FROM *THE LUSIADS* TO *LUZITAYONN:* AN ANALYSIS OF *CANTO VII* OF CAMÕES' EPIC, AND ITS KONKANI TRANSLATION BY OLIVINHO GOMES

D'OS LUSÍADAS A LUZITAYONN: UMA ANÁLISE DO CANTO VII DA EPOPEIA DE CAMÕES, E DA SUA TRADUÇÃO CONCANIM POR OLIVINHO GOMES

http://dx.doi.org/10.11606/issn.2175-3180.v15i29p310-328

Loraine Ethel Barreto Alberto ^I Irene Silveira ^{II}

ABSTRACT

Luis de Camões displayed his poetic prowess in his magnum opus, The Lusiads. The masterpiece is a unique composition, a combination of historical facts and images from ancient mythology, set in exuberant places discovered by the Portuguese. The extraordinary setting, coupled with the author's opulence of poetic imagination, made The Lusiads one of the greatest epics of European literature, with over a hundred editions and translations into more than a dozen European languages (NLR, [S.d.]). This paper seeks to study the translation exercise to an Indian language (Konkani) undertaken by Olivinho Gomes in Goa. Drawing from Gomes' translation (Luzitayonn published in 2003), our work aims to interpret select strophes from Canto VII of The Lusiads. The strophes that form the basis of this study paint iconic scenes dealing with Vasco da Gama's arrival on the Malabar Coast and move on to a eulogy of the Indian subcontinent. Many scenes are significant and have featured widely in luso iconography. While retaining ideas inherent to The Lusiads, and the flavour of Camões' epic style writing, Gomes skilfully adapts his translation to the contemporary Indian audience. Through a deft shift of focus away from other ancient civilisations wherever possible, he attempts to (re)place India in the centre of the narrative. Canto VII of Luzitayonn appears to be retold in places through a translator's Indian gaze. We understand, however, that this is but a feeble attempt, and Camões' references continue to majorly structure the text.

KEYWORDS

Camões; Epic; Translation; Konkani.

RESUMO

Luís de Camões mostrou a sua proeza poética na sua obra-prima, Os Lusíadas. Essa obra de arte é uma composição única, uma combinação de factos históricos e imagens da mitologia antiga, ambientada em lugares exuberantes descobertos pelos portugueses. O cenário extraordinário, aliado à opulência da imaginação poética do autor, fez d'Os Lusíadas uma das maiores epopeias da literatura europeia, com mais de cem edições e traduções para mais de uma dúzia de línguas europeias (NLR, [S.d.]). Este artigo procura estudar o exercício de tradução levado a cabo por Olivinho Gomes em Goa. Extraído da tradução de Gomes (Luzitayonn publicado em 2003), a nossa análise visa interpretar estrofes seleccionados de Canto VII d'Os Lusíadas. As estrofes que constituem a base deste estudo pintam cenas icónicas relacionadas com a chegada de Vasco da Gama à Costa de Malabar, e passam a um elogio do subcontinente indiano. Muitas cenas são significativas e têm figurado amplamente na iconografia lusa. Embora mantendo as ideias inerentes a'Os Lusiadas, e o sabor da escrita épica de Camões, Gomes adapta habilmente a sua tradução ao público indiano contemporâneo. Através de uma destra mudança de foco de outras civilizações antigas, sempre que possível, tenta (re)colocar a Índia no centro da narrativa. Canto VII de Luzitayonn parece ser recontado em lugares através do olhar indiano de um tradutor. Compreendemos, contudo, que se trata apenas de uma tentativa mansa, e as referências de Camões continuam a estruturar maioritariamente o texto.

PALAVRAS-CHAVE

Camões; Epopeia; Tradução; Concanim.

¹ Universidade de Goa, Goa, Índia.

II Universidade de Goa, Goa, Índia.

INTRODUCTION

Luís Vaz de Camões is acclaimed as the Prince of Poets in Renaissance Iberia (ALVES, 2020). His epic poem *Os Lusíadas* (*The Lusiads*) was published in 1572 and derived inspiration from Classical Antiquity, like other works of the time. It provides a detailed account of the Portuguese crown's expeditions, considered to be a significant imperial force in the fifteenth and sixteenth centuries. Portugal made pioneering efforts in world exploration; and the epic stresses on the first recorded voyage from Europe to the Indies, made under the command of Vasco da Gama (SULLIVAN, 2015). The 1498 navigational feat inaugurated Portugal's golden age of maritime discoveries and has enormously contributed to Iberian national identity. The quincentennial year of his arrival in India, 1998, became an occasion for extensive commemorations in Lisbon as the city hosted Portugal's first international exposition, *Expo* '98 (SIEBER, 2001).

The wide-ranging impact of da Gama's arrival on subsequent historical events in the Indies is undeniable; its mention in numerous written works is understandable in the context. For Camões, the voyage and arrival are on par with Homer's *Odyssey* and he chooses to narrate the adventures of the Portuguese navigators through a mythological lens. In his research article, 'The Place of Mythology in the Lusiads', Pierce (1954) expounds that Camões envisages this theme from the comprehensive standpoint common to his age. He discerns human history as being justified by a divine plan, which manifests itself amid an entire pagan supernatural scheme inserted between Vasco da Gama and the Christian God. Through his monumental work, Camões extols the kingdom of Portugal, its rulers and adventurers. The phenomenal saga recounts a voyage involving encounters with Greek gods (Jove, Athena and Venus), dangerous Muslims along the African coast and menacing confrontations with supernatural forces in the quest for India - a land renowned for its riches. Through the many exploits Portuguese superiority is subtly displayed: their primary strength always residing in their faith and their God. Camões renders an excessively favourable view of his fellow citizens, whose courage, bravery and reasoning are shown to surpass that of the Indians. The story culminates with the creation of the enchanting island of love on the homeward-bound journey - a fitting recompense bestowed by Venus for their tribulations and heroic deeds. In addition to well-known gods and goddesses of the Greco-Roman pantheon, Camões creates a new mythological figure to embody the Cape of Storms in Southern Africa. Adamastor guards the south African seas and stands as a formidable barrier to the sons of Luso who wish to sail past onto the Indies (LE ROUX; FERREIRA, 2008).

Os Lusíadas has been widely translated, and the present research seeks to study a particular translation not in a European but an Indian language - Konkani, the language of Goa. In 2003, Olivinho Gomes, an eminent Goan Konkani scholar, translated the Portuguese epic into Konkani in the Roman (Romi) and Devanagari scripts¹. The translation is entitled *Luzitayonn*, a poetic reworking of the term - Os *Lusíadas*. It attempts to replicate Camões's style wherever possible and ensures accessibility to Konkani readers in Goa and abroad². In an interview with Frederick Noronha on Goanet, Gomes admitted conceptualising Luzitayonn on the lines of the Sanskrit epic *Ramayana* as a labour of love spread over nearly five years (NORONHA, 2003). Gomes considered Luzitayonn the most spectacular gift that he could lay at the feet of his 'versatile and lovely mother tongue, Konkani' (GOMES, 2003). Driven by a sense of committed service to Konkani, Gomes reckoned that his fellow compatriots with little, or no knowledge of Portuguese, would be able to experience a celebrated epic that touched their corner of the world. Although Camões composed the epic while in Goa, Gomes points out that there is hardly any mention

¹ For over four centuries, Portuguese was the sole official language of Goa, although not extended to all Goan people - the bastion of Portuguese administration and the language of prestige for the Goan Catholics (BATALHA, 1982, p. 13). Konkani continued to be the language spoken by most Goans irrespective of their caste and class. After Liberation, by the Official Language Act of 1987, Konkani in the Devanagari script is the official language of Goa, alongside Marathi and English. The entire liturgy and communication of the Catholic Church in Goa, however, is done in Konkani in the Roman script (Romi Konkani).

² With a rise in Goan migration over the last few decades, Konkani is spoken and read among the Goan diaspora in many parts of India and the world.

of Goa in the text, except for some occasional references³. In the introduction of *Luzitayonn*, Gomes affirms that he adhered to the eight-line stanza pattern of the Portuguese original in the Konkani version but opted for free verse with pentameter metric syllables for the strophe pattern (NORONHA, 2003).

More than five hundred years stand between the Portuguese original and the Konkani translation. Over the years, both languages have manifested an evolving presence in Goa⁴. The original has attained the status of a national epic and has contributed to the building of identity in Portugal. Yet it remains a story about Luso navigators in a mythical and exotic Indian setting, narrated from the standpoint of a Portuguese poet inspired by mainly Greek and Roman, mainly Virgil's *Aeneid* and classical epics. How would such a story be (re)told to a twenty-first century Indian audience? The present research seeks to understand the influences that present-day Konkani language exigencies, and Indian sensibilities would have on the translation exercise. We expect historical time, societal change, phonetic and lexical requirements, along with cultural identity-linked factors to play a significant role in moulding the Konkani version.

CANTO/ SORG VII - STROPHES XV, XVI, XVII, XVIII, XIX, XX, XXI AND XXII

This paper centred around analysing select strophes (XV – XXII) from the seventh *canto* of Camões' epic work as translated by Gomes, highlights the arrival of Vasco da Gama's fleet in India, and transitions into a fantastical description of the Indian subcontinent. The strophes occupy the central point in Portugal's narratives of historic discovery voyages, thereby marking the culmination of Vasco da Gama's monumental enterprise, and inaugurating a new era in Portugal's history. The pride associated with the event has led to glorifying the narrative in Portugal:

³ In fact, Camões mentions Goa twice: once through Jupiter when comforting his daughter Venus (Canto II, 51, p. 93) and the second time, when he exalts Afonso de Albuquerque and extols his conquest of Goa (Canto II, 42-43) (BARRETO, 2007).

⁴ Portuguese which was the official language during the 451 years of colonialism, ceased to have an official status in Goa after 1961, and is spoken mainly by the older generation of Goans. Konkani on the other hand acquired official status on 4th February, 1987. 'After centuries of suppression by the Portuguese and 25 years of neglect by Goan government, Konkani ascended to her rightful throne at last.' (NEWMAN 2001, p. 71 in BOTELHO, 2002). Konkani serves as medium of instruction at elementary level for many years, alongside Marathi and English (ALMEIDA, 2000 in BOTELHO, 2002).

Camões, a Renaissance classical poet, was inspired by the Greek and Roman epics, and his epic is often compared to Virgil's *Aeneid* and Homer's *Odyssey*. Although he transposes his epic, which has since become the cornerstone of Portuguese nationalist literature to a later period, numerous similarities remain. Through the narration of adventures lived by a group of navigators in heroic terms, the story of a people and a race is sung. Heroes are immortalised and mingle with gods as the narrative adopts a marvellous tone. Da Silva Pereira (1982) lists heroic aspects, divine interventions, and themes related to travel and revelation as focal points of commonality between the Greek and Portuguese poems.

The scenes painted in the strophes of Canto VII have been vividly displayed in illustrations on *azulejos* in the vestibule of the Institute de Menezes Braganza⁵ in Panaji, Goa. The depiction below in shades of blue and white, portrays key events - meeting with the Zamorim of Calicut, Venus with her mermaids and the storm at sea.



Figure 1: Picture taken by Franz Schubert Cotta, 22/06/2022.

https://en.wikipedia.org/wiki/Institute Menezes Braganza#cite note-IK-3

Following the end of the Portuguese rule in 1961, the Institute Vasco da Gama became dependent on the Government of Goa, Daman & Diu, and was renamed Institute Menezes Braganza, after the renowned campaigner against colonial rule.

⁵ Founded in 1871 by Tomás Ribeiro, the Secretary-General of the Government, with the support of the governor, Viscount S. Januário, this cultural organization was established in order to encourage the flourishment of the Goan letters, and was named Instituto Vasco da Gama. It composed of a study and conference bureau, a library and a monthly magazine, which published periodically up to 1875(translated) (Devi, Seabra, 1971, p.166). This institute functioned for a short while, and turned dormant for about five decades, between 1875 and 1925.



Figure 2: Picture taken by Franz Schubert Cotta, 22/06/2022.



Figure 3: Picture taken by Franz Schubert Cotta, 22/06/2022.

Strophe XV indicates how a shipwreck crafted by Bacchus is rendered futile through the intervention of Venus and the Portuguese fleet eventually disembarks at their destination - Calicut on the Malabar Coast. Calicut today known as Kozhikode, is situated in the South-western state of Kerala in India (BRITANNICA, 2018). Camões highlights the role of Venus, Goddess of love and victory, instrumental in calming the fury of the raging winds. She is shown to then reveal to the illustrious Portuguese navigators the vast land of India, the fruit of their long and fervent quest. The goddess thus rewards them for their hard work and endurance during the travels.

Strophe XVI throws light on the fishermen who direct the navigators to the city of Calicut. The long-sought destination is evoked in glowing terms, praises are heaped on the reputation and status of its ruler. Camões acknowledges and endorses the righteousness of the Indian king, thus accentuating expectations of cooperation between the peoples. Diversity of rulers and of beliefs is repeatedly stressed upon. Subsequent strophes carry forward the eulogy to the entire Indian subcontinent: a great land bounded on the north by the extensive *Emodio* (AGOSTINHO, 1917) (referring to parts of the Himalayan mountain range), and on the southern side by the sea. From this majestic mountain range which cuts through all of Asia, gush forth springs that are identified by different names in the varied regions through which they flow before meeting the vast Indian Ocean. India's peninsular formation does not go unnoticed by Camões. He uses the archaic term 'Chersoneso'6 (AGOSTINHO, 1917) and the adjective piramidal as he paints the contours of the land right up to the island of Ceylon. Through this choice of words that may well be a distant allusion to the ancient revered Egyptian civilisation, Camões stresses on the greatness of the land to which Venus has led the Portuguese people.

In strophe XX Camões evokes India's multicultural diversity, which spans the length and breadth of the geographical space. The eulogy is built around India's Himalayan peaks and sacred rivers. Proximity to the territory of the Ganga confers an enviable position, as regions vie between themselves for the life-giving flow of its waters. The river constitutes a symbol of faith for Indians, being an essential source of livelihood and contributing to economic and socio-religious life. In the regions' scramble for the river, Bengal emerges victorious: here, the Hooghly, Ganga's

⁶ An ancient Greek term referring to a peninsula. <u>https://www.wordsense.eu/Chersoneso/</u>

tributary, empties itself into the Bay of Bengal, leaving the people with a rich and fertile land. Camões evokes the spatial expanses of the river's influence through a mention of diverse regional ethnic groups: Os Delhiis, os Patanes, Decaniis, and Oriyas. The people of India, inhabitants of the rich and sacred land, become actors towards the end of the account and are accorded predominance over the geographical features. Those living near the Ganges are said to live the life of ancient gods, satiated with the sweet fragrance of flowers growing alongside the river banks. The account concludes with a move southwards: Strophe XXI takes a detour through the kingdom of Cambay (in present day Gujarat) before returning to Calicut. A mention of powerful kingdoms like *Narsinga* (reputed for gold and precious stones) and brave kings like *Porus* (who stood up to Alexander the Great) serve to illustrate further the greatness of the Zamorin (ruler) of Calicut. In Strophe XXII, the tussle for power is symbolically portrayed through a geographical depiction of the narrow mountain strip - the Ghats - eternally combatting the Arabian sea's ferocity.

ADAPTING A PORTUGUESE EPIC TO LOCAL REALITIES

In this section we discuss the Konkani translation by Gomes and examine it in the light of criteria that would be pertinent for adaptation to a contemporary readership. In addition to examining stylistic elements such as poetic imagery, versification and rhyme, we look at the rewriting of toponyms and character names and check them for conformity. Lastly we study the language registers employed and explore the translator's attempts at incorporating local cultural elements.

A/ VERSIFICATION AND RHYME

In his translation, Gomes modifies the structure used by Camões in favour of one that is popular in Indian epic writing. Instead of borrowing the term 'canto', he uses the term 'sorg', a reworking of the sarga, applied in the epic Ramayana.

The epic poem, Ramayana, is composed of rhyming couplets (known as slokas in high Sanskrit), employing a complex meter called anustup. These verses are grouped into individual chapters or cantos called

sargas, in which a specific event or intent is told. The sargas themselves are grouped into books called kandas (DAS, 2020).

Camões' work is entirely in verse form, consists of octets, and employs a traditional ABABABCC rhyme scheme (SULLIVAN, 2015). Although Gomes's translation does not adhere to the rhyming scheme to the same extent, the sporadic existence of rhyme indicates attempts to infuse the text with a musicality reminiscent of the original. In rare instances, Gomes begins with the ABABAB rhyme scheme but is unable to sustain and replicate the exact effect rendered by Camões. (*lappitt* rhymes with *bollixt*, *gelem* with *fatran*, *disot* with *kott*, *pois* fails to rhyme with *sugur*).

Raj'eo Kambaia-chem zhuzant lapitt, (Mhonttat eka-kallar Poros-a-gelem):
Narsinga-chem raj'eo, bhovuch xur-bollixtt,
Bhangra-xingran, bhoril'lem moladik fatran
Vir-pursam poros, doria lagim disot,
Unch porvot, patolltta lambdik pois,
Malabar desak zavn ghott' kott,
Zakach lagun Kanara-pasun sugur.7

B/IMAGERY

Images and metaphors from the original are deftly aligned with local expressions in the Konkani translation. Strophe XV states the objective of da Gama's mission. Camões uses imagery that flows from the Bible and is widespread in Christian tradition- sowing the seeds of faith. Gomes conveys the same objective through the word *dhorma*, which is synonymous with Indian religious thought. In place of sowing the seeds of Christian faith (*Onde vem semear de Christo a lei*), the Konkani version speaks of infusing the law of Christ (*Zhoim Kristi dhorma bim te ghaltolet*). The imagery of seeds has been replaced by that of *dharma* - a key concept in Indian religions (Hinduism, Buddhism, Jainism, Sikhism) referring to principles that govern the universe, doctrines and moral laws that dictate human behaviour.

⁷ O reino de Cambaia bellicose / (Dizem que foi de Poro, rei potente); / O reino de narsinga, podersoso / Mais de ouro e pedras que de forte gente: /Aqui se enxerga lá do mar undoso / Um monte alto, que corre longamente, / Servindo ao Malabar de forte muro, / Com que do Canará vive seguro (Strophe XXI).



Wherever suitable, Gomes does retain the images employed by Camões:

Thoinche xezari jietat mhonnun fokot Sobit fulam pormoll hungot jivit.⁸

In this example taken from strophe XIX, Camões uses the imagery of people living on merely the fragrance of flowers to reinforce the idea of a paradisiacal setting in the areas around the sources of the Indus and Ganges rivers. As depicted in mythology, allusions may be made to the lotus flower or life in paradise. An article by The Flower Council of Holland in 2022, in Funny, how Flowers do that, considers the use of flowers in Indian religions as synonymous with generosity and the beauty of enlightenment. Religious texts associate sweet-smelling flowers with the gods - The smell produced from flowers is taught as of two types: desirable and undesirable. One should recognise flowers with desirable that the scents for the are gods. (Mahabharata, Anussanaparvan 13.101.26) (CORBIN, 1988). Mc Hugh (2007) views the act of sniffing flowers as an inherent part of the traditional intellectual, religious cultures of South Asia, substantiated by the coexistence of various philosophical, theological and ethical preoccupations. Gomes successfully retains the imagery because of the importance of flowers in Occidental and Oriental mythological traditions. Strophe XIX leaves the reader with the vivid imagery of the self-sufficiency of people living next to the flowing waters of the sacred Ganges - an idyllic and serene life as in paradise. The scene is painted through beautiful flowers, and the holy waters are viewed as though contributing to floral life-giving scents. Both author and translator build on the classical paradisiacal notions perpetuated by mythology - that of water, flowers and everlasting life. Concepts like nectar of the gods and its rejuvenating properties stem from Greek mythology and would undoubtedly have inspired Camões. Gomes recognises the potential of the imagery in a target audience infused with Indian religious philosophy and chooses to retain it in its entirety.

⁸ Que os vizinhos, da terra moradores, / Do cheiro se mantem das finas flores.

C/ LANGUAGE REGISTERS

In translating Camões' epic-styled work, Gomes has shown a preference for a higher-level language register in Konkani. Familiar and colloquial terms although easily understood by the general public are discarded in favour of lesser-known, academic or elitist terms. The translator has used the term 'nanvazto' [famoso], which signifies praise and appreciation, instead of a more commonly used term like 'famad'. Again to denote the South, he prefers the rarely used 'dokhinnek' [parte austral] to 'dakshinnek'- the term in popular use. The use of 'kirtivont' [famosos] instead of 'namnechen', 'prasidd', and 'famad' reinforces the choice of a language register closest in style to an epic. Gomes uses the word hungot [cheiro], which typifies the act of sniffing the fragrance of beautiful flowers. This word is no longer in use today, it has been adapted from old Konkani literature specifically for the purpose of recreating the mythological imagery through an appropriate lexicon. There appears to be a conscious effort on the part of Gomes to resist the natural choice of colloquial words like 'pormoll', 'vaas' and 'sugandh', which carry the same meaning and would be preferred in standard usage. Overall, Gomes opts for epic style lexicon and erudite terms over words in popular usage. He thus favours elevation of the translation to epic writing over easy comprehension.

D/ TOPOGRAPHICAL AND PLACE TERMS

As stated earlier, the strophes selected for this study are centred on the arrival at the Malabar coast and move on to a eulogy on the grandeur of the Indian peninsula. Camões brings in a description of Indian topography in appreciative tones in the strophes following the disembarkation of da Gama. Gomes consistently uses terms that are comprehensible to the contemporary readership. He replaces *Ceilão* from the original, with *Sri Lanka* in his translation. The use of the term '*Gangotri*' symbolizes the origin of the River Ganges and the seat of the goddess Ganga. With the exception of *Malabar*, place terms are replaced with contemporary versions recognisable to the Indian reader – *Axie* (for *Asia*), *Calicut* (for *Calecu*), *Indu* (for *Indo*), *Ganga* (for *Gange*), *Bongal* (for *Bengala*), *Kambaia* (for *Cambaia*), *Kanara* (for *Canara*), *Ghatt* (for *Gate*). Most of these modifications are in line with phonetic exigencies – the 'k' has widely

replaced the 'c' derived from Portuguese in today's parlance, the 'u' is the Konkani equivalent of the 'o' in Portuguese, and the doubling of the 't' is required to convey a sound common in Indian languages.

In a few other instances, the modifications are lexical in nature: to indicate the Indian ocean, where Camões uses *mar Indico*, Gomes uses *'Bharoti som'dirant'*, conserving the word 'sea' but using *'Bharoti'* for 'Indico'. This is because in Indian languages 'India' is denoted as "Bharat'; the term has legendary and mythological roots and would be more apt in a translation towards an Indian target language. Gomes also successfully identifies Camões' cavernous *Emodio* as part of the Himalayan mountain range and substitutes it with the term *Himalay*. He also replaces 'Gangético' (to imply from the Ganges), with 'Gangotri', a place commonly known to be the origin of the holy river and mythologically associated with its descent to the earth.

In strophe XVIII, the vocabulary incorporated has been beautifully adapted to help one visualise the trajectory of the river Ganges, from where it breaks forth in the majestic Himalayan sources, right down to its tributaries assuming different names as they irrigate the varied regions they drift through. The river is munificent in its distribution throughout the land, and finally makes its way to the south. Through its journey and the force of the waters, it carves out the contours of the Indian peninsula. Gomes opts for the term 'futtun', which is synonymous with disintegration, to put forth the idea of unicity and creation. The breaking of the land by the waters conveys the force of the river, which through an act of fragmentation unifies the land and its people. Variety and diversity are emphasised by Gomes as he reinforces the theme subtly introduced by Camões earlier. In strophe XVIII, the translator has replaced the original description of the land as forming a *Chersoneso*, with a more relatable term in Konkani 'prai-dvipa'. According to UNESCO - World Heritage Convention website, Quersoneso or Chersonesus is an ancient Greek colony founded approximately 2,500 years ago in the southwestern part of the Crimean Peninsula. The name of the peninsular territory has been employed by Camões in the context of India. Camões further emphasizes the triangular shape of the Indian peninsula through the adjective 'pyramidal'. Gomes replaces Chersoneso a term relatively unknown to local readers with prai-dvipa to denote the peninsula. Contrary to Camões, Gomes emphasises on the near island character of the peninsular (dvipa

referring to island) but retains the comparison with a pyramid. The term *pyramidal* may have been adopted by Camões in an attempt to highlight the value of the Indian land via subtle allusions to other ancient (Egyptian) civilisations. Gomes further accentuates the pyramidal image through an allusion to architectural terms that may be connected with Indian temple architecture- *suchi-khambea*, denoting a series of columns or pillars.

E/ CHARACTER NAMES

In the translation of the names of characters, Gomes' work does not showcase a consistent pattern. Characters, historical or religiousmythological, may retain original names (Venus) or have adapted versions: Kristi (from Cristo), Mohammad (from Mafoma), Porus (from Poro), Samudrim (from Samorim). These become evident choices since the versions in the original may not resonate with contemporary readers. The addition of 'd' within Samudrim confers on 'Samorim' a phonetic sound that is widely used in Konkani. While denoting inhabitants of a place, Camões inserts the name of the place with the suffix- is or as, a reminiscence of the Genitive case (from the Latin declensions), which means possession or derivation -Deliis, Decaniis, Orias. Gomes opts at times for the Konkani suffix - kar (Dil'li-kar) or adds the word lok to denote people from a place - Dekani toxech Odiya lok patietat (Decaniis, Oriás, que a esperança). He uses contemporary Indian spellings for the place and doubles the 'l' in Dil'li-kar to correspond with the Indian pronunciation of Delhi - Dil'li-kar, Pathan, bhovuch bollixtt (Os Deliis, os Patanes, que em possança). Also, Patanes undergoes a similar doubling of 't' (Patthans) along with the addition of 'h' to transmit the precise phonetic sound that is commonly utilized in India.

F/ INCORPORATION OF INDIAN CULTURAL ELEMENTS

References to Greco-Roman Gods are retained by Gomes' in Konkani- (*Venus devten mond'oxokt kelim*). The Portuguese version - *a branda Venus* - is translated as *Venus devten*. Gomes facilitates comprehension for his Indian readership through the use of *devten*, thus adding the concept of deity which is not required in the original. Venus is popularly known as the Goddess of love in Occidental literature and mythology; however, she is relatively unknown in India. In another significant move, Gomes does

not readily replace Venus with any Indianised goddess, thus ensuring links with the ancient Greek epics, widely recognised to be the source for Camões epic writing (MICKLE, 2010).

At times Gomes plays with the words, choosing a diminutive term in lieu of the original. The translation of 'Aqui se enxerga lá do mar undoso' [Vir-pursam poros, doria lagim disot] is characterised by an absence of the qualifier 'undoso', which would display the force of the waves and by a transformation of 'mar' (sea) into 'doria' (river). Gomes effectively transmits the idea of security provided by the Ghats through the use of the qualifier 'sugur', a lexicon borrowed from the Portuguese 'seguro' to denote a state of safety and security. In other cases, Gomes accentuates the value of a term and infuses it with added meaning. He uses the term 'sollsollpi' which denotes 'ebullient' and 'simmering' to highlight the indispensable nature of the iconic river Ganga to India and its people, while Camões merely states 'resonantes águas'. Again, Gomes chooses to adapt the poem to Goan society when he translates 'naturais' as 'gaonkars': the latter being a term specific to Goa and often used to denote the original inhabitants of the land. More importantly, it carries nuances specific to Goan society although it may not function as an exact synonym for 'naturais'.

CONCLUSION

Gomes successfully depicts the action in Camões' epic in the Konkani language; characters, and spatial and temporal indications are retained in the strophes studied. Characters are neither added nor modified. Despite the liberty taken by Camões in creating a mythological character to suit his narrative, Gomes does not deem it fit to create or change the existing ones into Indianised versions. He adheres to the main plot and characters imagined by Camões. Moreover, the essence of Camões' narrative is transmitted to a Konkani readership in a poetic form that remains faithful to the original structure. Gomes attempts to incorporate rhyme wherever possible but prioritises meaning over stylistics. The guiding principle behind the choice of words seems to be the ease of access to the contemporary Indian reader. Thus spellings of proper nouns are adapted to current usage, imagery is matched to contemporary Indian sensibilities. Gomes recognises the importance of adapting cultural content and reworks certain details to suit the target audience. The translation deftly shifts away

from the original's luso-centric perspective and resonates with a distinctly Indian voice. Yet it resists fuller conformity to Indian mythological writing and remains within the framework of Camões' epic through a deliberate choice to retain certain key references to Greco-Roman/Occidental culture. Wherever viable options exist, the translation adopts them in a visible attempt to restore connections with Indian concepts and realities.

Gomes repeatedly draws upon archaic vocabulary predominant in classical Konkani literature, thus elevating the translation to an epic. Despite the potential reader's unfamiliarity with such terms, he steers away from colloquial Konkani to avoid trivialising the subject matter through commonplace lexicon. The lexicon employed, although not easily comprehensible, permits Gomes to retain the original flavour of the epic and serves to familiarise young readers with the parlance in use in earlier times in Goa.

Significantly, the strophes studied in this research constitute a eulogy built around the Indian subcontinent, originating from its rich cultural and material heritage. The sacred Ganga, the majestic Himalayas, and the vast Indian Ocean trace the contours of the Indian peninsula and are assigned centre-stage roles. Rulers, kingdoms, territories and peoples add to the eulogy that Camões chooses to eventually extend to his countrymen. Gomes has undoubtedly researched the historico-social references and selected appropriate equivalences and epithets, to recreate a similar impact. In an enlightened vein, he chooses to imaginatively revisit the same eulogy in the light of present-day events, actors, and the current parlance, thus training the spotlight back on India.

NOTES

XV

Atam pollen-ia, itle mhonno-sor, zalem Kitem tea kirtivont tarvotteam-chem, Venus devten mond'oxokt kelim Hollxikavnnea ragixtt vareank vaiam. Dixtti poddil'lean vhoddlo des tankam, Tanchea koxtti-vavrak ont'ghalun, Zhoim Kristi dhorma bim te ghaltolet, Novich chal, novoch raza divun. E vejamos, em tanto, que acontece Àquelles tam famosos navegantes, Despois que a branda Venus enfraquece O furor vão dos ventos repugnantes; Despois que a larga terra lhe aparece, Fim de suas perfias tam constantes, Onde vem semear de Christo a lei, E dar novo costume e novo rei.

XVI

Pavona fuddem noveach desant rokddem, Mell'llim tankan«m lhan-uch kharveam-vhoddim, Zannim dakhoili Calicut xhara-chi vatt, Zantunt te rabito korun mnddun axil'le Tech dixen dhorlim tarvam tonkam, Kiteak hem xhar boreantlem mhonnot kirt, Malabara-ntlem sogleant vortem, zhoim ravot Raza, tabeant zachea soglo des. Tanto que à nova terra se chegaram, Leves embarcações de pescadores Acharam, que o caminho lhe mostraram De Calecú, onde eram moradores Pera lá logo as proas se inclinaram, Porque esta era a cidade das milhores Do Malabar milhor, onde vivia O rei que a terra toda possuia.

XVII

Indu nhoim-echea pelean, Ganga ailean,
Urta bhovuch vhoddlo des nanvazto,
Dokhinnek zache patoll'lla doria,
Ut'torek honvream-soit Himalay,
Vegllea razam pangek urla toso
Kaideank vegllea: kaim lok man'tat noxtto
Mohammad, her-zann bhoztat kuddeam murtink,
Her-zann tancheant jietolea mon'zatink.

Alem do Indo jaz, e àquem do Gange, Um terreno mui grande e asssaz famoso, Que pela parte austral o mar abrange E pera o norte o Emodio cavernoso, Jugo de reis diversos o constrange A varias leis: alguns o vicioso Mafoma, alguns os ídolos adoram Alguns os animais que entre elles moram.

XVIII

Tea vhoddlea porvotar vhanvta futtun Soglo Axie-gelo bhuim-khandd veapun, Veg-vegllim nanvam apnnavn veta fuddem, Zoxim xetram vegllim dhanvta ximpot, Futt'ttat zhori. jeo udar ditat bhorun Teo nhoim-eom, zanche vot'tat udka-patt Bharoti som'dirant, punn pavtat sogle Zom'nik, korun tika prai-dvipa sarki. Lá bem no grande monte, que cortando Tam larga terra toda Asia discorre, Que nomes tam diversos vai tomando Segundo as regiões por onde corre, As fontes saem donde vem manando Os rios cuja gram corrente morre No mar Indico, e cercam todo o peso Do terreno, fazendo-o Chersoneso.

XIX

Hantlea donam nhoim-eam modlean vhoddlea Akaran denvta patllot zom'ni-chem tonk, Suchi-khambea sarkem pyramid xekan'xek, Doria gopant gheta Sri Lanka zunvo, Gangotri-chean futt'ttole zhori lagim Ravtole lok, sangta adli khobor, Thoinche xezari jietat mhonnun fokot Sobit fulam pormoll hungot jivit. Entre um e outro rio, em grande espaço, Sai da larga terra uma longa ponta, Quasi piramidal, que no regaço Do mar com Ceilão insula confronta E junto d'onde nasce o largo braço Gangetico, o rumor antigo conta, Que os vizinhos, da terra moradores, Do cheiro se mantem das finas flores.

XX

Punn aichea Bhartant ravpi sabar ani veglle, Nanvam-ni toxech rit-rovisen, zatin: Dil'li-kar, Pathan, bhovuch bollixtt, Zom'ni toxech lok-ankddean chodduch bhorpur, Mas agora de nomes e de usança Novos e varios são os habitantes: Os Deliis, os Patanes, que em possança De terra e gente são mais abundantes, Dekani toxech Odiya lok patietat Soddvonn Gange-gelea sollsollpi udkant, Bongal dhortori tor itli pikall, Tika sor korpa sarki zomin na dusri. Decaniis, Oriás, que a esperança Tem de sua salvação nas resonantes Aguas do Gange; e a terra de Bengala, Fertil de sorte que outra não lhe iguala.

XXI

Raj'eo Kambaia-chem zhuzant lapitt, (Mhonttat eka-kallar Poros-a-gelem):
Narsinga-chem raj'eo, bhovuch xur-bollixtt,
Bhangra-xingran, bhoril'lem moladik fatran
Vir-pursam poros, doria lagim disot,
Unch porvot, patolltta lambdik pois,
Malabar desak zavn ghott' kott,
Zakach lagun Kanara-pasun sugur.

O reino de Cambaia bellicoso (Dizem que foi de Poro, rei potente); O reino de Narsinga, podersoso Mais de ouro e pedras que de forte gente: Aqui se enxerga lá do mar undoso Um monte alto, que corre longamente, Servindo ao Malabar de forte muro, Com que do Canará vive seguro.

XXII

Ganvche ganvkar mhonttat taka Ghatt,
Mullsant zachea il'lea mapan lambta
Nitt ekuch dongram-sankoll, addavn
Korun fuddo doria modda khorai-ek.
Hangasor, her xharan modem, dumot nasun,
Calicut xharak asta vorchosv heram-cher,
Sam'rajea-chem mathem, girest ani sobit,
Dhoni zacho Samudrim laita birud.

Da terra os naturais lhe chamam Gate, Do pé do qual pequena quantidade, Se estende ũa fralda estreita, que combate Do mar a natural ferocidade. Aqui de outras cidades, sem debate. Calecú tem a ilustre dignidade De cabeça de império, rica e bella, Samorim se intitula o senhor d'ella.

REFERENCES

AGOSTINHO, José. *Luís de Camões: A chave dos Lusíadas*. 9.ed. Porto: Tipografia Sequeira, Ld^a, 1917.

ALVES, Hélio J. S. Luís de Camões. Disponível em:

https://www.oxfordbibliographies.com/view/document/obo-

9780195399301/obo-9780195399301-0313.xml.

BARRETO, M. C. "Goa in Portuguese Literature". In: FIGUEIRA, M. I.; NORONHA, Ó. (eds.). *Episódio Oriental: Readings in Indo-Portuguese Literature*. Lisboa: Fundação Oriente, 2007.

BATALHA, G. N. Língua e Cultura Portuguesas em Goa: Estado Actual. Macau: Tipografia Martinho. 1982.

THOMAZ, L. F. F. "The Socio-Linguistic Paradox of Goa". *De Gruyter*, v. 5, n. 3, p. 15-38, 2016. Available on: https://doi.org/10.1515/hssr-2016-0021.

BORKAR, SURESH J; THALI, Mukesh; GHANEKAR, Damodar. *Rajhauns New Generation: Konkani English Dictionary.* 2.ed. Panaji: Rajhauns Sankalpana Pvt Ltd, 2004.

BOTELHO, Afonso. "Primary Eduaction and Language in Goa: Colonial Legacy and Post-Colonial Conflicts". *Journal of Social and Economic Development*, v. 4, n. 2, p. 213-234. 2002. Available on:

https://www.researchgate.net/publication/324780563

CORBIN, Alain. *The Foul and the Fragrant*. Reprint ed. [S.l.]: Harvard University Press, 1988.

DA SILVA PEREIRA, Pedro A. T. "Camões: 'Os Lusíadas' IX-X e o Poema de Parménides". *Revista Portuguesa de Filosofia*, v. 38, n. 4, p. 490-499, 1982. Available on: https://www.jstor.org/stable/40338075.

DAS, Subhamoy. *The Ramayana: India's Most Beloved Epic Tale.* Available on: https://www.learnreligions.com/the-ramayana-1770168.

DEVI, Vimala; SEABRA, M de. *A Literatura Indo-Portuguesa*. Junta de Investigações do Ultramar: Lisboa, 1971.

FRANK, Pierce. "The Place of Mythology in the Lusiads". *Comparative Literature*, v. 6, n. 2, p. 97–122, 1954. Available on:

https://www.jstor.org/stable/1768486.

GOMES, Olivinho. Luzitayonn. Goa: Konknni Sorospot Prakashan, 2003.

HOLLAND, Flower Council of. *The Beauty of Flower Offerings: People and Asia.* Available on:

https://www.funnyhowflowersdothat.co.uk/beauty-flower-offerings.

LE ROUX, Schalk W.; FERREIRA, O. J. O. "Camões in Afrikaans: A translation of the section in Os Lusíadas relating to the southern tip of Africa". *Tydskr. geesteswet*, v. 48, n. 1, p. 95-110, 2008.

MC HUGH, James. "The Classification of Smells and the Order of the Senses in Indian Religious Traditions". *Brill*, v. 54, n. 4, p. 374-419, 2007. Available on: https://www.jstor.org/stable/27643280.

MICKLE, William Julius. *The Project Gutenberg EBook of The Lusiad, by Luís de Camões*. [S.l: s.n.], 2010. Available on: http://www.pgdp.net.

MIRANDA, Roque Barreto. *Enfiada de Anexins Goêses*. Nova Goa: Imprensa Nacional, 1931.

NLR, Online Exhibitions. «*Portuguese Homer*» *Luís de Camões*. Available on: https://expositions.nlr.ru/eng/ex_manus/kamoens/luziady.php.

Last access: Jun 22, 2022.

NORONHA, Frederick. *Camões probably wrote a "substantial part of his epic in Goa"*. [S.l: s.n.], 2003.

SIEBER, Timothy R. "Remembering Vasco da Gama: Contested histories and the cultural politics of contemporary nation-building in Lisbon, Portugal". *Identities Global Studies in Culture and Power*, v. 8, n. 4, p. 549-581, 2001.

SULLIVAN, Rory. The Lusiads. Available on:

https://wiki.harvard.edu/confluence/display/k104639/The+Lusiads+-+Rory+Sullivan.

THALI, Prakash G. Rajhauns New Generation: English Konkani Dictionary. Panaji-Goa: Rajhauns Sankalpana Pvt Ltd, 2003.

THE LUSIADS. In: BRITANNICA, The Editors of Encyclopedia. Encyclopedia Britannica. [S.l: s.n.], 2018.

UNESCO. *Ancient City of Tauric Chersonese and its Chora*. Available on: https://whc.unesco.org/en/list/1411.

DAGA, V. "The Institute Menezes Braganza ... vs The State Of Goa And Director Of Art ... on 10 October, 2002". *Bombay High Court*. Available on: https://indiankanoon.org/doc/2403/. Last access: Apr 21, 2023.

Recebido em 25 de junho de 2022 Aprovado em 24 de outubro de 2022

Licença: 🕲 🕦 🔇

Loraine Ethel Barreto Alberto

Professora Doutora de Português e Estudos Lusófonos, Shenoi Goembab School of Languages and Literature, Universidade de Goa.

Contato: loraine@unigoa.ac.in

b: http://orcid.org/0000-0003-0530-3548

Irene Silveira

Professora Doutora de Francês e Estudos Francófonos, Shenoi Goembab School of Languages and Literature, Universidade de Goa.

Contato: irene@unigoa.ac.in

b: http://orcid.org/0000-0002-0725-3188