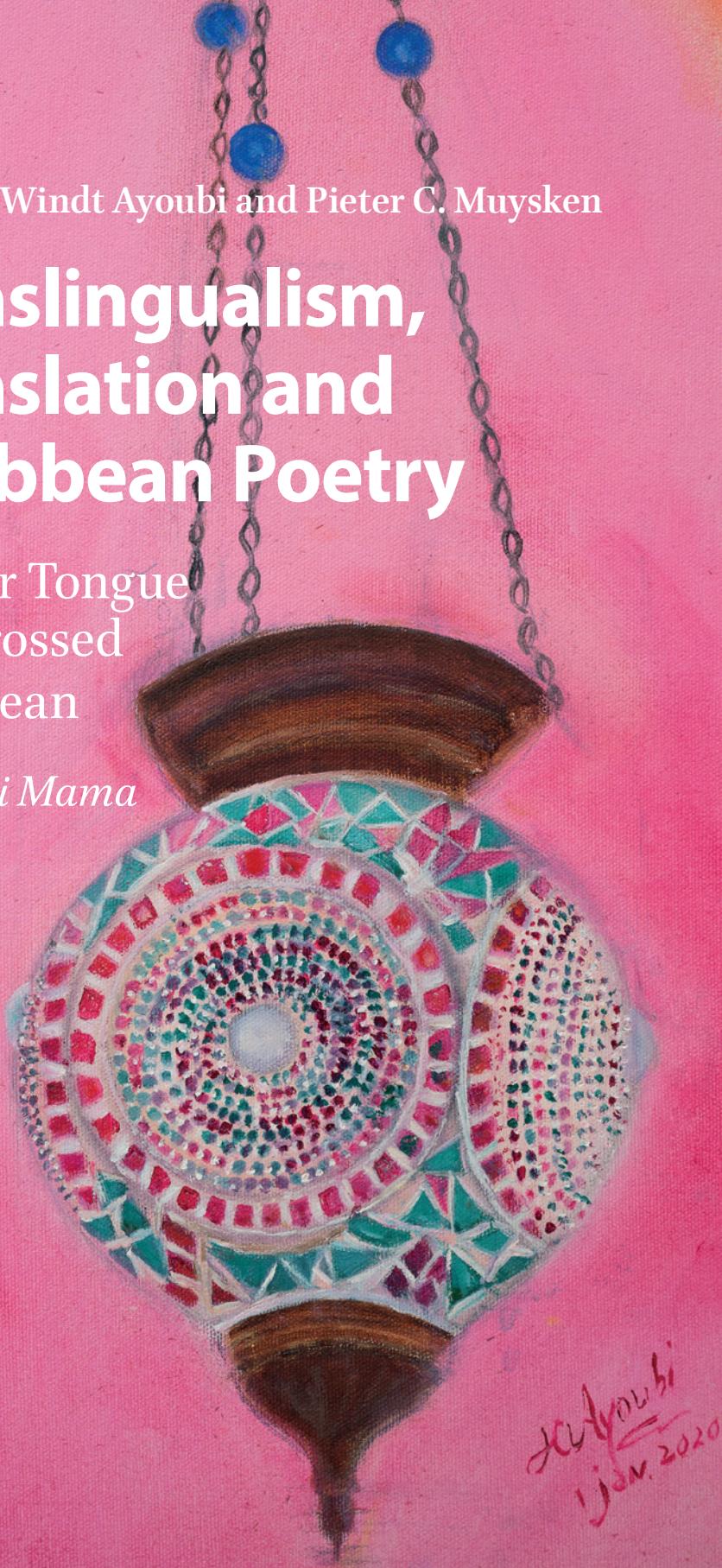


Hilda de Windt Ayoubi and Pieter C. Muysken

Translingualism, Translation and Caribbean Poetry

Mother Tongue
Has Crossed
the Ocean

*Lenga di Mama
A Krusa
Laman*



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Translingualism, Translation and Caribbean Poetry



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Translingualism, Translation and Caribbean Poetry

Mother Tongue Has Crossed the Ocean

Lenga di Mama a Krusa Laman¹

*Hilda de Windt Ayoubi and
Pieter C. Muysken*



Lantern of Wisdom
Lantèrn di Sabiduria

Amsterdam University Press

¹ In Papiamento, 'krusa' 'laman' can mean to cross the ocean. Laman means sea and 'laman ganchu' is the big sea or the ocean. Here 'Laman' is used in the sense of the big sea, the ocean.

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Dedication

*To all children
-Our future linguists-
May their mother tongues
Keep singing forevermore...*

*To my beloved granddaughters
Talissa and Qyanna de Windt
My great inspiration sources*

*Thank you to all the people
Who enthusiastically contributed
And made this book-project possible...*

In Memoriam Pieter C. Muysken

Dedikashon

*Na tur mucha
-Nos futuro lingwistanan-
Ohalá nan lenga di mama
Pa semper por sigui kanta...*

*Na mi nietanan stimá
Talissa i Qyanna de Windt
Mi gran fuentenan di inspirashon*

*Un danki ta bai na tur persona,
Ku a duna nan kontribushon ku entusiasmo
Pa hasi e proyekto di buki akí bira posibel...*

Na Memoria di Pieter C. Muysken



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Tradukshon, Peliger pa Pèrdida di idioma i Revitalisashon di Idioma, Teksto Bilingual

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How to Navigate This Book

Kon Nabegá den e Buki akí

The reader of this book may wonder why, instead of the usual number of one or two languages for the preface and acknowledgements, six different languages are included in these sections. The first reason is simply that this book contains more than fifty translations of the main poem “Lenga di Mama”; adding these six languages in the opening sections of the publication builds on that consistency with the idea of translingualism. The second reason, and perhaps the more important one, is that it reflects the language situation in the Dutch Caribbean Leeward Islands, Aruba, Bonaire, Curaçao, where five languages, namely Dutch, English, French, Papiamento, and Spanish, are included in the present school curriculum. A sixth language, Greek, was also included because it used to be part of the curriculum at the secondary level in Curaçao, and also because it was my wish to include one language with different letter signs. Moreover, approximately seven-teen percent of the vocabulary of the languages included in our curriculum are of Greek origin.

As for the choice of translations of the poem “Lenga di Mama”, one important criteria was that at least fifty percent of the languages would be a minority and/or an endangered language. In addition, then, at least one translation from each language family would be a minority language.

The other fifty percent of larger languages would then serve as promoting media and information to the minority ones. It was our idea to include languages from each continent. However, due to unforeseen Covid-19 circumstances, it was not possible to include indigenous languages of Australia.

Regarding the sequence of languages, instead of alphabetically ordering the languages from each language family, we opted for a more visual structure, that is, a more or less geographical order, moving mostly from north to south. For the Creole languages, we departed from the Caribbean, that is from Curaçao, the island where Papiamento is spoken, moving first towards the northern islands of Guadeloupe, Haiti and Jamaica, then southwards to the more southern islands, finally to Suriname for the language of Sranantongo. After this, we proceeded to the West Coast of Africa for the Cape Verdean language, and finally to the Indian and Pacific Ocean Creole languages. In addition, each language family is preceded by one or more corresponding geographical maps so as to serve as an orientation for the reader.

As for the denomination of the languages, we opted to first mention the local name (as much as possible), then the English name, and finally

the Papiamento name (as much as possible, though sometimes making use of the Spanish denomination). After the Greek and Hindi translators, spontaneously sent the transliteration of their translation we decided to include them as examples of transliteration.

Our empirical approach to the translations came from a desire to depart from the social context of the language groups and to reflect the cultural diversity within them. We are interested in the anthropological representations to be found in the prism of information given by the translators, from their experiences of translating the poem, whether on language, culture, poetry, conservation, or from an emotional level. We hope that this approach will bring about a discussion amidst scholars, students and those interested in multilingualism, translingualism, translation, poetry, the conservation and loss of languages. Regarding multi- and translingualism, we also wish that the discussion will be widened to encompass not only literary aspects, but to include the importance attributed to the languages, particularly the minority and/or endangered ones.

Acknowledgements

First of all, I would like to thank Pieter C. Muysken who was the first to translate the poem “Lenga di Mama”, thus opening the path, in one way or another, for other translations. This poem and Pieter’s translation into Dutch were published for the first time on April 4, 2014 on www.stemmenvanafrika.nl.

In the course of time, two of my other poems on minority languages were also translated into Dutch by Muysken, “Papiamentu pa Semper” (Papiamento for Evermore) and “Riba Ala di Lenga di Mama” (On the Wings of Mother Tongue). One of the last poems in this collection, “Het Papiamentse Gesprek” (Papiamento “Speech”), though originally written in Dutch, was also published on www.stemmenvanafrika.nl. Each of these four poems focuses in a different way on the conservation and importance of mother languages. Five years after translating the first poem, Muysken gave me the idea to collect all translations of “Lenga di Mama” for a book of translations. From that moment, the project flourished. Without his knowledge, wisdom and guidance, this collection, probably, would not have seen the light.

As the project developed, I kept on receiving more and more translations, finally reaching a total of more than fifty languages. I love the idea that they came from people who live on my island or abroad who, to a large extent, I had met with the help of family members, friends, students, teachers, professors, indigenous speakers, etc. I agree with Pieter when he writes in his preface that, *“not all translators were professional translators”*; yet from my own experience during this project, I would like to add that *they all worked with love and dedication*.

I would also like to thank those who reviewed several translations and also those who helped me find a translator, and of course my sponsors, the Prince Bernhard Cultural Fund Caribbean, my sons Farouk and Faried de Windt, and my publisher, Amsterdam University Press, particularly Lucia Dove. Finally, to all those who, during the different presentations of my previous books, recited some of the poems contained in this collection, thus giving oral enhancement to the Mother Tongue.

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Working on this project not only allowed me to become acquainted with many languages, but also to know a little about the cultures and traditions of other countries. Translating works of literature forges ties and builds bridges between countries and people. There is a story behind each translation which makes us feel that we are part of a great world of languages, a world of different melodies and tonalities; yet one that finds us all closely related. So, *Papiamento has crossed the sea*, which is also expressed in the subtitle of this book.

I hope that *this team project*, through poetry and translation, will contribute to preserving linguistic diversity on Mother Earth.

Hilda de Windt Ayoubi
World Poetry Day, March 21, 2020

Gradisimentu

Na promé lugá, lo mi kier gradisí Profesor Pieter Muyken ya ku ta e a tradusí pa promé biaha e poema “Lenga di Mama”, habriendo asina, di un forma òf otro, e kaminda pa otro tradukshon.

E poema akí ku Muysken su tradukshon na hulandes a ser publiká pa promé biaha, 4 di aprel, 2014 riba e wèpsait www.stemmenvanaafrika.nl.

Den transkurso di tempu, Profesor Muysken, a tradusí tambe dos di mi otro poemanan tokante lenga di minoria na hulandes. Ta trata di e poema “Papiamentu pa Semper” i “Riba Ala di Lenga di Mama”. Un di e último poemanan den e kolekshon akí, “Het Papiamentse Gespreek”, (E Papiá di Papiamentu), originalmente skribí na hulandes, tambe a ser publiká riba e wèpsait menshoná. Kada un di e kuater poemanan menshoná ta enfoká na forma diferente riba konservashon i importansia di lenga di mama.

Tabata Pieter tambe ku sinku aña despues di a tradusí e promé poema, a duna mi e idea pa kolekshoná tur e tradukshonnan di “Lenga di Mama” pa asina yega na publikashon di un buki. For di e momento ei e proyekto a sigui krese. Sin su konosementu, sabiduria i guia e kolekshon akí probablemente lo no a mira lus di dia.

Segun ku e proyekto tabata avansá mi a sigui risibí mas tradukshon te na mas di un total di 50. Loke ta enkantá mi ta ku nan ta bini di personanan di mi isla o di eksterior ku, pa gran parti, mi a konosé ku yudansa di famia, amigu, studiante, dosente, profesor, ablante indígena, ets. Den su prefasio Muysken ta suprayá ku *“No ta tur traduktor tabata traduktor profeshonal”*. Esei sigur ta bérdat pero dor di mi eksperensia a lo largu di e proyekto akí lo mi kier añadí *ku nan tur a hasié ku amor i dedikashon*.

Un danki tambe ta bai na tur esnan ku a revisá vários di e tradukshonnan i esnan ku a yuda mi haña un traduktor, i por supuesto na mi spònsernan, Prins Bernhard Cultuurfonds Caribisch Gebied, mi yunan Farouk i Faried de Windt, i mi editorial, Amsterdam University Press, partikularmente, señora Lucia Dove. Por último, un danki ta bai na tur esnan ku durante e presentashonnan di mi bukinan anterior, a resitá algun di e poemanan den e kolekshon akí, dunando asina realse oral na Lenga Materno.

Traha na e proyekto akí no solamente a pone mi konosé hopi idioma sino konosé ademas un poco di e kultura i kustumbernan di otro pais. Tradukshon di obra literario ta forha laso, konstruí brùg entre pais i hende. Tras di kada tradukshon tin un historia, loke ta pone nos sinti ku nos ta forma parti di un mundu grandi di idioma, un mundu di melodia i tonalitat diferente pero

ku tòg ta revelá nos lasonan estrecho. Di e manera akí *papiamentu a krusa laman* loke ta ser ekspresá tambe den suptítulo di e buki akí.

Mi ta spera ku *e proyekto den ekipo* akí, atraves di poesia i tradukshon lo yuda kontribui na preservashon di diversidat lingwístico riba Mama Tera.

Hilda de Windt Ayoubi
Dia Mundial di Poesia, 21 di mart, 2020

Dankwoord

Allereerst wil ik Pieter C. Muysken bedanken, die voor de eerste keer het gedicht “Lenga di Mama” vertaalde. Hierdoor werd het pad naar andere vertalingen, op de een of andere manier, vrijgemaakt. Dit gedicht en haar Nederlandse vertaling werden voor de eerste keer, op 4 april, 2014, gepubliceerd op de webstek www.stemmenvanafrika.nl.

In de loop der tijd werden twee van mijn andere gedichten over minderheidstalen ook in het Nederlands vertaald door Muysken, namelijk, “Papiamentu pa Semper” (Papiamentu voor Altijd) en “Riba Ala di lenga di Mama” (Op de Vleugels van Moedertaal). Een van de gedichten in deze collectie, “Het Papiamentse Gesprek”, ofschoon oorspronkelijk geschreven in het Nederlands, werd ook gepubliceerd op www.stemmenvanafrika.nl. Deze vier gedichten richten zich elk, op eigen wijze, op het belang en behoud van moedertalen.

Vijf jaar na het vertalen van het eerste gedicht gaf Muysken me het idee om alle vertalingen van “Lenga di Mama” voor de publicatie van een boek te verzamelen. Vanaf dat moment begon het project verder te groeien. Ik ontving steeds meer vertalingen tot een totaal van meer dan vijftig talen. Zonder zijn kennis, wijsheid en begeleiding zou deze collectie waarschijnlijk het licht niet hebben gezien.

Ik vind het geweldig dat ze grotendeels afkomstig zijn van mensen die op mijn eiland of in het buitenland wonen, en met wie ik, met de hulp van familie, vrienden, studenten, docenten, professoren en inheemse sprekers, etc. heb kennis gemaakt. In zijn voorwoord schrijft Pieter Muysken dat *“niet alle vertalers professionele vertalers waren”*. Dat is zeker waar, maar door mijn eigen ervaringen gedurende dit project, wil ik hieraan toevoegen *dat iedereen het met veel liefde en toewijding heeft gedaan*.

Ik wil degenen die verschillende vertalingen hebben gereviseerd en hen die mij hebben geholpen om een vertaler te vinden en natuurlijk mijn sponsors, Prins Bernhard Cultuurfonds Caribisch Gebied, en mijn zonen Farouk en Faried de Windt en mijn uitgever, Amsterdam University Press, in het bijzonder Lucia Dove, bedanken. Tenslotte ook een dank aan allen die, tijdens de presentaties van mijn vorige boeken, deze vier gedichten hebben voorgedragen. Op deze wijze hebben zij het orale aspect van de moedertaal geëerd.

Door aan dit project te werken, heb ik niet alleen kennis mogen maken met veel talen, maar ben ik ook een beetje te weten gekomen over culturen en tradities van andere landen. Het vertalen van literaire werken smeert

banden en bouwt bruggen tussen mensen en landen. Achter elke vertaling schuilt een verhaal; het geeft ons het gevoel dat we deel uitmaken van een grandioze wereld van talen, een wereld van verschillende melodieën en tonen, die evenwel onze nauwe banden onthult. Aldus heeft *Papiamentu de zee overgestoken* wat ook tot uitdrukking wordt gebracht in de ondertitel van dit boek.

Ik hoop dat dit team project, door middel van poëzie en vertaling, zal helpen de taaldiversiteit op Moeder Aarde te behouden.

Hilda de Windt Ayoubi

Wereld Poëzie Dag, 21 maart, 2020



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Agradecimientos

Para empezar, quisiera agradecerle a Pieter C. Muysken, pues él tradujo por primera vez el poema “Lenga di Mama”, abriendo así, de una u otra forma, el camino a otras traducciones. Este poema y su traducción en holandés fueron publicados por primera vez el 4 de abril, 2014 en el sitio web www.stemmenvanafrika.nl.

A lo largo del tiempo, dos de mis otros poemas sobre lenguas minoritarias fueron traducidos también por Muysken, “Papiamentu pa Semper” (Papiamento para Siempre) y “Riba Ala di Lenga di Mama” (Sobre las Alas de Lengua Materna). Uno de los poemas de esta colección, “Het Papiamentse Gespreek” (El habla del Papiamento), aunque escrito originalmente en holandés, fue publicado también en www.stemmenvanafrika.nl. Cada uno de estos cuatro poemas se enfoca de manera diferente en la conservación de las lenguas maternas. Cinco años después de traducir el primer poema, Muysken me dio la idea de colecionar todas las traducciones de “Lenga di Mama” para la publicación de un libro. A partir de ese momento el proyecto continuó creciendo más y más. Sin su conocimiento, sabiduría y guía esta colección probablemente no habría visto la luz.

Fui recibiendo cada vez más traducciones hasta alcanzar un total de más de 50 idiomas. Me encantó que vinieran de personas que vivían en mi isla o en el exterior a quienes, por gran parte, había conocido con la ayuda de familiares, amigos, estudiantes, docentes, catedráticos, hablantes indígenas, etc. Muysken en su prefacio menciona que *“No todos los traductores eran traductores profesionales”*, lo que definitivamente es cierto. Sin embargo, por mi propia experiencia durante este proyecto, quisiera añadir que *todos lo hicieron con mucho amor y dedicación*.

Quisiera extender mi agradecimiento a quienes revisaron algunas traducciones y a quienes me ayudaron a encontrar un traductor. Además me gustaría expresar mi gratitud a mis patrocinadores Prins Bernhard Cultuurfonds Caribisch Gebied, mis hijos Farouk y Faried de Windt y mi editorial, Amsterdam University Press, particularmente, a Lucia Dove. Por último, a todos los que, durante las diferentes presentaciones de mis previos libros recitaron algunos de los poemas que figuran en esta colección dando así realce oral a la lengua materna.

Trabajar en este proyecto no solo me llevó a conocer muchos idiomas sino también conocer un poco acerca de la cultura y costumbres de otros países. La traducción de obras literarias forja lazos, construye puentes entre países y personas. Hay una historia detrás de cada traducción, lo que nos

hace sentir que formamos parte de un gran mundo de idiomas, un mundo de melodías y tonalidades diferentes, pero uno que revela nuestros lazos estrechos. De esta forma, *papiamento ha cruzado el mar*, expresión que se refleja también en el subtítulo del presente libro.

Deseo que este proyecto en equipo, a través de la poesía y traducción, contribuya a preservar la diversidad lingüística en la Madre Tierra.

Hilda de Windt Ayoubi

Día Mundial de la Poesía, marzo 21, 2020

Remerciements

Premièrement, je voudrais remercier Pieter C. Muysken, professeur d'université, qui a été le premier à traduire le poème "Lenga di Mama". Le poème et sa version en néerlandais ont été publiés ensuite sur le site www.stemmenvanafrika.nl (le 4 avril 2014). L'initiative de Pieter a ouvert la voie à la création de toute une série de traductions en d'autres langues.

Au cours des années, Muysken a également traduit en néerlandais deux de mes autres poèmes sur les langues minoritaires, notamment: "Papiamento pa Semper" (Papiamento pour Toujours) et "Riba Ala di Lenga di Mama" (Sur les Ailes de la Langue Maternelle). Un des dernières poèmes dans le livre, "Het Papiamentse gesprek" (Le Parler Papiamento), bien qu'originellement écrit en néerlandais a aussi paru sur le site www.stemmenvanafrika.nl

Les poèmes nommés ci-dessus visent, chacun à sa manière, l'importance et la préservation des langues maternelles.

Cinq ans après avoir traduit le premier poème, Muysken m'a suggéré de recueillir toutes les versions de "Lenga di Mama" afin de les publier et c'est uniquement grâce à ses connaissances, sa sagesse et sa direction que ce recueil de traductions a vu le jour.

Pendant cinq années, on a continué à m'envoyer de plus en plus de traductions, résultant en un total de plus de 50 langues différentes. Ce qui me ravit, c'est l'idée qu'elles m'ont été envoyées par des personnes de mon île ainsi que des personnes d'autres pays, que j'ai, par surcroît, pu rencontrer moyennant l'aide de ma famille, mes amis, d'étudiants, des collègues, d'enseignants et des professeurs, etc.

Dans sa préface, le professeur Muysken souligne que "*les traducteurs n'étaient pas tous des traducteurs professionnels*". Cela est sûr, mais par mon expérience au cours de ce projet de poésie et traductions, je peux ajouter *qu'ils ont tous travaillé avec amour et dévouement*.

Je voudrais également remercier quelques importants groupes de personnes. Le premier groupe se compose de ceux qui ont révisé plusieurs des traductions. Je voudrais ensuite exprimer ma gratitude à ceux qui m'ont aidée à trouver des traducteurs et bien entendu à mes sponsors, Prins Bernard Cultuur Fonds Caribisch Gebied, mes fils Farouk et Faried de Windt et à mon éditeur, Amsterdam University Press, en particulier, Lucia Dove.

Finalement, merci à tous ceux qui ont récité quelques-uns des poèmes du livre, lors des différentes présentations de mes livres précédents. En récitant ces poèmes, ils ont honoré l'aspect oral de la langue maternelle.

En travaillant sur ce projet, j'ai non seulement fait la connaissance de beaucoup de langues, j'ai en plus appris un peu sur les cultures et traditions d'autres pays, ce qui me remplit de reconnaissance. Traduire des ouvrages littéraires crée des liens et construit des ponts entre pays et populations. Derrière chaque traduction, il y a une histoire qui la rend plus proche et plus humaine : elle nous donne la sensation de faire partie d'un monde grandiose de langues, un monde qui consiste en diverses mélodies et tonalités, mais qui révèle nos liens étroits. De cette façon, Papiamento a traversé la mer. J'espère que ce projet en groupe contribuera, via poésie et traductions, à la préservation de la diversité linguistique de notre mère la Terre.

Hilda de Windt Ayoubi

Journée Mondiale de la Poésie, 21 mars 2020

Traduction en français : Diana Seinen

Ευχαριστίες

Καταρχάς, θα ήθελα να ευχαριστήσω τον καθηγητή Pieter C. Muysken που πρώτος προχώρησε στη μετάφραση του ποιήματος *H Mητρική μου Γλώσσα*, έργο που άνοιξε, με τον έναν ή τον άλλο τρόπο, το δρόμο για τις επόμενες. Το ποίημα και η μετάφρασή του στα Ολλανδικά από τον Pieter δημοσιεύθηκαν για πρώτη φορά (4 Απριλίου 2014) στο www.stemmenvanafrika.nl.

Μέσα στα χρόνια, μεταφράστηκαν από τον ίδιο δύο ακόμη από τα ποιήματά μου, επίσης αφιερωμένα στις μειονοτικές γλώσσες, το “Papiamentu pa Semper” (Παπιαμέντο για Πάντα) και το “Riba Ala di Lenga di Mama” (Στα Φτερά της Μητρικής Γλώσσας). Το “Het Papiamentse Gespreek”, ένα από τα τελευταία ποιήματα αυτής της συλλογής, αν και γράφτηκε εξαρχής στα Ολλανδικά, δημοσιεύθηκε επίσης στην ιστοσελίδα www.stemmenvanafrika.nl. Καθένα από τα ποιήματα εμβαθύνει με διαφορετικό τρόπο στην σημασία των μητρικών γλωσσών και της προστασίας τους. Πέντε χρόνια μετά τη μετάφραση της Μητρικής Γλώσσας, ο καθηγητής Muysken μου έδωσε την ιδέα να συλλέξω όλες τις μεταφράσεις του ποιήματος με σκοπό να δημοσιευθούν μαζί σε ένα βιβλίο. Από τότε το έργο συνέχισε να ανθεί. Χωρίς τις γνώσεις, τη σοφία και την καθοδήγησή του η παρούσα συλλογή δε θα έβλεπε ποτέ το φως.

Στη διάρκεια αυτών των πέντε χρόνων λάμβανα όλο και περισσότερες μεταφράσεις, συγκεντρώνοντας συνολικά πενήντα. Αγαπώ το γεγονός πως οι μεταφράσεις αυτές προήλθαν τόσο από κατοίκους του νησιού μου, όσο κι από ανθρώπους ανά τον πλανήτη που στην πλειοψηφία τους μου συστήθηκαν μέσω φίλων, συγγενών, συνεργατών, καθηγητών και μαθητών μου, ψυχολόγων και επιμελητών, γηγενών ομιλητών, ακόμη και προσωπικού στις αντίστοιχες πρεσβείες. Όπως τονίζει ο Pieter Muysken στο εισαγωγικό του σημείωμα, «οι μεταφραστές δεν ήταν όλοι επαγγελματίες». Συμφωνώ απόλυτα μαζί του, επιθυμώ ωστόσο να τονίσω πως όλοι ανεξαιρέτως δούλεψαν με ιδιαίτερη αγάπη και αφοσίωση.

Θα ήθελα να ευχαριστήσω πολλές ομάδες ανθρώπων, ξεκινώντας με εκείνους που έλεγχαν τις μεταφράσεις του εισαγωγικού σημειώματος, των ευχαριστιών, αλλά και των ίδιων των ποιημάτων. Εκφράζω την ευγνωμοσύνη μου σε όσους με βοήθησαν να βρω μεταφραστές και φυσικά στους χορηγούς μου, Prince Bernhard Cultural Fund Caribbean, καθώς και στον εκδότη μου, Amsterdam University Press, ιδίως στην κα Lucia Dove. Ευχαριστώ επίσης όσους, στις παρουσιάσεις των προηγούμενων βιβλίων μου, απήγγειλαν μια επιλογή ποιημάτων αυτής της συλλογής, αναδεικνύοντας προφορικά τη μητρική γλώσσα.

Στο έργο μου αυτό οφείλω όχι μόνο την ευκαιρία να έρθω σε επαφή με άλλες γλώσσες, αλλά και τη δυνατότητα να γνωρίσω βαθύτερα κουλτούρες



και παραδόσεις άλλων χωρών. Η μετάφραση λογοτεχνικών έργων δημιουργεί πράγματι δεσμούς και χτίζει γέφυρες μεταξύ κρατών και ανθρώπων. Υπάρχει μια ιστορία πίσω από κάθε μετάφραση που την κάνει πιο οικεία και πιο ανθρώπινη, χάρη στην οποία νιώθουμε μέρος ενός σπουδαίου γλωσσικού κόσμου, με πλήθος μελωδιών και τονικοτήτων, όπου ωστόσο όλοι είμαστε συγγενείς. Η Παπιαμέντο διέσχισε τον ωκεανό, όπως λέει και ο υπότιτλος αυτού του βιβλίου.

Εύχομαι λοιπόν αυτή η ομαδική δουλειά, μέσω της ποίησης και της μετάφρασης, να συνεισφέρει στην διατήρηση της γλωσσικής ποικιλότητας στη Μητέρα Γη.

Hilda de Windt Ayoubi

Παγκόσμια Ημέρα Ποίησης, 21 Μαρτίου 2020

Μετάφραση στα Ελληνικά: Cleo Paraskevopoulou



Amsterdam
University
Press

Preface

On International Native Language Day, 2014, Hilda de Windt Ayoubi wrote a poem in Papiamento, “Lenga di Mama” (Mother Tongue). A beautiful poem where the content speaks for itself.

I then tried to translate the poem into Dutch. It was published on the website of Stemmen van Africa, Voices from Africa (www.stemmenvanafrika.nl). It soon turned out that many more people thought it was a beautiful poem, and in the course of time we received translations in more than fifty languages. The results from this prolific support is found in this collection. It seems that time and time again, translators considered it worth the effort. The act of translation led to released emotions and new thinking. Hilda has supported this process enthusiastically during the years and deserves all the praise for this publication.

The translators were not all professional translators, some had never thought they would ever translate anything, because very little was previously written in their own language. In this respect it seems a little bit like *Le Petit Prince* (*The Little Prince*) by Antoine de Saint-Exupéry, which, with translations in more than 300 languages is the most translated book in the world after the Bible. The Dutch film maker Marjoleine Boonstra recently made a beautiful documentary about this, *Het wonder van Le Petit Prince* (*The Miracle of Le Petit Prince*) (IDFA, 2018).

Before you lies a smaller miracle. You may encounter the poem in your own language, but it also invites you to discover all kinds of different languages, even several that you did not think you could understand. Translating, recognizing, understanding: all of these contribute to making us become more human.

Pieter C. Muysken, Radboud University
International Mother Tongue Day, February 21, 2019
Translation into English: Hilda de Windt Ayoubi

Windt Ayoubi, H. de and P. C. Muysken, Translingualism, *Translation and Caribbean Poetry: Mother Tongue Has Crossed the Ocean/Lenga di Mama a Krusa Laman*. Amsterdam, Amsterdam University Press, 2022

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Amsterdam
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Prefasio

Pa Dia Internashonal di Idioma Materno 2014, Hilda de Windt Ayoubi a skirbi "Lenga di Mama", un poema na papiamentu. Por sierto, un poema bunita, i e kontenido ta papia pa su mes.

Pa e okashon ei mi a purba tradusí e poema akí na hulandes. A publiká e poema riba e wèpsait di Stemmen van Afrika, Bosnan di Afrika (www.stemmenvanafrika.nl). Pronto a resultá ku hopi hende a gusta e poema akí i den kurso di tempu tabata bini kada biahá mas tradukshon aserka na mas i mas idioma. E proseso akí a aselerá i awe nos por mira e resultado den e kolekshon di tradukshon akí. Evidentemente, e traduktornan a haña e poema en kuestion bale la pena. Tradusí e poema akí a pone emoshonnan lòs i a kondusí na tur sorto di fluho di pensamentu, manera un bon poema por hasi. Hilda a sostené e proseso akí ku masha entusiasmo, i ta meresé tur elogio pa e publikashon akí.

No ta tur e traduktornan tabata traduktor profeshonal, i aljun hamas a pensa ku nan lo a bai tradusí un teksto, ya ku tabatin masha poko skirbi kaba den nan mes idioma. Pa loke ta trata e puntonan menshoná e obra di Hilda ta parse un tiki *Le Petit Prince (E Prínsipe Chikitu)*, di Antoine de Saint Exupéry, ku despues di Biblia ta e obra mas tradusí na mundu, i ku miéntras tantu tin vershon na mas ku 300 idioma. Resientemente Marjoleine Boonstra, a realisá un dokumental tokante e tema akí, *Het Wonder van Le Petit Prince (E Milager di e Prínsipe Chikitu)* (IDFA, 2018).

Bo dilanti bo por kontemplá un milager mas chikitu. Kisas lo bo topa e poema akí den bo mes idioma, pero alabes e ta invitá bo pa deskubrí diferente otro sorto di idioma ku nunka bo a pensa ku lo bo por a komprondé. Tradusí, rekonosé, comprendé, tur ta kosnan ku ta kontribuí pa nos bira mas hende.

Pieter C. Muysken, Universidat di Radboud
Dia Internashonal di Lenga Materno, 21 di febrüari 2019
Tradukshon na papiamentu: Hilda de Windt Ayoubi

Voorwoord

Hilda de Windt Ayoubi uit Curaçao heeft voor de Internationale Moedertaaldag in 2014 een gedicht, “Lenga di Mama” (Moedertaal), in het Papiamentu geschreven. Een prachtig gedicht, en de inhoud spreekt voor zich.

Ik heb toen het gedicht proberen te vertalen in het Nederlands. Het is geplaatst op de webstek van Stemmen van Afrika (www.stemmenvanafrika.nl). Al gauw bleek dat veel mensen het een prachtig gedicht vonden, en in de loop van de tijd kwamen er vertalingen in steeds meer talen. Dat proces is in een stroomversnelling geraakt en het resultaat vindt u in deze bundel. Kennelijk vonden vertalers het telkens de moeite waard. Het vertalen maakte emoties los en leidde tot allerlei nieuwe gedachtenstromen, zoals een goed gedicht dat kan doen. Hilda heeft deze jaren dit gebeuren enthousiast ondersteund, en verdient alle lof voor deze uitgave.

De vertalers waren niet allemaal vertaler van beroep, en sommigen hadden ook nooit gedacht dat ze ooit iets zouden gaan vertalen, want er was al heel weinig in hun eigen taal geschreven. Het lijkt hierin een beetje op *Le Petit Prince* van Antoine de Saint-Exupéry, na de Bijbel het meest vertaalde boek ter wereld, met inmiddels versies in meer dan 300 talen. Daarover heeft Marjoleine Boonstra net een mooie documentaire gemaakt, *Het Wonder van Le Petit Prince* (IDFA 2018).

Voor u ligt een kleiner wonder. Misschien komt u het gedicht in uw eigen taal tegen, maar het nodigt ook uit tot het ontdekken van allerlei andere talen, waarvan u niet eens dacht dat u ze zou kunnen begrijpen. Vertalen, herkennen, begrijpen, allemaal dingen die ertoe bijdragen meer mens te kunnen worden.

Pieter C. Muysken, Radboud Universiteit
Internationale Dag van de Moedertaal, 21 februari 2019

Prefacio

Con motivo del Día Internacional de la Lengua Materna 2014, Hilda de Windt Ayoubi de Curaçao, escribió el poema “Lenga di Mama”, en papiamento. Por cierto, un poema hermoso, y el contenido habla por si mismo.

Entonces intenté traducir el poema al holandés. Fue publicado en el sitio web de Stemmen van Africa, Voces de África (www.stemmenvanafrika.nl). Pronto resultó que a muchas personas les pareció un lindo poema, y en el transcurso del tiempo aparecieron cada vez traducciones en más idiomas. Ese proceso se fue acelerando y el resultado encontrará en esta colección de traducciones. Evidentemente, los traductores pensaron una y otra vez que valía la pena el esfuerzo. La traducción liberó las emociones y condujo a todos tipos de nuevas corrientes de pensamiento, como un buen poema suele hacer. Durante estos años Hilda ha apoyado este proceso con entusiasmo, y merece todos los elogios para esta publicación.

Los traductores, por parte, no eran todos traductores profesionales, y algunos nunca pensaron que iban a traducir un texto, puesto que muy poco se había escrito previamente en su propio idioma. En este sentido, se parece un poco a *Le Petit Prince* (*El Pequeño Príncipe*) de Antoine de Saint-Exupéry, después de la Biblia la obra más traducida del mundo, con versiones en más de 300 idiomas. Marjoleine Boonstra acaba de realizar un hermoso documental sobre esa obra, *Het Wonder van le Petit Prince* (*El Milagro de Le Petit Prince*) (IDFA 2018).

Delante de usted se encuentra un milagro más pequeño. Tal vez encuentre el poema en su propio idioma, pero además le invita a descubrir todos tipos de otros idiomas, que ni siquiera había pensado que pudiera entender. Traducir, reconocer, entender, todo esto contribuye a que nos volvamos más humanos.

Pieter C. Muysken, Universidad Radboud

Día Internacional de la Lengua Materna, 21 de febrero de 2019

Traducción en español: Hilda de Windt Ayoubi¹

¹ Later in the book, Pieter translates the poem “Lenga di Mama” into Dutch. He had intended to offer his comments on the challenges he experienced while translating the poem, however, shortly after an email exchange in February 2021, he sadly fell ill. He did suggest, however, to use the Spanish adjective *hermoso* or *lindo* instead of *bello* for “beautiful”, when I sent him this Spanish translation of the original text of the preface which he had written in Dutch. He was always searching for the words to best convey what language could bring us.

Préface

En 2014, Hilda de Windt Ayoubi de Curaçao a écrit “Lenga di Mama”, un poème en papiamento sur la langue maternelle. Ce poème, composé à l’occasion de La Journée Internationale de la Langue Maternelle, est un vrai bijou dont le contenu se passe de commentaire.

J’ai ensuite essayé de le traduire en néerlandais et bien vite après la publication de ma version sur le site internet de “Stemmen van Afrika” (www.stemmenvanafrika.nl), il se trouva que pas mal de personnes adoraient ce poème. Au fil du temps on a vu paraître des versions en nombre d’autres langues. Ce processus a pris de l’ampleur, ce qui a résulté en ce recueil de traductions. Les traducteurs ont manifestement jugé qu’il valait bien la peine d’en produire une version en leur langue. Action qui a éveillé des émotions fortes et a engendré de nouveaux flots de pensées, comme il arrive souvent quand il s’agit d’un beau poème.

Ces dernières années, Hilda a soutenu ces événements pleine d’enthousiasme, aussi mérite-t-elle toutes nos louanges pour l’édition du recueil.

Les traducteurs en question n’étaient pas tous des professionnels et certains d’entr’ eux n’avaient jamais pensé, qu’un jour ils traduirraient quoi que ce soit. C’est qu’il n’existait pas beaucoup de textes écrits en leur propre langue. Cette affaire fait un peu penser à l’effet qu’a eu l’ouvrage d’Antoine d’Exupéry, *Le petit Prince*, qui représente après la Bible, le livre le plus souvent traduit du monde, à savoir en plus de 300 langues. Phénomène, à propos duquel, Marjoleine Boonstra vient de réaliser un beau documentaire, *Het Wonder van Le Petit Prince (Le Miracle du Petit Prince)* (IDFA 2018).

Vous avez en mains un petit miracle. Il est bien possible que vous y trouviez une version en votre propre langue. Mais qui mieux est, il vous invite en plus à découvrir d’autres langues que vous n’avez même pas pensé pouvoir entendre de votre vie.

Traduire, reconnaître et comprendre, ce sont tous des processus qui aident à devenir plus humain.

Pieter C. Muysken, L’Université Radboud

Journée Internationale de la Langue Maternelle, le 21 février 2019

Traduction en français : Diana Seinen-Lasten

Εισαγωγικό σημείωμα

Το 2014 η Hilda de Windt Ayoubi από το Κουρασάο έγραψε ένα ποίημα στη μητρική της γλώσσα, την Παπιαμέντο (“Lenga di Mama”). Προορισμένο για τη Διεθνή Ημέρα Μητρικής Γλώσσας, το ποίημα δηλώνει ξεχάθαρα στον τίτλο του το περιεχόμενό του κι αποκαλύπτει την ομορφιά του στην πρώτη ανάγνωση.

Εγώ έκανα μια προσπάθεια να το μεταφράσω στα Ολλανδικά κι έτσι δημοσιεύθηκε στην ιστοσελίδα Stemmen van Afrika («Φωνές από την Αφρική»). Στην πορεία το αγάπησε πλήθος ανθρώπων και με τον καιρό μεταφράστηκε σε πολλές ακόμα γλώσσες. Η διαδικασία επιταχύνθηκε και το αποτέλεσμά της είναι η παρούσα συλλογή. Είναι προφανές πως οι μεταφραστές θεώρησαν επανειλημμένα ότι άξιζε τον κόπο τους. Δεν ήταν όλοι επαγγελματίες, πολλοί μάλιστα προέρχονταν από χώρες με γλώσσες μειονοτικές, στις οποίες λίγα κείμενα έχουν γραφτεί. Κάπως έτσι, η μετάφραση έγινε μια αποκάλυψη που γέννησε συναισθήματα και οδήγησε σε νέους δρόμους σκέψης. Στην Hilda, που υποστήριξε ενθουσιωδώς την εξέλιξη του έργου όλα αυτά τα χρόνια, αξίζουν όλα τα εύσημα.

Δεδομένης της γλωσσικής ποικιλίας που επιτεύχθηκε, «Η Μητρική μου Γλώσσα» θυμίζει λιγάκι την περίπτωση του «Μικρού Πρίγκιπα», του Antoine de Saint-Exupéry. Το πιο πολυμεταφρασμένο βιβλίο μετά τη Βίβλο, είναι σήμερα διαθέσιμο σε περισσότερες από 300 γλώσσες, ενώ η ιστορία του καταγράφηκε πρόσφατα στο ντοκιμαντέρ της Marjoleine Boonstra, “Το Θαύμα του Μικρού Πρίγκιπα” (IDFA 2018).

Μπροστά σας βρίσκεται ένα μικρότερο θαύμα. Ίσως συναντήσετε το ποίημα στη δική σας γλώσσα, ίσως όχι. Καλείστε όμως να εξερευνήσετε τις υπόλοιπες. Γλώσσες όλων των ειδών που, ως τώρα, μπορεί να φάνταζαν εντελώς ακατανόητες...

Θα συνειδητοποιήσετε έτσι πως η μετάφραση, η αναγνώριση, η κατανόηση, όλες αυτές οι διεργασίες... βοηθούν να γίνουμε περισσότερο άνθρωποι.

Pieter Muysken, Πανεπιστήμιο Ράντμπουντ

Διεθνής Ημέρα Μητρικής Γλώσσας, 21 Φεβρουαρίου 2019

Μετάφραση στα Ελληνικά: Cleo Paraskevopoulou



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Part 1

Introducing the Mother Tongue

Introdukshon di Lenga di Mama



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Papiamento and Guene/Gueni: The Importance of Translation and Poetry for the Development and Conservation of Mother Tongue

Papiamentu i Guene/Gueni: E
Importansia di Tradukshon i Poesia pa
Desaroyo i Konservashon di Lenga di
Mama

Hilda de Windt Ayoubi

Introduction

Before giving an outline on the importance of translation and poetry for the conservation of mother tongue, I will first give a brief description of Papiamento, its origins, its introduction in the education and its music.

Papiamento is the main language of the Dutch Leeward Islands, Curaçao, Aruba and Bonaire. But nowadays it is also used to some extent on the three Dutch Windward Islands, St. Maarten, St. Eustatius and Saba.

Furthermore, educational necessities and individual economic conditions have forced many Papiamento speakers to move to the Netherlands, creating a Papiamento-speaking community there, consisting of at least 150.000 people. The Papiamento they speak is often heavily influenced by Dutch, leading to the label “Papiamento made in Holland” (Martinus 1996: 7).

Papiamento is also a recognized language in the Dutch public bodies of Bonaire, St. Eustatius, and Saba.

Windt Ayoubi, H. de and P. C. Muysken, Translingualism, *Translation and Caribbean Poetry: Mother Tongue Has Crossed the Ocean/Lenga di Mama a Krusa Laman*. Amsterdam, Amsterdam University Press, 2022

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The Name

The name Papiamento stems from the Papiamento verb *papia* “to speak” and the noun forming morpheme *-mentu*. *Papia* and *Papea* are known as verbs in Cape Verdean Creole, Guiné Bissau Creole and Saramaccan (Saramaccan: *papia papia* “small talk”). It may, therefore, be derived from the Portuguese verb *papear* “to chatter”. This Portuguese verb in turn probably goes back to a French verb *papier*, which is given as “to stammer” or to “speak” (Martinus 1996: 6).

Origins

The current consensus on the origin of Papiamento is that it is an Afro-Portuguese Creole language (Römer 1985: 367). Still, due to the considerable lexical influence that Spanish has exercised on Papiamento, there is a group of authors that considers Papiamento a Spanish based Creole language. A great part of the lexicon, however, that is considered Spanish may have other Romance origins, e.g. French or Portuguese.

As a Portuguese Creole language, Papiamento developed amongst several other Afro-Portuguese dialects (Cape Verdean Creole, Guiné Bissau Creole, A Mina Creole and Angolan/Congolese Creole) brought to the Netherlands Antilles soon after the Dutch conquest in 1634. Sometimes these Creole variations also contain typical Brazilian (Amerindian) words, which could have been picked up, amongst others, either in Brazil or at A Mina (Martinus 1996). In *Stemmen uit het verleden* (Voices from the Past), Gerard van Buurt and Sydney Joubert (1997) refer to the 250 words and more than 150 toponomies with an Indian origin (mostly from the Taino, Lokono and Guajiro languages), the majority of which refer to the country’s flora and fauna, e.g. *warwarú* means “whirlwind” in Papiamento and Aruac, *wayaká* (Papiamentu) and *guayacán* (Aruac) means “tree”, and *macambí* (Papiamento) and *macabí* (Carib) means “fish”.

Depending on several factors, for example, the language (Dutch, French, Portuguese or Spanish, etc.) of the country or island where the language was brought to, the Creole language may be more influenced by one of these languages. Through the translation of the main poem “Lenga di Mama” into the Creole of Sao Tomé, the similarities that exist between this Cape Verdean variant and Papiamento struck me deeply.

In Curaçao, Aruba and Bonaire, Papiamentu also underwent Dutch influence both through partial relexification and expansion of the lexicon, nearly 30% of the Papiamento vocabulary being now of Dutch descent (Lenz

1928). Later on, the influence of the Spanish speaking environment caused hispanization of part of the lexicon (Martinus 1996: 8).

The fact that the Creole we nowadays identify as Papiamento, acquired (native) speakers under the Dutch and Jewish population helped to create a dramatic gap in prestige and recognition between this Papiamento, which became the accepted language of the community beside Dutch, and the collection of dialects called Guene (cf. also one of my four poems “Het Papiamentse ‘Gespreek’” (Papiamento “speech”), in this publication that deals with this theme. The poem was also published in my bilingual language related poetry book *Geef me je taal. Dat ik je beter versta / Duna mi bo idioma pa mi por komprondé bo mihó*, “Give me your language so that I can understand you better” (De Windt Ayoubi 2019).

Papiamento became the language of the city and the wider community and Guene the language(s) of the countryside and slaves. A Dutch diary (1713) of an inhabitant of Curaçao contains evidence pointing to the existence of Papiamento around that time (Martinus 1996).

The Orthography

As shown through much research, the official orthography of a language will undoubtedly contribute to the prestige and further development of a language. In the case of the present Curaçaoan-Papiamento orthography, this is – but for a few little changes – based on the one stipulated in 1976 by the Island Counsel of Curaçao and distributed as the provisional one in 1983, the so called Römer- Maduro- Jonis orthography.

While the orthography of Papiamento in Curaçao is phonological, one sign standing for one and the same sound, in Aruba an etymological orthography still prevails (Martinus 1996), although during recent years more and more effort is made to come to one orthography for all islands. One of the last proposals comes from Fred de Haas (proposal for a unified spelling, reviewed and augmented, 2017). Regretfully, the work on the standardization of Papiamento has almost come to a standstill for various years.

The First Texts in Papiamento

The first appearance of written Papiamento is a proverb that occurs as the name of a Jewish ship in (1767): *Awa pasa hariña* (hariña) “water has surpassed the flour”: bad times; and the first existing Papiamento text is the

fragment of a letter dating from 1775, first published by Emmanuel (1970: 256) of which some of the last sentences are represented here (Martinus: 1996):

<i>my mamá bida sy bo tin mester algun coza</i>	mother of my life?, if you need anything
<i>manda pidy bo marido ky tanto ta stimabo, my aurora</i>	ask your husband who loves you so much, my dawn
<i>no bira falso pa my Dios guardabo</i>	don't be mean, so that my God can take care of you
<i>Dy bo marido ky tanto ta stimabo</i>	From your husband who loves you so much

A second text that I would like to mention is one of almost a decade later. It is a letter from 1783, written in Papiamento, that the team of researchers under Professor Marijke van der Wal's (University of Leiden, The Netherlands) project "Letters as a boot", recently discovered. In this letter, Anna Elisabeth Schermer-Charje, in name of her young born Jantje, wrote a letter to her husband Dirk Schermer who at the time resided in the city of Rotterdam. The letter raises intriguing questions, for example about *the use of Papiamento among the Dutch* who had settled in Curaçao and about the intelligibility of Papiamento for sailors like captain Dirk Schermer. Anna Elisabeth Schermer-Charje mastered Papiamento, which she must have heard so regularly in her environment, at a very reasonable level.

In the first sentences we read:

<i>Mi papa bieda die mi Courasson bieni prees toe seeka bo joego doesje</i>	My daddy, love of my heart Come soon to your lovely child
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In view of the abovementioned example, it is not a surprise that at the beginning of the nineteenth century, Papiamento also replaced Dutch as the mother tongue in households of Dutch lineage (Römer 1985: 369). Due to the production of religious material by Dutch missionaries, it becomes a written language, but on the other hand these missionaries borrowed so heavily from Spanish that one could say that the Roman Catholic mission managed to create a separate Church register in Papiamento besides the general language.

Amazingly enough, this Papiamento goes on functioning daily in its separate ways in prayer and song books. Still, the schoolbooks produced since the middle of the nineteenth century are in surprisingly genuine Papiamento.

Based on the historical linguistic research of Frank Martinus Arion, I feel that the Afro-Portuguese theory might be the most plausible explanation of the development of Papiamento. Papiamento began to develop in the former Netherlands Antilles around 1640 as a mixture of several Afro-Portuguese dialects transferred from the west coast of Africa through the slave trade.

These dialects are still present in what is called Guene. They can be studied in the 1400 items in the Guene collection of Paul Brenneker (Zikinza Foundation 1974) of which 60–70% contain specimens of Afro-Portuguese dialects. Guene stands for three things:

1. *A secret language that a particular group of slaves used to speak and understand.*
2. *The slaves who spoke that language of whom it is said that they were of small stature, very black and could fly (Brenneker 1986:248).*
3. *A collection of songs, rhymes, expressions, puns and words that have been passed from generation to generation on the islands of Curaçao and Bonaire and that is considered to be the legacy of the Guene speaking people (Hartog 1961: 344; Zikinza 17, Brenneker, 1986: 29).*

The following is a Guene text:

<i>A di ma wedje</i>	Say, mother, wedje
<i>Ta papia palabra di zòme</i>	Is word of man.
<i>Ta ki e palabra ta</i>	What is that word?
<i>Ta palabra di zòmenan</i>	That word is of men.

There are few that really understand Guene as a language variety anymore, but it still holds much linguistic relevance; the approximately 1400 items comprise a wide range of topics. It is a historical and cultural treasure from which the islands will be able to benefit for years to come. From the point of view of Papiamento linguistics, it is a source in which Papiamento can be studied from its early beginnings up to now (Martinus 1996: 18). Surprisingly, my husband remembers several Guene words which his great aunt Tan Julie “Aunt Julie” used to direct herself with, whenever she was in an angry or joyous mood, for example: *shi kue* “get lost”.

The Long Tradition of Translations into Papiamento

Wim Rutgers, in his contribution “The World Literature in the National Language” to my translation *E Profeta* (De Windt Ayoubi 2013: 79-109), gives an account of the history of the literary translations into Papiamento which, as far as literary translation is concerned, does not only comprise the ancient oral *kantika* (“song”) and the *kuenta* (“short story”) but also poetry, going back to the nineteenth century. In this account, Rutgers mentions the oldest locally written poem in Papiamento, which is a translation in Papiamento of a famous Latin liturgical poem of the Middle Ages: “Dies irae, dies illa” (That day is a day of wrath). The translation was by J.J. Putman, who was the first priest of the Church in St. Rosa from 1837-1853. The poem is an emotional farewell for his sister, Joanna Adriana, who was the first teacher of Santa Rosa. In 1853, Putman published it in a thin book, *Oen Floor ki J.J. Putman ta boeta aienda, promeer ki eel ta habla adioos na Pueblo di Santa Rosa, arieba sepoelkro di soe roeman stimaar Joanna Putman* (A flower that J. J. Putman puts on the grave of his beloved sister Joanna Putman, before he says goodbye to The People of Santa Rosa). Although there was no officially prescribed spelling at the time, the merit of the poem is that it shows us how the language was spoken, heard and written in the middle of the nineteenth century.

Rutgers also mentions the first known poem in Papiamento (Atardi, 1903) by the well-known poet J. S. Corsen. This was a translated adaptation of an original Spanish poem written by himself. More recently, the Papiamento poems of Lucille Berry Haseth have been translated into Dutch by Fred de Haas (Berry Haseth: 2013).

In the oldest Curaçao magazine *Civilisadó* (1871-1875), edited and owned by Casten David Meyer, a translation by “P” of the romanticized biography of the famous North-American abolitionist John Brown was published. It was the first time that a Curaçao paper published a serial and that renowned foreign literature was published in the vernacular language. Undoubtedly, this magazine contributed to the emancipation of the native language. From that moment on, the tradition of translation was established on the island.

In addition, the mission put Papiamento into practice in education, in original works, but mostly by the translations (from various languages into Papiamento) of famous stories which they published by the end of the nineteenth century and at the beginning of the twentieth century in their own local newspapers, such as *Amigoe*, *La Cruz* and *La Union*. In this way, the clergy came to popularise the language and to develop it as a written means (Rutgers: *E Profeta*, 2013).

With its influential tradition of translation and a tradition adapted to the local situation by editors and collaborators, the mission, with messages, latest news, and also by means of serials, stories, dialogues, and literary plays, has given the Curaçao readers the opportunity to read about international themes in their own vernacular language.

Furthermore, the history of theatre has known a tradition of translations and adaptations since the end of the twentieth century. Especially in the 1950s, 1960s and 1970s, classical works of the European, North- and South America canon were presented in the national language, such as The Dutch Medieval Miracle play by Mariken van Nieuwmegen and the works of Shakespeare, Feydeau, Shaw and Sartre.

The list of translators mentioned by Rutgers is very extensive, but I wish to mention in particular two translators. Firstly, A. F. Leito (Tuyuchi), with his famous translations of *Tom Richardson, Detective di fama mundial* ("World famous detective") which introduced a lighthearted variant of the hitherto predominant tradition in which romantic love intrigue was the main theme. Secondly, Frank Martinus with his adaptation and Papiamento translation *Ser Beatris* of a Dutch Maria legend from the fourteenth century, *Beatrijs* (Martinus 1985).

The Introduction of Papiamento into the Education System

Writing about the importance of the conservation of the mother tongue shows the importance I also give to the mother tongue in the education. Almost half a century ago, Anna (Nelly) Prince Winkel wrote her PhD thesis on the importance of mother tongue in education, starting from the primary school. The results of her research showed that the high percentage of dropouts in our education system, which is based on Dutch and its values and customs, a completely unknown language for the majority of the children, is primarily due to this obstacle (Winkel 1973). In his Bachelor's thesis, Francis de Windt endorses the standpoints of Nelly Winkel (De Windt 1976).

Therefore, the establishment of the first elementary school with Papiamento as the language of instruction, the Kolegio Erasmo that has been in existence since 1987 should be welcomed even more. It would take more than three decades (2018) before the establishment of the first pre-university school with Papiamento and English as the languages of instruction.

After a long battle, Papiamento was finally introduced in the school curriculum of most of the primary schools, followed by the secondary schools. It would take many years before it was introduced in the curriculum of The University

of Curaçao, first at a Bachelor level (2002), later on, at a Master level (2009). For more information on the introduction of Papiamento in the education system of the Leeward Islands, I refer to an article in *Levende Talen Magazine* by Joyce Pereira and Martha Römer Dijkhoff “PAPIAMENTS van levensbelang voor de ontwikkeling van de leerlingen van Aruba, Curaçao en Bonaire”, available at: <https://lt-tijdschriften.nl/ojs/index.php/ltm/article/view/212>.

Papiamento Linguists

Several other linguists have contributed to the appreciation of minority languages, Papiamento in particular. I will only refer to a few of whom I have been studying or consulting research with, in addition to those who I appreciate for their valuable work.

To begin with, the Chilean/German Rodolfo Lenz, the first foreign linguist to write an extensive grammar of Papiamento (Lenz 1928). Furthermore, several linguists from Curaçao, Aruba, and some Dutch linguists who have also done groundbreaking work for my native language:

- **Antoine Maduro**, known for his scientific research in national and international studies on the origins of Papiamento words, sayings and proverbs (Maduro 1969), and for ardently pursuing a standardized orthography of Papiamento (Doctor honoris causa at the University of Curaçao).
- **Frank Martinus Arion**, known for his historical research on the origins of Papiamento; and also for his lifelong efforts to start the first school with Papiamento as an instruction language in Curaçao. Frank was also a poet and writer of plays and novels. His famous novel *Dubbelspel* was awarded the C.W. van der Hoogt-Prijs in 1974). Interesting to mention that Pieter Muysken was his main advocate (Martinus: The Kiss of a Slave: 1996).
- **Luis Daal**, writer, poet, translator who studied philosophy and journalism and who was awarded the Chapi di Plata (The Silver Rake) of the Fundashon Pierre Lauffer (The Pierre Lauffer Foundation) in 1984.
- **Pieter Muysken**, recognized for his groundbreaking research and linguistic theories about Papiamento, other Creole languages and several indigenous languages of South America. In 1998 he received the Spinoza Prize from NWO (Netherlands Organisation for Scientific Research). He was an Academy Professor from 2008-2021. World famous in many fields, such as language description and typology, language contact, sociolinguistics, creolistics and theoretical linguistics.

- **Wim Rutgers**, known for his extensive research on the translations into Papiamento and other Creole languages and his support to the translators of recent books into Papiamento. He has written numerous articles on Caribbean Literature, including in *Oso*, *De Gids*, *Ons erdeel*, *Callaloo* and *Ons Erfdeel*. He is co-author of the literature method for the Antillean secondary schools, "Kadans". In 2007 he was appointed professor by special appointment of Caribbean Literature at the University of Curaçao.
- **Pierre Lauffer** (1920-1981) was the first Papiamento poet and writer who inspired me. His work was of utmost importance for Papiamento. Pierre Lauffer was an English school teacher at the secondary school and the Pedagogical Academy. In 1969 he was awarded the Cola Debrot Prize for his poetry.

As a coronation of all these efforts, in 2011 our first students of the Master Program graduated in Papiamento at the University of Curaçao (also for the first time in world history). The recent increase in translations, for example, beyond a doubt has also been due to the efforts of several of these ex-alumni who translated one or more works into Papiamento. Because Papiamento is used by a relatively small group of persons, each research or translation effort should be valued highly for the reason that the work will be distributed among a small number of people and, therefore, will not be very profitable.

As Professor Suheil Bushrui stated in *E Profeta* (2013), referring to my translation of *The Prophet* into Papiamento, "Translating this work into a minority language is an achievement even more remarkable than had it been translated into one of the major languages" (De Windt 2013: xxix).

Moreover, the translation of international works or the study of other languages, in particular the minority languages can build bridges between people and countries which otherwise would not have taken place.

The Role of My Translation of the *The Prophet* into Papiamento

In the case of my above-mentioned translation, these bridges definitely have been built; especially during the 2012 Kahlil Gibran conference in Maryland, produced in collaboration with the University of Maryland, the Faculty of Anthropology and The George & Lisa Zakhem Kahlil Gibran Chair for Values and Peace. Professor Suheil Bushrui, the Director of the Chair, was the one who supported me with this translation, alongside many scholars I met there from different countries, the Kahlil Gibran National Committee in Lebanon and the Kahlil Gibran Memorial Foundation in Washington DC.

Further connections were made with The Kahlil Gibran Spirit of Humanities organized by The Arab American Institute Foundation (AAIF) in Washington DC and with the Lebanese American University where I could present *E Profeta*, my transcription and translation into English of a Spanish “Cuaderno” on the text of an interview with Kahlil Gibran by Gabriela Mistral. In addition, bridges were built in Curitiba, Brazil, where I had the opportunity to present the translation to other scholars on Kahlil Gibran and a great part of the large family of Kahlil Gibran and their acquaintances. Shortly before the event, a brief article on this presentation, mentioning the language Papiamento and the island of Curaçao, was published in a newspaper of Curitiba. And last but not least, with my island Curaçao and my sister islands Bonaire and Aruba where once more I had the opportunity to present *E Profeta*.

Shortly after the publication in 2014, at the National Archaeological Anthropological Museum (NAAM), director Richenel Ansano explained that he read this book for the first time during his student years in Puerto Rico; it was a book that helped him to overcome certain challenges in life and he therefore held this book very close to his heart. *The translation into his mother tongue Papiamento came as a gift, after so many years.* In October of the same year, I had the opportunity to present *E Profeta* in Aruba, at the Biblioteca Nacional of Aruba where I was overwhelmed by the enthusiastic reaction of the Aruban people. The following year it was presented at the library of the University of Curaçao and to “crown” the work, together with my first book of poetry, *Gedicht*, I presented it in 2018 at Addo’s Bookstore in Bonaire.

The translation of *The Prophet* in Papiamento also created the possibilities of translating several of my poems on native language and diaspora from Papiamento into other languages. Pieter Muysken was the first to translate one of my language-related poems, “Lenga di Mama”, which is the main poem in this book.

The four poems in this publication were sometimes spontaneously translated, the main poem “Lenga di Mama” (“Mother Tongue”), in particular, but sometimes by request. I will briefly mention the first translations: into Chinese Dr. Zheng Ma, Kahlil Gibran scholar, translator, Professor in China and Assistant Professor in Canada, who also offered me the opportunity to publish an article in a well-known Chinese Art newspaper; into Italian Francesco Medici, Kahlil Gibran scholar, translator of a great part of the works by Kahlil Gibran, Italy; into Dutch Professor Pieter Muysken, the Netherlands, late Professor Emeritus of minority languages at Radboud University, the Netherlands; into Arabic Dr. Tarek Chidiac, Kahlil Gibran

scholar, writer, President of the Kahlil Gibran National Committee in Lebanon and Professor Riad Nourallah, writer and poet, from Lebanon/England; into Brabants Gerrit Eikenaar, Curaçao/Brabant, The Netherlands; into Portuguese Liliane Sabbag, psychologist, cousin of Kahlil Gibran in Brazil, who told me that she now uses some of the chapters of *The Prophet* in her work with her patients, and Cora Catalina, communications expert, Chile); and so on, finally reaching a total of more than 50 languages.

It is worthwhile to mention that the Kahlil Gibran family were inspired by this translation and started to study and translate the works of their family member into the Brazilian Portuguese language. The abovementioned text may serve as just one example of the impact that a translation can have for a minority language, not only nationally but far beyond its borders.

To conclude, I also wish to mention a recent translation (2020), from Spanish into Dutch, by Jose Alleleinj and my person, *El enigma de tu Belleza/Jouw Raadselachtige Schoonheid* (Your Enigmatic Beauty) of the famous Peruvian poet, teacher, Professor Marco Marcos. This translation brought together four people from four different countries and cultures, Peru, Colombia, Curaçao, the Netherlands and three different languages, Spanish, Dutch and Papiamento. From a collaboration such as this, all those involved had a new learning experience, not only on a language and translation level but also on an emotional and cultural level.

Music

As music is not one of the main themes in the project, I will not go into too much detail about it in this essay. Yet it is still worth mentioning, not least because of its similarities with the art of poetry; each deals with rhythm, tone, melody, rhyme, and so on. It is also important to note that, arguably, younger generations are more interested in music than in poetry, and thus many poems are being adapted into music. As the project is concerned with indigenous languages, music is also considered because many indigenous people make use of songs to express themselves, instead of written texts (poems). And last but not least, music plays a very important role in the lives of our people.

As is the case with indigenous languages like Quechua and Aymara (see Part 6: Commentary by Pieter Muysken), it is also through music that we can support a (minority) language in other places or beyond its borders, thus spreading and conserving it in a rythmical, maybe easier way.

The Tumba, an African derived rhythm, is the most internationally renowned kind of Curaçao music. Nowadays, the Tumba is especially popular in the Carnival period, where it is enjoyed in Papiamento, not only during the Carnival on the Dutch Caribbean islands but also on the other side of the Atlantic Ocean, in the Rotterdam Summer Carnival. These Carnival celebrations attract visitors from all over the world.

Besides the Tumba, there is a very rich tradition of Antillean waltzes, mazurkas, danzas and pasillos – often referred to as the Classical Music – that are popular in Curaçao, Aruba and Bonaire.

After the 1950s, the indigenous Papiamento record industry emerged. Jules de Palm, Rene de Rooy and Pierre Lauffer were of utmost importance in this, especially through their manifesto in which they called for more Papiamento songs to be written. In the context of this project on the mother tongue, it is nice to mention the singer and composer Ced Ride who has a vast repertoire of songs that deal with the mother tongue of Papiamento, e.g., *Mi Lenga Bantu*.

Nowadays, there are some traditional musical groups, like Doble R, and other groups from Bolivia, Peru and Ecuador (mentioned in the essay by Pieter Muysken) that sometimes perform in different languages, that is, in both Papiamento and English or Spanish and sometimes Dutch. Rignald Ricordino of the musical group Doble R adapted the Spanish song “Media Vuelta”, in two languages, English and Papiamento. Later on, the famous Curaçaoan Grupo Ekis Band, founded by three teachers, Edson Ersilia, Shurmer Isenia and Raymond Lauffer continued to play these new language versions. Furthermore, rap singers like the Dutch-Caribbean rapper Fresco, in his song *Baranka*, sings in both Dutch and Papiamento.

The Ritmo Kombiná (Combined Rhythm), which is very popular with the youth in Curaçao, is a combination of different Caribbean types of music, a mix of Zouk, Cadence, Konpas and Merengue, Kaseko and Salsa Antiyano.

The Translators of the Poem “Lenga di Mama” (“Mother Tongue”)

Many of the 50+ translators of “Lenga di Mama” (“Mother Tongue”) not only translated the poem into their (mostly) mother tongues, but also offered insights to different matters of poetry and translation; sometimes on the importance of mother tongue, sometimes on the importance of poetry, and sometimes on the importance of translation for the survival of a language, particularly, the minority and/or endangered ones. The broad spectrum of perspectives on these important issues surprised and enriched me, and hopefully will also be of significant value to the future reader, the student, the scholar, and others who are interested in these matters.

In addition, the translators often shared some details of the challenges and experiences they encountered while translating the poems into their mother tongue. The first observation that struck me again and again was *that particularly in poetry it is impossible to translate word to word, for you have to convey the rhythm, the melody, and furthermore, that sometimes a word or expression does not figure in one's own native language.*

This made me think of my challenges during the translation of *The Prophet* into Papiamento.

The first challenge was the word “potent” (the quote on the first page), which exists in Papiamento *potente*, yet with a sexual connotation. The solution was to paraphrase the word: *konvinsente i enérgiko*, “convincing” and “energetic”.

The second observation regarding the feedback of the translators was their immense love for their mother tongue, and in the case of minority and or endangered languages, also the hope that it would never disappear.

Resistance in Poetry: Racism

Today, when I read the poems in this book, six years after their birth, I realize that each one, except for “*Het Papiamentse ‘Gesprek’*” (“The Papiamento ‘Speech’”), vibrates a resistance against any attack or even disdain of the Mother Tongue.

In the title of my present book, *Translingualism, Translation and Caribbean Poetry*, I use the term translingual, rather than the term “multilingual” which is usually positioned alongside “monolingual”, terms which only describe the coexistence of languages in space and time. However, I also refer to the capacity of languages to interact, influence, enrich, and transform one another. For me, this is in line with Sarah Dowling when she states that the discrimination against native languages, mostly in the post-colonial countries, is one of the main obstacles that inhibit or undermine the flourishing of those languages (Dowling 2018: 4). This is supported by the above-mentioned experiences and challenges described by different translators which altogether give empirical perspectives of languages (see translators comments in Part 2 The Poem “*Lenga di Mama*” and its Translations).

In order to illustrate this, I refer to an interview with Peter Zunneberg in 2020 during which I explained to him that in order to build a community where people show respect, acceptance and appreciation for other cultures and languages, it is not enough to just discuss this issue in the classroom, but that the teaching materials for subjects such as languages, geography

and history, from primary through university years, should include other languages and their cultures. For example, the subject of Spanish, besides the Spanish language originating from Spain, should also include information on the Latin-American variants and their cultures. My views on this comes from my own experience as a Spanish teacher at the secondary- and university education levels, where I taught the students “Analysis of Methods” so as to help them choose a more appropriate, interactive, social method for learning languages. It is imperative that the system adapts to include this as we cannot just leave it to the goodwill of busy teachers who are tied to the curriculum. (*Cultuurkrant NL*: 2020 nr. 3).

This interview was given a year before the “Black Lives Matter” protests, an outburst of long-restrained emotions, that shocked not only the United States, but also several other countries in Europe. If this awareness process is guided and sustained through the education system, it may hopefully bring more sustainable changes in the inequality between people and languages.

In the case of the Dutch Kingdom, *the introduction of Papiamento in the school curriculum in the Netherlands* would strengthen the relationship between the motherland and the Dutch Caribbean Islands of Curaçao, Aruba and Bonaire.

Trespassing Language Barriers

Trespassing language barriers may contribute not only to the tolerance and acceptance of other cultures and languages, but also to peace in the world. If we make use of the written word, translation and art forms with a message that is beneficial to humanity, in this case poetry, it may still bear more fruits. In fact, it already started in the seventeenth century, with Venezuelan writers, and in the course of time also with Puerto Rican and Colombian writers, who resided on the Dutch Caribbean Islands and wrote literature in Spanish (Broek: 1998).

The importance of translation for minority languages was brought home to me during a memorable visit to Bsharri, Lebanon, when, at presenting my Papiamento translation of *The Prophet* to Mr. Joe Jaja, the Director of the Kahlil Gibran Museum, I asked him, what difference a translation into Papiamento, a minority language, could make to their large collection of more than sixty translations in other languages; his answer really surprised me:

Every day we receive hundreds of visitors from all over the world.
When they see the translation into Papiamento they will want to know

about the language they have never heard of. In turn, I also am more interested. Your translation made me go in search of information about this language, so that I could also give our visitors more information on Papiamento.

At that moment it struck me that the translation of literature into a minority language may be one of the most important vehicles to revitalize them. I realized, more than ever before, that crossing the ocean to present the book at the Lebanese American University (LAU) and the Kahlil Gibran Museum had been worth it. Furthermore, conserving minority languages not only means conserving diversity in a world that is tending more and more towards uniformity, but also conserving a richness in expressions, proverbs and words which benefits the minority languages as much as it does the major or international ones. For it is in David's minor languages and dialects that we find history and knowledge often lost in Goliath's major languages.

To conclude, I have chosen two examples of Modern Papiamento; the first is a sentence of *Changá*, the translation into Papiamento by Lucille Haseth, of *Dubbelspel* (*Double Play*), by Frank Martinus Arion (p. 9):

<i>Entre Blenheim, e Santana di huidiu di siglo diesshete, i Campo Alegre,</i>	<i>Tussen Blenheim, de Joodse begraafplaats uit de zeventiende eeuw, en Campo Alegre,</i>
<i>bo ta haña Wakota, un bario pafó di Willemstad.</i>	<i>In between Blenheim, the Jewish cemetery of the seventeenth century, and Campo Alegre, ligt Wakota, een buurt in de buitenwijk van Willemstad. is situated Wakota, a neighborhood in the suburb of Willemstad.</i>

The second example of Modern Papiamento that I have chosen are the third and fourth sentences of the first chapter "Amor" ("Love") of *E Profeta*, my translation into Papiamento of *The Prophet* by Kahlil Gibran.

<i>Ora Amor hasi señá yama bo, siguié.</i>	When Love beckons to you, follow him.
<i>Maske su kamindanan ta pisá i trabahoso.</i>	Though his ways are hard and steep.



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