in fits of maniacal epilepsy, Like someone plucking treasures from the green canopy treasured nests, filled with desperate cries ringing...</p>
<p>Ah! Quem renunciasse à quietação do monge e fosse a conquistar a força e a beleza e ser tal qual assim, tão livre, ó natureza!</p>	<p>But oh! For those who would renounce a monk's silence, prey to go in search of such strength and beauty so to be free, as free as nature, running from the forest to the sea!</p>

7.3 An Analysis of the Translation of Poetic Features

The third most important feature to be rendered into the target texts is poetic features. Unlike rhyme and metre, each poetic feature had to be treated individually, as each one was unique in the way in which it worked alongside the other poetic features of the poems as well as the meanings of the poems. The table below shows the poetic features in the ST and the same section of poem in the TT, demonstrating whether or not it was possible to render the poetic feature into the TT. The comment on the far right side states whether it was possible, and to what extent the poetic feature was rendered into the TT.

The most common poetic features were alliteration and consonance, and a lot of the time these were rendered successfully into the TT, whether in the same places as in the ST or if a loss was made up for elsewhere in the poem. However, there were many instances in which a loss occurred that was not made up for. These losses have to be put down to the fundamental differences between the two languages, and the preservation of meaning over all other poetic devices.

Table 8

Poetic features rendered into TTs

Poem	Poetic feature	ST	TT	Comment
Alda Graça Espírito Santo – ‘Ilha nua’	Consonance – use of /s/ throughout the poem	Coqueiros palmares das ilhas perdidas na conjuntura dos séculos Vegetação densa no horizonte imenso dos nossos sonhos. a sede imensa do salgado mar deserto paradoxal das praias humanas Sedentas de espaço e de vida Anunciando	palm trees Blue sea of islands lost Dense on the immense dreams Scream of the immense thirst of the saliferous sea desert Thirsty for space Announce sweeps saturated South of the	Rendered into the TT to some extent – not completely so as to maintain content.

Saturada	Sahara
Mas	Human deserts
Sul do Sará	Of your planeless
Os desertos	destinies...
humanos	
Dos teus destinos	
sem planuras...	

Conceição Lima – ‘O anel das folhas’	Repetition	Viviam plantas, viviam troncos, viviam sapos vivia a escada, vivia a mesa, a voz dos pratos	Plants, tree trunks and frogs came alive The stairs and the table lived, the dishes had voices	Loss as a stylistic choice, due to the unnatural effect of the repetition in English. Slight change in meaning between ‘viviam’ and ‘came alive’ to emphasise the idea, rather than repetition.
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Alliteration and assonance	fruteiras em permanente parto de gordos frutos	Fruit trees forever delivering fatty fruits	Alliteration – rendered successfully into the TT. Assonance – replaced with consonance.
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Fernando de Macedo - Ilhas Afortunadas	Alliteration	entre espuma e neblina	foam and haze, I see fish as they fly by.	Rendered successfully into TT.
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Francisco José Tenreiro – ‘Ilha de Nome Santo’	Alliteration	das plantações de cacau de copra de café de coco a	Of the cocoa, copra, coffee and coconut plantations	Rendered successfully into TT.
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Assonance	num mar azul como o céu mais gostoso de todo o mundo	in an ocean as blue as the most perfect sky in all the world!	Loss in order to maintain meaning.
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	Alliteration	são negras como o café que colhem depois de torrado	their skin is as black as the coffee they reap once roasted	Loss made up for with a different alliteration
	Repetition	dizerem poder dizerem força dizerem império de branco	They spoke of power, of strength, of a white empire.	Loss, as repetition diminishes from the effect of what is being said. By not rendering the repetition into the TT the effect remains the same.
Goretti Pina – ‘As Minhas Ilhas’	Consonance	Sobre as quais se estende verde em degrade de tons	Over which gradients of green extend over the land	Rendered into the TT to some extent – not completely in order to maintain more of the meaning.
Goretti Pina – ‘Que será de mim nesta distância?’	Assonance	Que será de mim nesta distância, Ôssôbô cantando na minha lembrança, Meu corpo querendo chuva brava, Meus dentes pedindo cana?	What will become of me, so far away, The Ôssôbô singing in my memory, My body yearning for the pouring rain, My teeth asking for sugar cane?	Loss - replaced with consonance
Goretti Pina – ‘Ôssôbô ficou distante’	Alliteration	Aqui não sinto o cheiro da terra Da chuva caída de fresco. Não oiço a canção da chuva.	Here I do not smell the earth Or the freshly fallen rain. I do not hear the rain’s song.	Slight loss to maintain meaning.

	Alliteration	Aqui como castanhas nessas noites Cálidas, de paredes transpiradas.	Here I eat chestnuts on those nights Warm nuts, sweat seeping through their shells.	Rendered into the TT to some extent – not completely – Loss made up for in following line and with consonance.
Herculano Levy – 'Tempo de Chuvas'	Assonance / Alliteration	Já na floresta silva o furacão maldito, o arvoredo agitando em louca epilepsia, como alguém que arrancasse a verde ramaria os ninhos donde sai um pipilar aflito...	Already, the cursed cyclone hisses through the forest, spinning The trees shaking in fits of epileptic majesty, Like someone plucking treasures from the green canopy treasured nests, filled with desperate cries ringing...	Loss - Replaced with some consonance.
	Consonance	Ah! Quem renunciasse à quietação do monge e fosse a conquistar a força e a beleza e ser tal qual assim, tão livre, ó natureza!	But oh! For those who would renounce a monk's silence, prey to go in search of such strength and beauty so to be free, as free as nature, running from the forest to the sea!	Rendered successfully into TT.
Maria Manuela Margarido – 'Paisagem'	Repetition Alliteration Consonance Assonance	Alto sonho, alto como o coqueiro na borda do mar com os seus frutos dourados e duros como pedras oclusas oscilando no ventre do tornado,	High, I dream high Like a palm tree at the edge of the sea With its hard, golden fruit Hanging like rocks	Loss in order to maintain meaning

<p>sulcando o céu com o seu penacho doido.</p> <p>No céu perpassa a angústia austera da revolta</p> <p>com suas garras suas ânsias suas certezas.</p> <p>E uma figura de linhas agrestes se apodera do tempo e da palavra</p>	<p>Shaking in the womb of the storm,</p> <p>Cleaving the sky with its mad crest.</p> <p>The austere anguish of revolution runs through the sky</p> <p>With its claws, its yearnings, its certainties.</p> <p>And a figure with demanding lines</p> <p>Takes control of time and of words</p>
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Marcelo da Veiga – ‘O Canto do Ossóbó’	Repetition	Ossóbó! ossóbó!	Obbóbó! Ossóbó!	Rendered successfully into TT.
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Alliteration	Em altas francas cantas, escondido, As estranhas endechas	Hidden, alone, up high you sing, Your melodic tune	Loss – made up for in previous line.
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Maria Olinda Beja – ‘Quem Somos?’	Alliteration	Trazemos nas mãos sal e espuma cantamos nas canoas	We carry salt and surf in each fist We sing in our canoes,	Loss – made up for in previous line.
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Consonance	somos pescadores- marinheiros de marés vivas onde se escondeu a nossa alma ignota o nosso povo ilhéu	We are fishermen and sailors Of living tides where, our souls forgotten, unbidden Our island people Have been hidden	Slight loss in order to maintain meaning.
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Consonance	a nossa ilha balouça ao sabor das vagas	Our island rocks to the taste of the	Rendered successfully into
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e traz a espraiair-se no areal da História a voz do gandu na nossa memória...	waves And brings us to expand on the rocky beaches of history The voice of gandu In our memory...	TT.
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Consonance	Somos a mestiçagem de um deus que quis mostrar ao universo a nossa cor tsnada resistimos à voragem do tempo aos apelos do nada	We are a mix of races, mixed by a god that wanted to show our dark, sunburnt skin to the universe We resisted the abyss of time And the cries of nothingness	Rendered successfully into TT.
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Alda da Graça espírito Santo – ‘Lá No Água Grande’	Consonance	Lá no “Água Grande” a caminho da roça negritas batem que batem co’a roupa na pedra. Batem e cantam modinhas da terra.	At Água Grande on the way to the roça Little black girls beat their wet clothes on the hard rocks. Beat their clothes and sing songs of the land.	Loss – replaced with stops created by the /b/ and /t/ sounds in English creating an equally rhythmic nature in the TT as in the ST.
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Consonance Alliteration	Riem alto de riço, com a roupa na pedra e põem de branco a roupa lavada.	They laugh loudly and roughly, their clothes on the rocks And lay aside the clothes they have already washed	Slight loss in order to maintain meaning.
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Alda da Graça espírito santo	Assonance	a fluência quente da minha terra dos	The hot fluency of my land in the	Loss to maintain
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– ‘Descendo o meu bairro’	Alliteration	trópicos	tropics	meaning.
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Caetano da Costa Alegre – ‘Cantares Santomenses’	Consonance	Se falasse, quem censura, Com um espelho adiante.	If whoever censors spoke With a mirror in the room	Rendered successfully into TT.
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Conceição Lima – ‘Afroinsularidade’	Alliteration	engenhos enferrujados proas sem alento	Rusty mills, breathless prows	Loss replaced with /b/ and /p/ stops that create a similar effect.
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Alliteration	um padrão de pedra pálido como o trigo	a stone standard as pale as wheat	Rendered successfully into TT.
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Alliteration	como cicatrizes — cada cafeeiro respira agora um	like scars - every coffee tree now breathes a	Loss to maintain meaning.
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Consonance	e o insurrecto sincretismo dos paços natalícios.	and the insurgent syncretism of nativity scenes.	Rendered successfully into TT.
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Alliteration	o aroma do alho e do zêtê d'óchi	the aroma of garlic and zêtê d'óchi	Loss to maintain meaning.
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Consonance	E aos relógios insulares se fundiram os espectros — ferramentas do império numa estrutura de ambíguas claridades e seculares condimentos santos padroeiros e fortalezas derrubadas	And insular island clocks were cast Spectres – tools of the Empire in a structure of ambiguous clarities and secular condiments patron saints and demolished fortresses cheap wines and	Rendered successfully into TT.
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vinhos baratos e auroras partilhadas shared auroras

Francisco José Tenreiro – ‘Ritmo Para A Jóia Daquela Roça’	Repetition	Dona Jóia dona dona de lindo nome tem um piano alemão desafinando de calor.	Dona Jóia dona owner of a beautiful name has a German piano out of tune from the heat.	Rendered into the TT to some extent – not completely in order to maintain meaning.
Marcelo da Veiga – ‘O Batuque’	Alliteration	Nestas noites assim de tanto frio, Noites de nostalgia, Noites de medo e azar	On these nights, that are just so cold Nights of nostalgia, Nights of fear and bad luck	Rendered successfully into TT.
Maria Manuela Margarido – ‘Socopé’	Alliteration	nos dorsos dobrados sob a carga	on backs bent under a load	Rendered successfully into TT.
	Alliteration	(copra, café ou cacau - tanto faz).	(copra, coffee or cocoa – it does not matter).	Rendered successfully into TT.
	Alliteration	na alta ânsia de liberdade.	in its high bid for freedom	Loss replaced with assonance.
Maria Olinda Beja – ‘Raízes’	Assonance	Há rumores de mil cores	Murmurs of a thousand colours	Rendered successfully into TT.
	Alliteration	abraço de anãs juvenis árias	children's chattering Cooed	Rendered successfully into TT.

	Assonance	rumores de tambores	Hums of drums	Rendered successfully into TT.
	Consonance		greatest of gales	Rendered successfully into TT.
		arranca da árvore		
Tomás Medeiros – 'Sòcòpé Para Nicolas Guillen'	Repetition	Bembom, Nicolás Guillén, Nicolás Guillén, bembom	Bembom, Nicolás Guillén, Nicolás Guillén, bembom.	Rendered successfully into TT.
Tomás Medeiros – 'Meu Canto Europa'	Repetition	Agora,	Now,	Rendered successfully into TT.
	Alliteration	meus filhos de fome engravidados,	my children impregnated with starvation,	Loss to maintain meaning.

7.4 An Analysis of the Translation of Free Verse Poems

Although poems with a rhyme and metre have been discussed at length in this section, the vast majority of the poetry in the corpus did not have a set rhyme or rhythm and did not contain any specific poetic features. As the only the meaning of these poems had to be translated, this was done through mostly direct translation, as the aim of the translations was to foreignise them as much as possible. As the glossary contains all of the cultural items in the poems, the problem of how to translate them was eliminated in these translations. This led to a reasonably straightforward translation of the majority of the corpus, however, some translation difficulties were still found, and these will be discussed in the next section.

7.5 An analysis of the Translation Difficulties found in translating the Corpus

Although many difficulties were found in the translation of the corpus involving poetic and linguistic features, difficulties were also found in rendering meaning from the ST to the TT. In some cases a solution was found that meant that the meaning was rendered as closely as possible from the ST to the TT, however, sometimes this involved a translation decision being made. All of the translation difficulties encountered in the translation of the corpus can be found below, including a discussion about the problem faced, and the conclusion reached in terms of the translation choice made.

Table 9

Translation Difficulties found during the translation of the corpus

<u>Poem</u>	<u>Difficulty ST</u>	<u>Result TT</u>	<u>Problem</u>
	Salgado mar	Saliferous sea	A direct translation of ‘salty sea’ was not used as ‘salty’ has many other connotations and definitions in English, where as in Portuguese it does not. For this reason, ‘saliferous’ was deemed more appropriate as it has the same meaning as the Portuguese <i>salgado</i> and does not have connotations other than ‘containing salt’.
Alda Graça Espírito Santo – ‘Ilha nua’	Verdura, oceano, calor tropical Gritando a sede imensa	Greenery, ocean, tropical heat Scream of the immense thirst	Transposition – in English to use the gerund would suggest a person is screaming, this way it seems as if the island is.
	Varrendo de rijo a terra calcinada	Which sweeps the calcinated earth roughly	Difficulty in transferring this image / finding a way to express “de rijo”. A literal translation would be ‘with a hard bristled broom’. This image personifies the wind, an image that is lost slightly in the translation, as a broom is not mentioned. There is an added difficulty of the cultural difference between São Tomé and the UK, as ‘sweeping’ is not as common an action in the UK due to

the more common use of carpets rather than hard floors in houses. In order to maintain the short line of the poem, ‘roughly’ was considered an accurate enough translation, as it has similar connotations and is a concise explanation.

Fernando de Macedo – ‘Ilhas Afortunadas’	A fala do rei	The voice of the Emperor	‘King’ changed to ‘emperor’ to (almost) fit with the rhyme scheme. As the ‘king’ of the angolares was not an official king, this change is not hugely significant, but does alter the meaning of the poem slightly.
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Fernando de Macedo – ‘O que Está Pr’além da Bruma’	O que está pr’além da bruma	What lies there, beyond the mist	ST echoes speech, however, to use a similar procedure in the TT would be to imitate some sort of speech in English, which would therefore domesticate the text to some extent. As the aim is to foreignise the text as much as possible, this was not done.
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Goretti Pina – ‘Ôssôbô ficou distante’	Quando sofro no meu canto.	When I suffer all alone	A literal translation was not possible, as to be ‘in a corner’ in English connotes to ‘be in someone’s corner’, meaning to be on their side and therefore to be supported. As in Portuguese to ‘be in a corner’ is to be in ones own space, usually alone, this is an opposing image and would therefore not convey the same idea. For this reason, the idea of a corner was taken out, and ‘no meu canto’ substituted with ‘all alone’.
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Caetano da Costa Alegre – ‘Cantares Santomenses’	O joio apartar dos trigos? Quem conhece dentre os falsos Os verdadeiros	Separate the wheat from the tares? Who can tell amongst the	Reference to ‘The parable of the Tares’ which appears in Matthew 13:24-30. For this reason it was important to maintain the word ‘tares’, to keep the reference to the bible story. A rhyme then had to be
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	amigos?	false ones Their real friends? Only in prayers.	formed using the word 'tares', leading to the addition of 'only in prayers' in the TT.
Conceição Lima – 'A Lenda da Bruxa'	Velha pobre. Pobre velha Velha Pobre	Poor old woman. Old poor Poor Old	The collocation 'poor old' in English has specific connotations, as it is something that is said when feeling compassion for someone or something. It also references William Carlos Williams's poem "To a poor old woman". Even though 'poor old' has these connotations in English, but the collocation does not have any connotations in Portuguese, the direct translation was maintained in English in order to mirror the word play used in Portuguese.
Francisco José Tenreiro – 'Ritmo Para A Jóia Daquela Roça'	Dona Jóia dona dona de lindo nome tem um piano alemão desafinando de calor.	Dona Jóia dona owner of a beautiful name has a German piano out of tune from the heat.	As was discussed in the section about Holmes' Extraneous form, there is a loss in the fact that the wordplay cannot be transferred into English without completely altering the poem. In this case, to alter <i>dona jóia</i> was seen as too far from the original, and therefore this loss was necessary in order to maintain the name of the character. The loss of the wordplay with <i>dona</i> was compensated by the use of 'owner', which sounds slightly strange in English, but emphasises the position of <i>Dona Jóia</i> in society, as the 'owner' (possibly slave owner).
Tomás Medeiros – 'Sòcòpé Para Nicolas Guillen'	Conoces tu La isla del Golfo?	Have you heard of the Golf Island?	This line of the ST is in Spanish, causing a translation problem, as to translate the Spanish into English immediately neutralises the use of a different language, and therefore the additional reference made to Cuba. However, to leave the lines un-translated would lead to loss of meaning, as it cannot be assumed that a British audience would understand enough Spanish to understand this line. For this reason the Spanish was translated into English.

Tomás Medeiros
– ‘Meu Canto
Europa’

AGORA?

NOW WHAT?

Throughout the ST, the word ‘agora’ is repeated, ending in the word with added emphasis. A literal translation could have been maintained in English, using ‘now’, however, by adding ‘what’ the meaning is better transferred, leading to more emphasis being placed on this last line.

7.6 Conclusion

To conclude this section on the analysis of the translation model, it is necessary to evaluate whether the translation model worked, in terms of whether it is the most accurate way of rendering a sense of the Santomean culture to a British audience. It was determined that for the model to ‘work’, the meaning must be maintained as much as possible in the TT, and that it must not be altered significantly in order to maintain poetic features, rhyme or metre. To this extent, it worked, as in many cases the linguistic features of the poems were not rendered into the TT so that the meaning of the ST could be maintained.

As was discussed when the model was created, the least important feature to be rendered into the TT was rhyme, but in practice this feature was the easiest to render into the TT, as, in general, creating rhymes altered the meaning of the ST less than in the creation of both metre and poetic features. However, there were instances where a rhyme was not created in order to maintain meaning. This also took place in both the rendering of metre and poetic features into the target text, as meaning was prioritised above all. The application of this model showed that in practice, the order of the other features was of less importance, and that they were all rendered, to some extent, into the TT, even though the meaning of the ST was always the highest priority. The rendering of all of the linguistic features, to some extent, into the TT as well as the meaning, led to a translated corpus that, to the greatest extent, rendered all of the aspects of the ST into the TT, showing that the model works as a way of rendering the maximum possible number of aspects of the ST into the TT.

It was decided that the two procedures used for the translation of these poems would be Holmes’ Mimetic form and Holmes’ Organic form. However, it was possible to use Holmes’ Mimetic for all of the poems, as it was the strategy that gave the results that came closest to rendering all of the linguistic features of the ST into the TT. For this reason, Holmes’ Organic form was not used at all in the translation of this specific corpus, however, in different circumstances, and with different poems, this might not be the case, which means that Holmes’ Organic form could be a viable solution. An example of a case in which Holmes’ Organic form might be used is when a rhyme scheme cannot be created in the TT while still

maintaining the meaning of the ST. In this instance, the meaning would be prioritised, and the form of the poem would change in order to facilitate this.

There was one instance for which the model did not work, which must be mentioned in order to determine how the model could be improved. The only instance was for the translation of 'Ritmo Para A Jóia Daquela Roça'. As was seen when the poem was translated using Holmes' Extraneous form, the wordplay in the ST does not easily translate into the TT, meaning that to recreate the double meaning, a different word would have to be used. The meaning in this poem is largely created from this wordplay, meaning that the loss of the wordplay resulted in a loss of meaning. As there is no single English word that encapsulates both of these meanings, this was impossible to re-create, therefore a loss occurred when this poem was translated using the model. For this reason, the first translation of the poem in this dissertation (**Appendix 3** - using Holmes' Extraneous form) could be considered the 'closest' to the original, as the wordplay is recreated, and some semblance of the original is maintained, even though the poem was domesticated for a British audience. Bearing this example in mind, it must be taken into account that the model does not work for all poems, as each one has different features and relies on different cultural aspects.

In a corpus of twenty-four poems, only one was not translated to its fullest extent using the model drawn up in this dissertation, meaning that as a general method, the model was reasonably successful. As was discussed in the first section of this dissertation, the translation of poetry cannot ever be one hundred per cent accurate, and cannot contain all of the features of the original, so to render the poetic features into the TT as was done in this section can be considered a successful translation, in so far as the goals set out at the beginning of the dissertation were met.

Conclusion

To conclude this entire dissertation, it is first necessary to analyse whether the aims of the dissertation were met, to what extent, and what could be done to further this research. This final section shall discuss all of these aspects, starting with the aim of this dissertation.

The two main aims of this dissertation were to translate poetry from São Tomé and Príncipe into English in order to 1. Analyse the translation of culture through the translation of these poems and 2. Render the poems into English in such a way that Santomean cultural aspects would be made accessible to a British audience. The first aim was achieved through the analysis and use of different translation theories, as the concept of culture was questioned through the use of the different strategies used to translate the poems in **Appendix 3**. This questioning of culture then allowed for a definition of what Santomean culture is, and how this is reflected in the poetry that comes from the islands. This definition then allowed for the creation of a model that was followed in order to render the selected cultural aspects into English. In this sense, the second aim was also met.

In order to further this study, a larger corpus would have to be compiled, in order to be able to analyse Santomean poetry as a whole and to see whether the model can be applied to a large majority of this whole, not just to a specific sample size. In order for this to be done, all recorded Santomean poetry must be compiled and translated. In order to translate a larger corpus using this same methodology, the glossary would also have to be extended, encompassing all the Forro words in all of the poems. This would need to be done using the official Forro dictionary, ‘Livlu-Nglandji’, and would essentially lead to the creation of a bilingual dictionary, where the Portuguese definitions are accompanied by English translations of the definitions. The creation of such a record would be a large step towards opening up the Santomean culture to a British audience. Relating this idea back to the Sapir-Wharf hypothesis, it can be assumed from knowledge of the islands and the glossary already created as a part of this dissertation, that the dictionary would mostly be composed of flora and fauna from the islands, as well as typical dishes and cultural celebrations. In this way, it could be said that Santomean vocabulary reflects the immediate Santomean reality, as many of the words do not have translations into other languages due to the lack of equivalents in

other cultures. In displaying this collection of concepts to a British audience, they could be more familiarised with a Santomean reality, and therefore come closer to understanding Santomean culture.

Finally, it is important to note that this dissertation is an exercise in “armchair linguistics”, and therefore a scientific analysis of the translations created through the use of the model cannot be done, and their efficacy in achieving the aim of this dissertation cannot be analysed. In order to carry out a more scientific analysis, one suggestion would be for the poems to be received by target audiences, and the audiences’ impressions recorded. The STs could be presented to speakers of Portuguese who were not familiar with Santomean culture and their impressions of Santomean culture recorded, and then the TTs could be presented to speakers of British English who were not familiar with Santomean culture and their impressions recorded. The reactions of both target groups could then be compared to analyse the success of the rendering of the cultural aspects from one language to the other. In order to get a reliable result, the sample sizes would have to be reasonably large, and the process repeated if different models were to be trialled. The scope of this dissertation did not allow for such analyses, but it does provide a foundation for further work in the field, and an analysis of how culture and poetry are intertwined in translation studies.

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Appendices

Appendix 1 – Parallel Corpus taken from Burness (2005)

Appendix 2 – Dissertation Corpus (Untranslated poems)

Appendix 3 - Selection of Corpus translated using Different Translation Procedures (First translations carried out within the scope of this dissertation)

Appendix 4 - One poem translated using all 7 Translation Procedures (Second set of translations carried out within the scope of this dissertation)

Appendix 5 – Bilingual Glossary

Appendix 6 – Translation of Corpus (Third and final set of translations carried out within the scope of this dissertation)