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ABSTRACTS

Chantal Aboa, F

skilful may venture. Indeed, it often happens that a poet will translate another poet, and it is this kind of translation that provokes most interest from literary/translation critics. The intricate dynamics of poetic language are well known, and the apparent impossibility of translation itself is what immediately springs to mind where Derek Walcott's work is concerned. In spite of these premises, the text proposed here is an attempt to render into German a fragment of Walcott's 1990 masterpiece *Omeros*. The third segment of the second chapter describes an epiphanic moment in the plot, where the name Omeros is interpreted by the narrator. The translation of the excerpt is

earliest nationalists. This short paper takes the reader down memory lane, using the *Ojemba* metaphor to locate the roles of West African students in the political emancipation of many African countries, as well as some of the challenges that face contemporary West African students who are currently resident in South Africa.

Maria Cristina Fumagalli , Border (Un)Writing: Victor Hugo's *Bug-Jargal*

Victor Hugo's *Bug-Jargal* deals with the Saint Domingue revolt of 22 August 1791. The novel was written in 1819 and then substantially revised in 1826, just after Haiti had agreed to pay France an indemnity for property lost by the colonists during the Revolution, in order to regain access to European markets. Despite being rated as a *réit d'adolescence*, Hugo's novel has been the object of many critical studies, and has been variously defined as either reactionary or revolutionary, negrophobic or negrophile, antislavery or proslavery. This essay looks at the two versions of *Bug-Jargal* from a different perspective, in that it focuses on the novel's many references and allusions to the existence of the border between Saint Domingue and Santo Domingo, the longest and most significant land boundary in the Antilles.

Saddik Gohar, Confronting the History of Slavery and Colonisation in the Poetry of M. Al-Fayturi and Langston Hughes

In his attempt to challenge colonial hegemony and promote the colonised's sense of identity, the Sudanese African poet, Mohamed Als 9shryOT.n 2(, M)-1(oh)-2(a)4(ve)-6(

