

**LITERATURE, TRANSLATION AND NATIONAL IDENTITY:
CHRISTINA ROSSETTI AND ROSALÍA DE CASTRO IN THE
WORK OF PLÁCIDO CASTRO**

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Abstract

Plácido Castro's work has aroused our interest, because it evolves around the question of Galician personality and identity. While working as a journalist and a translator or while writing essays on different literary issues, Plácido Castro has never forgotten his roots or his nation. One could even say that his whole life turns around Galicia. Our purpose is to make a critical analysis of his work, especially as a translator, and try to show how he used translation in order to develop national conscience and identity and to see how far his ideology interfered in the interpretation and translation of Rossetti's poetry, in which he found a great similarity with Rosalía de Castro's work.

Sinopse

O nosso interesse pela obra de Plácido Castro (1908-1967) surge após termos constatado circular toda ela em torno da questão da personalidade e da identidade Galegas. Quer trabalhando enquanto jornalista, quer enquanto tradutor, quer enquanto ensaísta, Plácido Castro nunca, em momento algum, esquece as suas raízes nacionais. O nosso objectivo é, assim, proceder a uma análise crítica da sua obra, nomeadamente da sua produção tradutiva, e com isso mostrar a forma como ele utiliza a tradução para desenvolver uma consciência e uma identidade nacionais e ver até que ponto a sua ideologia interfere na interpretação e tradução da poesia de Christina Rossetti, em cuja obra o autor afirma encontrar pontos de grande similitude com a de Rosalía de Castro.

Palavras-chave: Plácido Castro, Rosalía de Castro, Christina Rossetti, tradução, cultura, nação, identidade, ideologia.

Keywords: Plácido Castro, Rosalía de Castro, Christina Rossetti, translation, culture, nation, identity, ideology.

Introduction

Plácido Castro (1908-1967), a famous Galician translator, English teacher and journalist, considered that there was great similitude between the poetical creations of Christina Rossetti and Rosalía de Castro, a similarity we would like to disclose by comparing the poetry of these two great poetesses. While analysing their poetry, we considered the method and postulates of Modern Comparative Literary Studies, paying special attention to Michael Riffaterre's advice concerning the need of not being confused with the genesis or the reception of literary works,

while carrying out any kind of research in the field of comparative literature (cf. 1999: 73). As a matter of fact literature is the text itself, and once it is established, and the author is gone and can no longer make alterations, the text is ahistorical and its significance remains above all contexts (cf. *ibid.*: 71).

Literature is central to discourse, culture and ideology, because it encompasses all of them and raises questions about all of them. Nevertheless, we are facing the urgent need today of having recourse to other areas, such as Cultural Studies or Translation Studies, as is the case here, since we intend to analyse not only the similitude and difference between the works of these two poetesses, but also to come to some fruitful results as far as the mediator is concerned, that is, the translator.

Plácido Castro and the role of translation in the construction of national identity

According to Daniel Landesa (cf. 2002), Plácido Castro considered poetry as being the basic and necessary vehicle for a nation to express itself and build its own identity. This would explain both the hidden and the expressed essential element of poetics. And this was what made him establish a strong liaison with both his beloved countries: Galicia and Britain. The fact that he was Galician and that he had a deep knowledge of both British and Irish realities brought him to the conclusion that the feeling of *saudade* is partly configured by the Celtic soul, as in the expression “the remote as remote” (*ibid.*). Having taken this argumentation, that is, this idea that there is a Celtic spirit in literature, from Havelock Ellis, Plácido Castro quickly comes to the point that the origin of Galician literature is in fact Celtic. He considered that both the Welsh and Irish literary production was also part of this circle of Celtic literature, in which he includes some English writers such as Shakespeare, Keats and Coleridge, and above all the poetess Christina Rossetti, whose work he partly translated, having written several essays on her also.

In his articles, Plácido Castro was clearly in favour of the complete autonomy of Galicia and did not hide his very friendly feelings towards British democracy. His true passion for the British system was widened through the mass media. According to Xulio Ríos, back in Galicia, he would be permanently in touch with Antón Vilar Ponte¹, reaffirming the need to recover Galicia's identity (cf. 2001). He identifies the elements of Galician culture, upon which Galicia could build its identity, as being *saudade* and Celticism.

According to Alberto Álvarez Lugrís, Plácido Castro took on the task of educating the Galicians in their own Galicianism using literature and translation as tools (cf. 2005). As a matter of fact, translation can be a strong instrument for normalization and standardization of languages, not only because it demonstrates that the target language is as valid and effective as the source language to create and express scientific knowledge, literary creations and theological principles, but also because it enables the target language to enrich its lexical resources through foreign influence. Therefore, in Galicia, translation was and remains a means used towards recovering and strengthening national identity.

Plácido Castro's knowledge of the English language and of English and Irish cultures was quite thorough and extremely important for his work as a translator. By analysing his translation of several poems of Christina Rossetti into Galician, we noticed, however, that his utmost aim was to confirm his own theory on the Celtic origins of Galicia and the role of *saudade* in the construction of national identity. And he succeeded perfectly in doing so. Paraphrasing Abel Salazar, we would say, however, that every artistic manifestation can not *a priori* obey any kind of doctrine or theory because if it did so it would be only part of theoretic speculation (cf. 1961: 163).

We agree that nationhood depends upon cultural and linguistic means for its creation. This means was used both for colonialist purposes, while extending the

¹ Antón Vilar Ponte was born in Viveiro in 1881 and died in 1936. He was one of the most important galicianists before the civil war.

borders of a certain nationhood and for the dismantling of this same imperialism.

Plácido Castro's discourse concerning national identity may be classified as foundational, as he claims the existence of a moment of origin underlying unity. However, more recent critical voices, like Michel Foucault's notion of *national discursive formation*, show that national identity is better described as a never-ending, conflicting process, driven by changing cultural practices, because as Foucault states:

It is no longer origin that gives rise to historicity; it is historicity that, in its very fabric, makes possible the necessity of an origin which must be both internal and foreign to it: like the virtual tip of a cone in which all differences, all dispersions, all discontinuities would be knitted together so as to form no more than a single point of identity, the impalpable figure of the Same, yet possessing the power, nevertheless, to burst open upon itself and become Other. (1994: 329)

Paraphrasing Venuti, Plácido Castro's translation nationalism focuses on concepts of essentialism "to articulate a discourse of nation" (2005: 192), which seeks not just "to articulate the meanings of foreign texts, but to use those texts in constructing national identity" (ibid.). By acting so, the translator is, above all, trying to deliver his own understanding of national identity.

In his essay "La Saudade y el arte en los pueblos célticos", written in 1928, Plácido defines *saudade* as:

La saudade es una forma más de "la rebeldía de los celtas contra el despotismo de los hechos", rebeldía que a primera vista puede parecer una simple perversidad, pero que es en realidad un producto del infinito anhelo de belleza y de la identidad que sienten los celtas. Y precisamente porque en la

saudade de la tierra predomina el deseo, les parece a los gallegos (...) que están en cierto modo ausentes y siguen anhelando una unión más íntima con su tierra, buscan algo en ella que no es material, procuran un anhelo imposible de satisfacer. De ahí nace la interpretación mágica de la naturaleza [...]. De ahí proviene también, a mi entender, todas las fantasías de la literatura popular y erudita de los celtas.

In our opinion, the real definition for what Plácido claims here to be *saudade* may be found in philosophical anthropology: it is the so-called Myth of Eternal Return, explained by Mircea Eliade as being the rebellion against concrete historical time and the nostalgia for the periodical return of the mythical time of the origins. As a refusal of *continuum* in time, it may constitute a kind of metaphysical view of human existence. The adherence to the Myth of Eternal Repetition reveals a clear ahistorical attitude and a strong will of protection against history (cf. Eliade, 1985: 136-137).

The presence of this Myth is to be found in the unconscious of many people around the world. The explanation of the feeling *saudade* as exclusively Galician or Portuguese represents an ethnocentric view of culture. How can we then explain the Greek feeling of melancholy or the Russian feeling of nostalgia? A plausible explanation may be perhaps the atavism present in all people.

Rosalía de Castro's poetry is melancholic, and at times really sad, but these feelings are mostly provoked by her observation and understanding of people's suffering. They are just a result of her deep sensitivity, which gave her a different *Weltanschauung*.

Christina Rossetti versus Rosalía de Castro

When we first decided to compare the poetry of Rosalía de Castro (1837-1885) and Christina Rossetti (1830-1894) we thought that there would be much in common between the two poetesses concerning the themes and the vocabulary they chose. Without a pre-defined idea we decided to study both as a whole. We were not aware at first that Plácido Castro had already referred to this idea in both his book *Mostras de Poesia de Christina Rossetti vertidas do Inglés ó Galego* and in his thesis “Christina Rossetti e Rosalía de Castro” (1963).

Christina Rossetti grew up in a family of artists. Her father, Gabriele Pasquale Guiseppe Rossetti was a poet, a mystic and an authority on Dante whose work he revered. Having fled from Italy for political reasons he lived in England and taught Italian at King’s College in London while his house was turned into a haven for other exiled patriots. Christina’s mother, Frances Polidori, was a devout Anglican. Her brother Dante Gabriel was a painter and poet and reflected, both in looks and temperament, his Mediterranean origin, he was known for being ‘dangerously charming’. Her brother William Michael was also connected to the arts and there was one more sister, Maria Francesca.

Christina was born in London and was educated by her mother, at home. At the age of 14 she suffered from depression, an illness which would repeat itself throughout her life. She was engaged to be married twice, the first time to the painter James Collinson and the second time to the linguist Charles Cayley but did not marry either of them for religious reasons. Christina started writing poetry at the age of 7 but it would not be until she was 31, in 1862, that *Goblin Market and Other Poems* was published. This first work has been interpreted in many different ways, and in spite of its apparent simplicity, a story of two sisters and their adventures with goblins, there are several ways of understanding it. Some opinions favour the theory that it represents an allegory of temptation and salvation, others feel the author alludes to the role of the Victorian woman, and still, others see it as

being about social redemption or religious issues such as temptation, sin and redemption through suffering. Rossetti continued to write and publish for the rest of her life, writing poems inspired by religion or poetry for children in particular. She had a large circle of friends, was very religious and for years she was a volunteer at an institution which helped prostitutes.

In order to study Christina Rossetti's poetry it is essential to mention her background and the influence of the Pre-Raphaelite Brotherhood in her life.

In 1848 a group of young artists and writers got together and rebelled against the traditional way that art was conveyed to students, and referring to the simplicity expressed by the early Italian painters they called themselves The Pre-Raphaelite Brotherhood, a name that in a certain way imitates medievalism. They were tired of and disillusioned by what they were taught as being art so they looked for inspiration in all art before Raphael.

The aim of the Pre-Raphaelite Brotherhood was to produce and express new ideas and therefore reject all forms of art which were related to previous conventional art. Nature was their main inspiration and by studying it in detail they would then express their ideas through it producing exceptional work.

Although they were part of a brotherhood they expressed themselves individually using their own methods and techniques for producing different forms of art. They were also greatly inspired by medieval culture and wanted to bring back the integrity and purity they believed had been lost in time.

The Pre-Raphaelites expressed themselves in a monthly publication *The Germ: Thoughts towards Nature in Poetry, Literature and Art*, and defended above everything else, simplicity in art. One of the original members of the Brotherhood, F.G. Stephens wrote in No.4 of *The Germ*:

*The Public are taught to look with delight upon murky old
masters, with dismally demoniac trees, and dull waters of
lead, colourless and like ice, upon rocks that make geologists*

wonder, their angles are so impossible, their fractures are so new...so it is that the world is taught to think of nature, as seen through other men's eyes, without any reference to its original powers of perception. (apud Thompson, 1988: 50)

The first members of this Brotherhood were William Holman Hunt, John Everet Millais and Dante Gabriel Rossetti who was the mentor of this artistic movement which was based on the belief that art, drawing and literature emerged from a common creative base. For this reason *The Germ* published graphic and literary work in both poetry and prose.

In Botticelli the Pre-Raphaelites found a reference. His painting *Primavera* was out of sight for many years, centuries even, in private collections but is now housed in Florence at the Uffizi Gallery. It is easy to see in this painting what fascinated and inspired the Pre-Raphaelites. This painting is full of symbolism; Mercury, Flora, the nymphs and other figures are placed upon a tapestry of wild flowers which also have their particular symbolism.

Melancholy and sadness in the expression of the figures will be constant throughout Pre-Raphaelite painting. We remember here the paintings *Presperine*, the sultriest of Dante Rossetti's many images of Janey Morris, and John Everett Millais' painting *Ophelia*, perhaps one of the most representative paintings of the Pre-Raphaelite Brotherhood's works of art, where Ophelia is shown floating in a stream surrounded by nature painted in great detail using the translucent colours that imitated the stained-glass effect. This effect was obtained by using a specific painting technique, brought about by thinly glazing pigment on a wet white ground retaining the effect of jewel colours in transparency. In using this technique they despised the murky oil paintings produced by earlier painters such as Reynolds, Wilkie and Haydon. The pictures based on nature are full of sad and melancholy symbolism.

The cover of Christina Rossetti's first book, *Goblin Market and Other Poems*,

shows a drawing by a member of the Pre-Raphaelite Brotherhood, her brother Dante. It shows two people with the traditional faces painted by the Pre-Raphaelites and also includes images of nature. The nymphs in Botticelli's paintings and later in the Pre-Raphaelite paintings reflected a neutral beauty as nymphs have no gender.

These women could be appreciated not as women but just for their sheer beauty. We could in a certain way link this to the goblins, definitely not for beauty but for what they symbolize in *Goblin Market*; they are the key characters in this long poem in which Rossetti also writes about pagan beliefs. The nymphs are a symbol of positive beauty but the goblins represent something extremely negative such as temptation and transgression. Thus the children in this poem are permanently reminding themselves not to be tempted by the goblins and not to buy the appetising goods they are shown. In this poem we find all the naturalistic elements of the Pre-Raphaelite paintings such as willow, rushes, moonlight, dew-drops, orchard-fruit, pomegranates, all sorts of flowers and small animals.

Christina Rossetti has a vivid way of describing nature and the reader is quite involved in the wild natural beauty of the English countryside. She is not limited to mentioning a fruit-tree for example; instead she mentions every possible flower or fruit, which is admirable since she did not have much contact with the countryside during her life and did not enjoy nature as she describes it. She lived practically all her life in the city and indoors because of her several illnesses, some of which disfigured her so that she would retire into her home. We feel that this inspiration and naturalistic detail that we find in her poetry would have come from the influence of the Pre-Raphaelites, and in particular through two of its members, both her brothers Dante and William.

Plácido Castro was interested in Irish poets, some Scottish and several English, the *Lake Poets* in particular. In his interesting paper, *Christina Rossetti e Rosalía de Castro* (1963) a mild comparative analysis is made of both poetesses. Castro, however, does not succeed in showing they had so much in common. We

understand that he admired Christina Rossetti's poetry, as he also admired Rosalía de Castro's work. We have made several attempts to make a comparison between both these poets but it is almost impossible to establish a connection.

We may consider that there is a coincidental point however. Rosalía de Castro wrote about Galicia and its beautiful countryside but she also wrote a lot about *saudade* and nationalism. Christina Rossetti did not write about *saudade* or nationalism. A common point would have been the poetic descriptions of nature and the countryside. However the influence of nature in Christina Rossetti's work came from her connection to the Pre-Raphaelite Brotherhood. Therefore, the common ground is not relevant enough. Even Plácido Castro, while comparing Christina Rossetti's lyrical sadness with Rosalía de Castro's *saudade*, admits that:

A natureza non tivo grande influencia na formación do espírito de Christina Rossetti. Non a interpretou, non se meteu nela, non lle concedeu cualidades máxicas, como fixeran os românticos ingleses, que a precederam. É certo que toda a súa vida con breves intervalos, pasouna nunhas poucas ruas do centro de Londres. Maila a isso, na súa poesía figuran abundantes elementos naturais, pero case exclusivamente para reflecti-los seus propios sentimentos. (1963)

Christina Rossetti did not live among the natural elements she describes; she imagined them and wrote in a very vivid and clear way. Having been ill very often and having withdrawn into religion surely gave her poems a sad tone. The fact that she was devoted to the Anglican Church but felt many uncertainties concerning it and made it her duty to carry out religious activity that often interfered with her life is also reflected in what she wrote. And Plácido Castro continues: "O seu temperamento cálido e libre converteuse nunha fonte pechada; só conservou a súa espontaneidade na expresión poética. Pêro internamente gardou um certo humorismo, que había de mostrarse nas poesias infantis e algo lixeiras de *Sing-*

Song.”

What Plácido Castro does, using musicality and language, is to translate Christina Rossetti’s poetry into Galician, and just the fact that it is in Galician, renders it somehow similar or at least reminds us of Rosalía de Castro’s poems. When you read Christina Rossetti’s poetry in English you are not reminded of Rosalía de Castro. What comes to mind is the works of the Pre-Raphaelite painters we have already mentioned. What happens is that Christina Rossetti is *converted* into Rosalía de Castro through Plácido Castro’s translation; it is a result of an exercise. Here are some examples:

Christina Rossetti	Plácido Castro’s translation	Rosalía de Castro – <i>Follas Novas</i>
<p style="text-align: center;"><i>Birthday</i></p> <p>My heart is like a singing bird Whose nest is in a watered shoot; My heart is like an apple-tree Whose boughs are bent with [thick-set fruit</p>	<p style="text-align: center;"><i>Nadal</i></p> <p>Meu cor é páxaro a cantar que aniña en brote ribeirán; meu cor é árbore a dobrar pónlas co peso das mazáns;</p>	<p style="text-align: center;"><i>I</i></p> <p>Era no mês de maio, no mês do amor, das prantas e das frores, mes dos soaves perfumes i os transparentes cores.</p>
<p style="text-align: center;"><i>When I am dead my dearest</i></p> <p>When I am dead, my dearest, Sing no sad songs for me, Plant thou no roses at my head Nor shady cypress tree. Be the green grass above me With showers and dewdrops wet, And if thou wilt, remember, And if thou wilt, forget.</p>	<p style="text-align: center;"><i>Amor meu, cando eu morra...</i></p> <p>Non cantes tristes cantos amor meu, cando eu morra, nin me prantes atesta ciprés sombrizo, ou rosas. Orballo e choiva mollen sobre min a herba verde e, si queres, relembra, e, si queres, esquece.</p>	<p style="text-align: center;"><i>II</i></p> <p>Baixaron os ánxeles Adonde ela estaba; Fixéronlle un leito Côas prácidas alas, E lonxe a levano Na noite calada.</p>
<p style="text-align: center;"><i>Song</i></p> <p>Two doves upon the selfsame [branch, Two lilies on a single stem, Two butterflies upon one</p>	<p style="text-align: center;"><i>Cantiga</i></p> <p>Duas pombas nunha pónla só, Dous lírios que un só tallo tem,</p>	<p style="text-align: center;"><i>II</i></p> <p>Há un niño de rosas silvestres Cabo da fonte escondido, I un prado de herba trebiña [...]</p>

flower: Oh happy they who look on them. <p style="text-align: center;"><i>Echo</i></p> Come to me in the silence of the [night; come in the speaking silence of a [dream: come with soft rounded cheeks [and eyes as bright As sunlight on a stream; Come back in tears, O memory, hope, love of finished [years.	Duas volvoetas nunha fror: Ai ledos, ledos os que as vem. <p style="text-align: center;"><i>Eco</i></p> Ven a min no silencio dunha noite; dun soño no silencio, en que se fala; com lene rostro e ollos que relocen [cal luz do sol na iáuga; ven, entre choros, memoria, esperanza, amor dos anos [mortos.	Na fronda cantan os xilgaros, As margaridas sorrinme, I oio o marmurar do río. Aqueles doces cantares, Aquelas falas de amor, Aquelas noites serenas, Ó por qué non son? Aquel vibrar sonoro Das cordas da arpa i os sons Da guitarra malencónica ¿quen os levou? Todo é silencio mudo, Soidá, delor, Onde outro tempo a dicha Sola reinou...
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One of the great defenders of Christina Rossetti's reputation as a poetess of genius is Sir Maurice Bowra. He understands that Christina Rossetti has a dual personality in that which concerns her poetry. As we have mentioned above, her Pre-Raphaelite side was patent when she told stories and was lost in her own imagination. An example of this is naturally *Goblin Market*. Sometimes she invents images and makes them real by criticising life through her stories for children.

Again, as mentioned before, the pictorial element of this poem shows how fond of nature and animals she was. But these goblins were quite grotesque and bestial, quite unlike charming animals:

One had a cat's face,
One whisked a tail,
One tramped at a rat's pace,
One crawled like a snail,
One like a wombat prowled obtuse and furry,

One like a ratel tumbled hurry skurry.

The message we get from *Goblin Market*, which is a children's story and has a moral, is that it is dangerous to play with the unknown and that humans who do so pay for it.

Another side of Christina Rossetti's personality was her religious devotion. When her sister Maria died she entered the Anglican Sisterhood of All Saints and her life was filled with devotional duties. She often put both sides of herself into her poetry, using her Pre-Raphaelite images to illustrate her religious beliefs:

*She holds a lily in her hand,
Where long ranks of Angels stand:
A silver lily for her wand*

One more side of Rossetti's poetry is clear in what she wrote during her episodes with Collinson and Cayley. Because she was so devoted to her religion, the reason for which she did not marry either of them, she exercised self-discipline and self-denial. In these poems she releases feelings that her conscience would never have approved. Her love for Cayley lasted for years and her poetry was intense; however, there was no joy or hope. In feeling no hope she joins the idea of love to death and this becomes an obsession. In *Song* there is a preview of how she imagines death and desires it.

*I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on as if in pain;*

Although she longed for it she felt that love was not for her to enjoy and in her poetry she refuses and denies it. It had not always been that way, since in 1857

when she wrote *Birthday* she clearly anticipated her lover's presence:

*My heart is like a singing bird
Whose nest is in a watered shoot:
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;*

Her attachment to Cayley lasted for over 20 years but it was early on that she decided that their love would not blossom during their lives, so dreaming of death and finding in it the only possible way to deal with her feelings she writes poems such as *Monna Innominata* and *Mirage*.

Even the lives of both poetesses have fewer similarities than may seem at the beginning. It is true that both began writing quite young. Rosalía, however, publishes her first work while still very young, in Madrid in 1857; this collection of poems, *La flor*, was to receive a warm review from Miguel Murguía, a journalist and well-known defender of the Galician national cause, who became her husband in 1858. Rossetti never got married and while Rosalía and her family lived in various places, including Santiago, Madrid, A Coruña, Rossetti never left London. Though both died from cancer, death is treated in their poetry in a different symbolic way.

Rosalía's collection *Cantares gallegos* appeared in 1863, representing a major contribution to the revival of Galician literature after centuries of non-existence. In this book Rosalía's *saudade* for Galicia is everywhere present. In 1880, another Galician volume, *Follas novas*, was published, followed in 1885 by *En las orillas del Sar*. Both these books are pregnant with *saudade* and pessimism.

When, in 1954, a monument was inaugurated in Porto in honour of Rosalía de Castro, the great Portuguese poetess Sophia de Mello Breyner Andresen, wrote the following poem:

Seu puro rosto oferecendo ao dia.

*Suas mãos no silêncio repousadas.
O caminho do céu buscam perdidas.*

These simple verses of Sophia express both Rosalía's solidarity towards the people and her own loneliness, while searching for the presence of God. This is how Rosalía reveals herself in the book *Follas Novas*, both lonely *no fondo sen fondo do seu pensamento*, and solidary, defending *the insulted and humiliated* of her homeland and of her time.

Conclusion

We have come to the conclusion that, in spite of certain similarities in, for example, their use of themes from Nature, these two poetesses have little in common as far as their personalities are concerned. Christina Rossetti, brought up in the *safe* environment of the Pre-Raphaelite Brotherhood, tends more to express her personal and religious sentiments, whereas Rosalía de Castro uses her poetry to give a voice to her vaster nationalistic feelings.

Concerning Plácido Castro's translation work, Lugrís affirms that he tries to keep a certain formal similitude with the original without falling into literalism, in terms of form and contents. By comparing fragments of Rossetti's translation by Plácido Castro, it is easy to agree that he had recourse to a different kind of metrics and prosody, as well as to small omissions and changes.

As far as the contents and significance of the poems are concerned, it is, in our opinion, obvious that Plácido Castro is apparently faithful to the original text by endeavouring to understand it, and by interpreting it with some complicity. The problem, however, is that being a poet himself and by knowing Rosalía's poetry so well, Plácido delivers us a rosalian Rossetti. When we read Rossetti in Plácido Castro's translation, we think we are reading Rosalía de Castro and that is because of the translator's unconscious need to show that indeed there is a true similarity

between both poetesses. By doing so, Plácido could prove he was right about the Celtic roots of their poetry.



Cover of *Goblin Market and other Poems* by Dante Rossetti

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