

Modern poetry in Tetun Dili

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Biblia ba Ema Hotu & Dili Institute of Technology

Fifteenth International Conference on Austronesian Linguistics

I5-ICAL

June 28 – July 2, 2021



Introduction

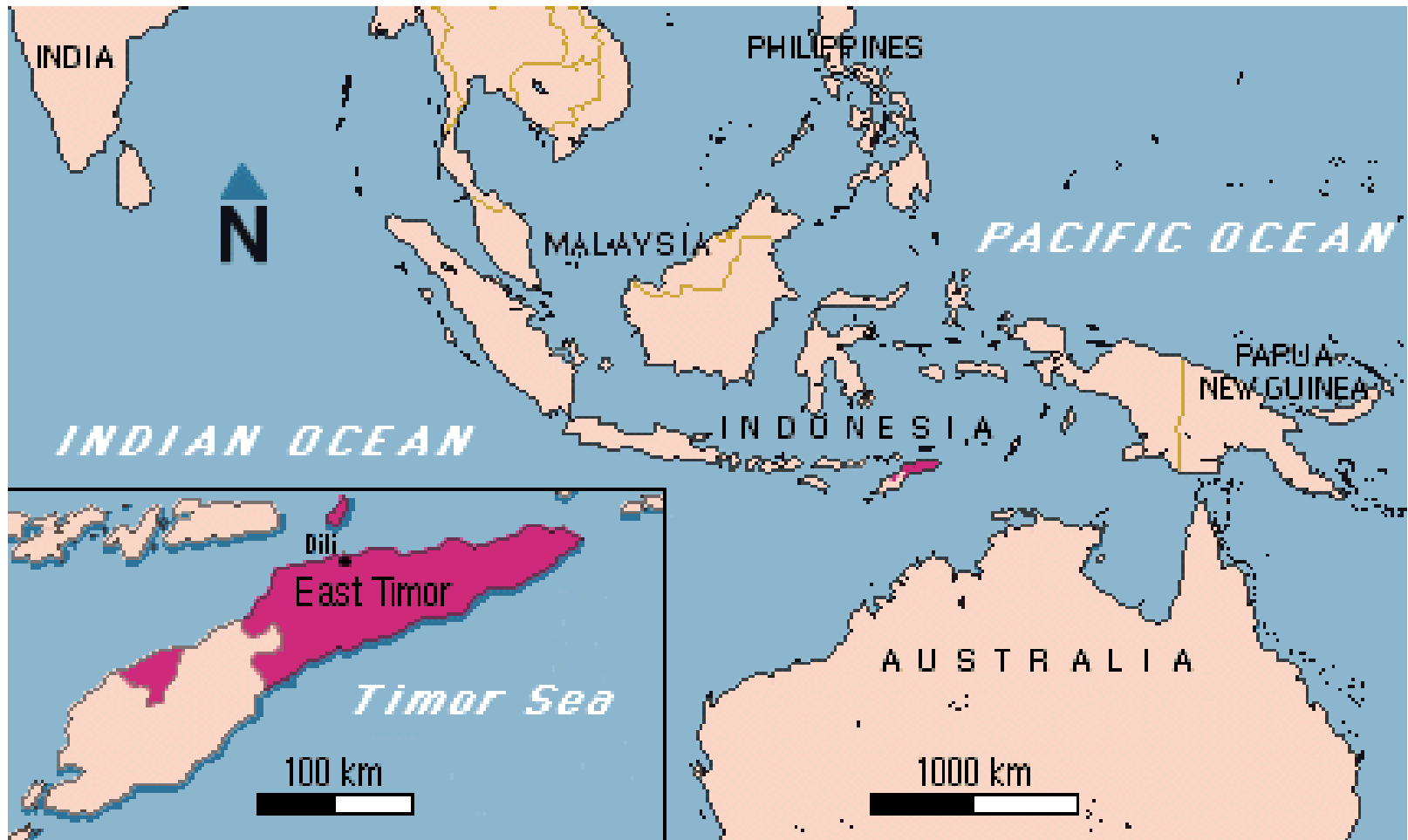
The question

- ▶ Tetun Dili developed from Tetun Terik, which has a strong poetic tradition of parallelism and veiled language.
- ▶ It has a long history as a lingua franca, with Portuguese and Indonesian influence
- ▶ It has only been widely written since the vote for independence in 1999.
- ▶ How do these influences play out in modern poetry in Tetun Dili?

Outline

- ▶ Background to Timor-Leste
- ▶ Data sources
- ▶ Traditional Tetun Terik poetry
- ▶ Tetun Dili poetry
 - ▶ Poets, themes, aspirations
 - ▶ Vocabulary
 - ▶ Grammar
 - ▶ Poetic structure
 - ▶ Discourse features
- ▶ What makes Tetun Dili poetry?

Timor-Leste



Population 1.3 million

Timor-Leste languages

- ▶ About 25 local languages: 5 Papuan, the rest Austronesian.
- ▶ Official languages: Tetun and Portuguese.
- ▶ “Working languages”: Indonesian and English.
- ▶ Tetun Dili is the main language of public life.
 - ▶ 31% speak it as the major home language,
 - ▶ 57% speak it as L2.

Political/linguistic history

Two Tetun-speaking kingdoms (< 1640).

- ▶ Tetun as lingua franca through most of East Timor.

Portuguese trade then rule early 1500s to 1975.

- ▶ Portuguese the language of government and education.
- ▶ First writing in Tetun Terik was in 1885.
- ▶ Tetun and Portuguese were spoken in the capital Dili.

Indonesian rule 1975-1999.

- ▶ Indonesian the language of government and education.
- ▶ Tetun Dili used in the Catholic Church and by Fretilin literacy campaign.

UN interim rule: 1999-2002.

- ▶ English still important for UN agencies and international NGOs.

Restoration of independence: 2002.

- ▶ Tetun and Portuguese official languages.

Data sources

Poems in Tetun Dili:

- ▶ Detailed analysis of 40 poems from 26 writers, with a range of styles and topics, all but one from the last 20 years.
- ▶ Reading of over 200 additional poems.

Interviews:

- ▶ Poets, both well-known and aspiring.
- ▶ People involved in traditional negotiations across linguistic borders.

Tetun Terik poetry

Characteristics of Tetun Terik poetry

- ▶ Strong, obligatory parallelism
- ▶ Metaphor, veiled language
- ▶ Allusions
- ▶ Special vocabulary
- ▶ Ritual poetry is the domain of ritual specialists.
- ▶ Traditionally ubiquitous: courtship, narratives, advice, marriage negotiations, welcoming guests, prayers to ancestors...

<i>ba ama naran la kaka</i>	to the father whose name cannot be pronounced
<i>ba ama naran la temi</i>	to the father whose name cannot be called
<i>iha leten ba</i>	in the height
<i>iha aas ba</i>	in the above
<i>iha lolon liman la to'o</i>	(where) cannot be reached by stretching out hands
<i>kni'it ai la dai</i>	cannot be reached by standing on toes

Can it be adapted to Tetun Dili?

No! All agree, Tetun Dili cannot be used for traditional poetry:

- ▶ Too much Tetun Terik vocabulary has been lost in Tetun Dili:
 - ▶ Tetun Terik (Fehan) vocabulary:
 - ▶ 30% retained in Tetun Dili
 - ▶ 55% lost
 - ▶ 15% changed pronunciation or meaning
- ▶ Poetic register completely lost as Tetun Dili was a lingua franca.

So:

- ▶ For cross-cultural negotiations involving poetry:
 - ▶ use one of the languages
 - ▶ each uses their own language (with interpreter using Tetun Dili prose),
 - ▶ use Tetun Dili prose.
- ▶ Tetun Dili poetry is not a continuation of Tetun Terik poetry.

Tetun Dili poetry

Finis Diak!

Good seed!

Labarik sira hanesan fini

Kari iha fatuk laran

Prega iha parede

Soe iha duut aat nia leet

Loron ida ~ Fini nee sei moris

Fera tiha fatuk

Hakuak tiha parede

Hamate tiha duut aat sira

Tirania hela ho Istoria

The children are like seeds

Scatter(ed) in amongst (the) rocks

Nail(ed) in (the) wall

Throw(n) in between the bad grasses (i.e. weeds)

One day ~ The seed will live

Split (the) rocks

Hug (the) wall

Kill (the) bad grasses

Tyranny is left with history (i.e. has lost)

The start of Tetun Dili poetry

1970s

- ▶ Francisco Borja da Costa (1946-1975): Revolutionary songs:
 - ▶ Patria Patria (Portuguese, become the national anthem)
 - ▶ Foho Ramelau (Tetun Terik, popular resistance anthem)

Indonesian occupation

- ▶ Older poets used Portuguese, younger mainly Indonesian.
- ▶ A little in Tetun Dili.

1999 on

- ▶ Increasing use of Tetun Dili.

Tetun Dili poets

- ▶ All are educated in Portuguese and/or Indonesian, some also in English.
- ▶ The vast majority are urban.
- ▶ Most write poetry in more than one language, also writing in Indonesian, Portuguese, English and/or their mother tongue.
- ▶ The best-known poets are tertiary educated professionals or other national-level leaders, who read poetry in multiple languages.

Forums

- ▶ Facebook, blogs, websites.
- ▶ Books (few, with small print runs)
- ▶ Some poems published internationally in translation.
- ▶ Sometimes performed, and published in YouTube.

- ▶ There is no literary journal, no outlet in newspapers, no national archive.

What makes a poet?

Ha'u nu'udar poezia

I am like poetry

Nu'udar dadolin

Like traditional poetry

Hanesan knananuk

Like a song

Hanesan loro-matan

Like the sun

Nu'udar anin maus

Like a gentle breeze

Matak no malirin.

Green and cool.

Ha'u nu'udar opiniaun

I am like opinion

Hanesan komentáriu

Like commentary

Nu'udar mahusuk

Like a question

Hanesan lia-maus

Like a gentle word

Nu'udar belun di'ak

Like a good friend

Nu'udar fatuk-kadi - kadi ó neon

Like a sharpening stone – sharpen your mind

Hanesan tsunami - halo ó hakfodak!

Like a tsunami – make you surprised!

Themes

Common:

- ▶ Political and social commentary
- ▶ Advice
- ▶ Laments
- ▶ Praise, esp. of heroes

Less common:

- ▶ Narrative
- ▶ Description
- ▶ Love
- ▶ Prayers to ancestors
- ▶ Humour

Rare:

- ▶ Christian prayers, liturgy

Vocabulary

**Tetun Dili, liturgical Tetun, Tetun Terik
Limited Portuguese**

Vocabulary: source language

Clear influence of liturgical Tetun

- ▶ some Tetun Terik loans (found in about half of poems)
- ▶ limited use of Portuguese loans (about 7% have none)

Language	Poetry	Liturgy	Formal	Conversation
Tetun Terik	0-6%	5%	-	-
Portuguese	2-11%	10%	15-55%	5-15%
Indonesian	-	-	-	0-5%
English	Rare	-	Rare	Rare

Vocabulary: Creativity

Very few lexical inventions.

- ▶ *ha-teek* “make-obese”
- ▶ *numeru-laek* “number-less” = “unnumbered”
- ▶ *besi siak* “ferocious metal” = “gun”
- ▶ *faan ibun* “sell mouth” = “gossip for profit”
- ▶ verbs used as nouns: *hakuak* “hug”

Occasional near-obsolete terms

- ▶ *asu maten* “dead dog” = have power but don’t bother to use it

Creativity in collocations:

Ho hananu ne'ebé hakerek iha ó fuan

Ó istima ha'u iha ó hiti leten

Ha'u hakmatek iha ó nia hakoak

With singing which (is) written in your heart

You cherish me on your lap

I am at peace in your hug

Ó nia hananu sasin ha'u nia dukur

Ó nia hamnasa hakmaus ha'u fuan

Ó nia kosar hakerek ha'u nia mehi

Your singing witnesses my sleep

Your laughing makes-restful my heart

Your sweat writes my dream.

Code-switching

Mainly for quotes in the original language:

'Pátria... Pátria'

nia menon furak no klean tebes:

"terra livre.. povu livre"

maibé, ita barak mak seidauk livre

"Fatherland ... Fatherland"

his message is beautiful and very deep:

"free land... free people" (quoting Borja da Costa)

but, many of us are not yet free

Dadolin Murak, *Tasi-Tolu* – 20 Maiu 2002

In contrast, quite a few poems written in Portuguese use Tetun loans, for Timorese cultural concepts as do Luis Cardoso's novels.

Minha Mãe-Menina

Fez-me o seu presépio: ...

Cheia de Maromak

E perfume de coco,

Um búfalo e um kuda

My young mother

gave me her nativity scene

Full of God

and the perfume of coconuts,

A buffalo and a horse

Fernando Sylvan, *Menina Jesus da minha cor*, 1965

Grammar

Concise

Tetun Dili, Liturgical Tetun, Tetun Terik

No journalistic influence

Grammar: Reduce explicitness

Tetun Dili word order is quite fixed. Poets don't change it.

Subjects are omitted more than in prose. Veiled speech.

For body parts, regular Tetun almost requires a possessor, in poetry the possessor is often omitted.

Ai-tarak tu'u haleun Ó rentós,

Pregu baku-borus ain no liman,

Dima sona-borus iha i's-fatin no

*Raan nakduir tuir diman nodi suli ba
mundu.*

Thorns pierce around Your forehead,

Nails bash through feet and hands,

Spear stabs through in breath place and

Blood rolls around along spear to flow to
earth.

Apeu Mesquita Babo, *Kristu nia mate*, initial lines, 2014

Grammar: Tetun Terik influence

Often some liturgical Tetun influence (from Tetun Terik):

- ▶ Possessives use juxtaposition (*hau inan* “I s mother” = “my mother”), or regular possessives with *nia* (*hau nia inan*), often both.
- ▶ Relative clause marker *be* instead of *nebee*.
- ▶ *no* “and” instead of Portuguese *i*.

Direct Tetun Terik influence: A few poets use subject-marking prefixes on verbs:

- ▶ Usually limited to 3s *n-* for a few words, *nodi* “bring”, *nosi* “from”
- ▶ One poet uses conjugated forms just for phonological variation:
O ... nusik hela ina aman ... “You.sg 3s-leave remain mother (and) father.”

Avoid new loan-constructions

The media uses many new constructions modeled on Indonesian and Portuguese e.g. 3 types of passives, final quote margins. These are very rare in poetry.

The media also uses loan translations. These too are rare in poetry.

Poetic structure

Lines and stanzas

- ▶ Almost all are free verse.
- ▶ All are written in lines.
- ▶ 75% use stanzas
 - ▶ Each has its own theme.
 - ▶ Most poets vary the number of lines (usually 3-8).
 - ▶ Some repeat the opening line in some or all stanzas.

Linkage between lines

- ▶ Sometimes parallelism, positive-negative, negative-positive, tail-head.
- ▶ Many lines just continue the sentence from the previous line.
- ▶ Very few conjunctions are used (0-13%); cf. prose: 21-47%, average 34%.

Viva ba povu dame na'in

Viva the people of peace

Ema dame na'in matenek no maduru

The people of peace (are) smart and mature

Matenek no maduru bele konfia

Smart and mature can trust

Konfia demais kongfú fali

Trust too much, instead (get) kung fu

Ildefonso Pereira Kaboran, *Povu Dame Na'in*, stanza 1

Poetic features

Tetun Dili prose, cross-linguistic

Parallelism

- ▶ 58% have some parallelism, but rarely use much, and without any apparent fixed structures.
- ▶ Prose sometimes has parallelism too, but less.

Hader ona ei

Hader ona ba ei Jersaun foun

O nia foho osan mean barak

O nia tasi ikan barak tebes

O nia rai ne'e RIKU SOIN WAIN TEBES.

Hader ona ei..

Get up, hey

Get up hey New Generation

Your.sg mountain (has) much gold

Your.sg sea (has) very much fish

This your.sg land (has) **VERY GREAT WEALTH**

Get up hey.

Ramos, *Ita maka rai hun mutin*, stanza 1, 2019.

Repetition of words

- ▶ 35% have some repetition of words. Found no pattern.
 - ▶ usually only repeat a word in the next line or two
- ▶ Repeat an entire line, usually at the start of stanzas.
 - ▶ *Tansaa Timor?* “Why, Timor?”
- ▶ Repeat the title somewhere in the poem (e.g. as last line).
 - ▶ *Ita mak rai huun mutin.* “We are the dawn.”
- ▶ Repeat words, without parallelism, e.g. “rocks”, “weeds” and “wall” in Hugo Fernandes’ poem “Good seeds”.

Figurative language

50% have some metaphors, often based on nature.

O mak kakutak povu nian

O mak liman-ain kbiit laek

...

Hei...lian neen-nulu resin lima ...

Lian povu-nian

Lian uma fukun...

Hakilar nafatin ba...

You are the brains of the people

You are the arms-legs of the power-less.

Hey ... sixty five voices

Voices of the people

Voices of the clan house

Keep on shouting...

Alexandra Tilman, *Hakilar ba*, 2011

Portuguese influence: Often use *fuan* “heart” instead of *laran* “inside” as the locus of emotion, especially love: *Ó nia hamnasa hakmaus ha'u fuan* “Your laughter puts my heart at rest.”

33% have similes, which can last the whole poem.

Figurative language (cont.)

Anthropomorphism (less common)

Hey Kontente!!

Tansa?

Ó Lakoi Luta

Hodi Harahun Triste Ne'ebé Ukun Ha'u?

Hey Happiness!!

Why?

You refuse to strive

To destroy the sadness that rules me?

Cornelio M. Amaral, *Hakarak hamnasa*

Rare/not noted (just as in prose):

- ▶ Metonymy: *lian neen-nulu resin lima* “65 voices”= “parliament”
- ▶ Euphemism
- ▶ Irony, sarcasm.

Poetic features not found

- ▶ Rhythm, fixed number of syllables or stresses per line
- ▶ Rhyme
- ▶ Chiasm – quite common in argumentation

Very rare:

- ▶ Play on sound: puns, onomatopoeia, alliteration

Discourse features

Tetun Dili prose

Vocatives

73% of poems are addressed to someone or something:

- ▶ younger brother, people with opposing ideas to the poet, massacre victims, teacher to student
- ▶ general unspecified

Almost all poets use informal singular *o*, rarely plural *imi* or formal *Ita Boot*

- ▶ Even to those normally addressed formally: Jesus, heroes

Same position as in prose:

- ▶ Initial: *Anin... / Tansaa o subar* “Wind... / Why do you hide?”
- ▶ After an exclamation or short command:
 - ▶ *Hey, Kontente!!* “Hey, Happiness!!”
 - ▶ *Hadeer ona ei Jerasaun foun* “Get up hey New Generation”

Same functions as in prose:

- ▶ Draw attention
- ▶ Prior to a request, advice, apology. (Not information)

Rhetorical questions

- ▶ Almost all have an element of lament or criticism.
- ▶ Many bring to mind the opposite of what is questioned.

*Maromak,
Povu Timor sala sa!
Hodi hetan susar beibeik nune'e?*

God
What did Timor's people do wrong!
To keep getting hardship like this?

*Maromak,
povu Timor nia sala saida!
Hodi hetan mate beibeik nune'e?*

God,
What is Timor's people's wrongdoing!
To keep getting death like this?

Xanana Gusmão, *Xanana nia orasaun ba Timor*, 7/4/1999

Have not noted the following functions, common in prose:

- ▶ Introduce a reason.
- ▶ Introduce an important character or problem.
- ▶ State assumed background knowledge.

Quotes

- ▶ Often without quotation marks or any other punctuation.
- ▶ May omit quote margin, or not identify the speaker.
- ▶ For initial quote margin, the end of the quote can be hard to identify

Iha tempu mesak, kadernu, lapizeira haruka	In time alone, notebook, pen send
mensajen furak ida liu hosi mehi.... dehan	a beautiful message to me through a dream saying
Kalma.....kalma.....kalma... Be calm... be calm ... be calm...	Be calm ... be calm be calm ... [Repeated in English]

Janio Tilman, *Hodi Mehi Koko Hau Nia Dalan*, extract, 2011

- ▶ Most give *lia menon* (advice, encouragement).
- ▶ Some give various people's opinions (esp. so that the poet can then answer with his/her own opposing view).
- ▶ A few quote conversations.

Main point

- ▶ Almost always in the last line or pair of lines, just as it is in speeches.
- ▶ Often a message of encouragement or a statement of what the addressee should do.

Baghdad kanek naklés,

Baghdad monu tun, k'bit laek!

Baghdad laran baruk, hariis ho ran!

Baghdad nia kanek, ita hotu nia kanek!

Baghdad's wounds have torn,

Baghdad has fallen, powerless!

Baghdad's heart is listless, bathed in blood!

Baghdad's wounds, are all our wounds!

Abé Barreto, ~2003

Conclusion

What makes a Tetun Dili poem?

- ▶ Lines
- ▶ Low-level structures: perhaps some Tetun Terik
 - ▶ Vocabulary: potentially some Tetun Terik influence, little Portuguese
 - ▶ Phrase-level grammar: potentially some Tetun Terik influence, no Portuguese or Indonesian
- ▶ Higher-level structures and discourse: Tetun Dili
 - ▶ More parallelism and figurative language than in prose.

But above all:

- ▶ Speaks to the heart as well as the mind

Pioneering poets

In ...

a language many of you didn't speak at home

a language you didn't study at school

a language only widely written these last twenty years

a language many say is “not yet developed”

you are expressing our human condition

in words that speak

to the heart, mind and soul.

Obrigada.

Sources, by PowerPoint screen

The question

- ▶ Soares (2016) and Barreto Soares (2009) write about East Timorese poets, focusing mainly on ideas.
- ▶ Very little has been invested in poetry, either by governments or by researchers. The Preamble in the RDTL National Cultural Policy document (quoted in Soares (2016:191)) notes that the Portuguese and Indonesian governments did not invest in culture, nor did post-independence national governments.
- ▶ Soares (2016:183) laments that international institutions have focused on researching the “material and social circumstances of Timor Leste”, but mostly overlooked written forms of literature. Siapno (2012:428) similarly notes that dancers and musicians have been sidelined while centre stage goes to urban politicians, bureaucrats and report writers.
- ▶ Barreto Soares, Abé. (2019). Nationalism of Timor-Leste seen from the eyes of its poets. In *Dadolin – Poetry from the land of “Lafaek” crocodile*. <http://dadolin.blogspot.com/2010/08/essay-nationalism-of-timor-leste-seen.html>
- ▶ Siapno, Jacqueline. (2012). Dance and martial arts in Timor Leste: The performance of resilience in a post-conflict environment. *Journal of Intercultural Studies*, 33(4), 427-443.
- ▶ Soares, Anthony. (2016). “Wake up and smell the coffee”: Cultural (re)awakenings in independent Timor-Leste *Luso-Brazilian Review*, 53(1), 179-196.

Timor-Leste

- ▶ Map: ETAN. <https://etan.org/timor/1whitepg.htm>.
- ▶ Population of Timor-Leste: *Worldometer*. <https://www.worldometers.info/world-population/timor-leste-population/>. Accessed 14/6/2021.

Timor-Leste languages

- ▶ Official languages (article 13), working languages (article 159): Democratic Republic of Timor-Leste. (2002). *Constitution of the Democratic Republic of Timor-Leste*. Dili.
- ▶ Number of languages in Timor-Leste: Approximately 18 Austronesian on mainland, plus Atauro languages, 5 Papuan): Williams-van Klinken, Catharina, & Williams, Robert. (2015). *Mapping the mother tongue in Timor-Leste: Who spoke what where in 2010?* <http://www.tetundit.tl/Publications/Timor-Leste%20languages%202010.pdf>.
- ▶ Tetun Dili speaker data from 2015 census: Direcção Geral de Estatística Timor-Leste. (2016). *Timor-Leste population and housing census 2015: Population distribution by administrative area. Volume 2 (Language)*. Dili: República Democrática de Timor-Leste.

Political/linguistic history

Development from Tetun Terik to Tetun Dili

- ▶ Thomaz, Luís Filipe F.R. (1981). The formation of Tetun-Praça, vehicular language of East Timor. In Nigel Phillips & Anwar Khaidir (Eds.), *Papers on Indonesian languages and literatures* (pp. 54–83). Paris: Cahiers d'Archipel 13.
- ▶ Williams-van Klinken
- ▶ — (2017). *How a small local language took over a country*. TEDx talk. <https://www.youtube.com/playlist?list=PLsRNoUx8w3rPbo8tDv4Ueb2Gn7h8e4rdQ>.
- ▶ — (2019). Tetun in Timor: How a local language rose to take over a country. *Babel*, 26, 14–18.

First Tetun writing:

- ▶ da Silva, Sebastião Maria Aparicio.
- ▶ — (1885). *Catecismo da doutrina Christa em Tétum*. Macau: Tipografia do Seminário.
- ▶ — (1889). *Diccionario de Português-Tétum*. Macao: Typographia do Seminario.

Data sources

- ▶ Dadolin Murak (2019: 15) describes East Timor as a “literary desert”.
- ▶ Dadolin Murak. (2019). *Lilin referendu: Antolojia poética. Komemorasaun ba referendu tinan 20, 1999-2019* [Referendum candle: Anthology of poems. Commemoration of the 20th anniversary of the referendum, 1999-2019]. Dili: Livros & Companhia.

Characteristics of Tetun Terik poetry

- ▶ Fox (1988:12) says that all ten ritual languages described in this volume are “formal, formulaic, and parallelistic... Elevated and highly metaphoric in nature, these languages are culturally regarded as consisting of ‘ancestral words’ whose power must be boldly mastered to achieve full communication.”
- ▶ The example of Tetun Terik poetry is from Therik (2004: 235).

Tetun Terik:

- ▶ Therik, Tom. (2004). *Wehali: The female land. Traditions of a Timorese ritual centre*. Canberra: RSPAS in association with Pandanus Books.

Other languages of the region:

- ▶ Corte-Real, Benjamim de Araújo e. (1998). *Mambae and its verbal art genres: a cultural reflection of Suru-Ainaro, East Timor*. PhD thesis, Macquarie University, Sydney.
- ▶ Edwards, Owen. (2016). *Metathesis and unmetathesis: Parallelism and complementarity in Amarasi, Timor*. PhD thesis, Australian National University. <http://hdl.handle.net/1885/114481>. [Poetry is discussed on pages 328-332.]
- ▶ Fox, James J.
- ▶ — (1988). Introduction. In James J. Fox (Ed.), *To speak in pairs: Essays on the ritual languages of eastern Indonesia* (pp. 1-28). Cambridge: Cambridge University Press.
- ▶ — (2016). *Master poets, ritual masters: The art of oral composition among the Rotenese of Eastern Indonesia*. Canberra: ANU Press.
- ▶ Sousa, Lúcio. (n.d.). O bunak: saber oral e oratória, bem e poder. In Vicente Paulino & Keu Apoema (Eds.), *Tradições orais de Timor-Leste* (pp. 75-93). Casa Apoema.

The start of Tetun Dili poetry

- ▶ The first poetry published by East Timorese was in Portuguese. One of the pioneers was Fernando Sylvan (1917-1993), who lived most of his life (1917-1993) in Portugal but always retained his love for Timor.
- ▶ Sylvan, Fernando. (1993). *A voz fagueira de Oan Timor: poesia*. Colibri: Universidade de Indiana.

Forums

- ▶ There are limited opportunities to publish (Soares 2016, op. cit.:192), so most poetry is self-published.
- ▶ Marcos (1995: 95) noted that there were even then Timorese with “texts in the drawer”, of both prose and poetry, which they had not published.
- ▶ Marcos, Artur. (1995). *Timor Timorese: com suas línguas, literaturas, lusofonia*. Lisbon: Edições Colibri.

Facebook

- ▶ Antonio Mota
- ▶ Dadolin Murak
- ▶ Haiku & Senryu Ilas Lafaek [These are haiku poems in Tetun Terik vocabulary]
- ▶ Hugo Fernandes
- ▶ Haiku ALA Timor-Lorosa'e [These are haiku poems by Abé Barreto]
- ▶ Facebook groups for poetry that appear to lack quality:
- ▶ Lia fuan furak [Beautiful words. This site has 19K members.]
- ▶ Poema de Amor / Poezia Domin / Puisi Cinta. [This site for love poems has 31K members, very little poetry.]
- ▶ Tatolin poezia [Poetry].

Blogspots

- ▶ Apeu Mesquita Babo (pen name Juandi). <https://poetatimorleste.wixsite.com/apeumbabo/student-life>
- ▶ Barnabé Barreto Soares (Abé Barreto).
- ▶ Lia murak-Lia midar-Lia matak malirin. <https://lianainlorosae.blogspot.com/2007>
- ▶ Marubi kesabere. <https://www.facebook.com/Marubi-Kesabere>
- ▶ Kesabere Marubi. <https://dadolin.blogspot.com/2007>
- ▶ Celso Oliveira. *Celso Oliveira, Timorese Writer and Poet*. <https://celsooliveiratimor.blogspot.com>
- ▶ Claudio M. Cabral. <https://www.linkedin.com/in/claudio-marques-cabral-0684a1107>
- ▶ Ildefonso Pereira Kaboran.
- ▶ Aquários Vinte Três. <https://www.blogger.com/profile/15474125622223184772>
- ▶ Dapur Idá-T. <https://dapur-idate.blogspot.com>
- ▶ Janio Tilman. *Janio Tilman's ELI UIELP*. <https://janiotilmaneliuielp.blogspot.com>

Books

- ▶ Atoi and Hercus. (2008). *Haklibur poema sira Tetun nian*. Dili: Timor Aid.
- ▶ Brandão de Araujo, Agustinus G. (2018). *Hanoi hodi hakerek Poezia* [Think and write poetry]. Self-published.
- ▶ Dadolin Murak. (2019). *Lilin referendu: Antolojia poética. Komemorasaun ba referendu tinan 20, 1999-2019* [Referendum candle: Anthology of poems. Commemoration of the 20th anniversary of the referendum, 1999-2019]. Dili: Livros & Companhia.
- ▶ Oliveira, Celso.
- ▶ — (2000). *Timor-Leste Lun Turu* [Timor-Leste tears fall]. Timor Leste: Instituto Camões.
- ▶ — (2009) *Historia Badak no Dadolin Ema TIMOR Nian*. Blurb Books.
- ▶ Tilman, Alexandra. (2011). *Lian Rai-Na'in. (Antalojia Poezia)* [Words of the Earth Lord. (Anthology of poems)]. Kupang: Caritas Publishing House of Indonesia.
- ▶ Zé, Vitália and Dadolin Murak. (2019). *Sé mak feto ba O?: Antolojia poética* [Who is woman for you? Poetic anthology]. Dili: Livros & Companhia.

Vocabulary: Creativity

- ▶ Tetun has very limited word creation options other than compounding (Williams-van Klinken et al 2002: 17-24).
- ▶ Williams-van Klinken, Catharina, Hajek, John, & Nordlinger, Rachel. (2002). *Tetun Dili: A grammar of an East Timorese language*. Canberra: Pacific Linguistics, 528.

Vocabulary: Code-switching

- ▶ Rap songs often code-switch into English (Lidia Pereira de Araújo 2020 pers. comm.)

Grammar: Tetun Terik influence

- ▶ Subject marking in Tetun Terik: van Klinken (1999: 172-278)
- ▶ van Klinken, Catharina. (1999). *A grammar of the Fehan dialect of Tetun, an Austronesian language of West Timor*. Canberra: Pacific Linguistics, C-155.

Avoid new loan constructions

- ▶ Loan constructions in Tetun Dili prose: Williams-van Klinken, Catharina, & Hajek, John. (2018). Language contact and functional expansion in Tetun Dili: The evolution of a new press register. *Multilingua*, 37(6), 613–648.

Linkage between lines

- ▶ Frequency of conjunctions in prose: Williams-van Klinken and Lucas (202: 53).
- ▶ Williams-van Klinken, Catharina, & Lucas, Olinda. (2020). *Discourse structures of Tetun Dili, an Austronesian language of Timor-Leste*. Dili: Dili Institute of Technology.

Parallelism in prose

- ▶ Parallelism and repetition in prose: Williams-van Klinken and Lucas (2020, op. cit.: 38-42).

Figurative language

- ▶ Siapno (2013: 449) says that older musicians had to be adaptable depending on who was in the audience: Portuguese love songs, Indonesian songs, Tetun folk songs or revolutionary songs. Younger post-independence musicians don't have this range, as they don't have to serve different 'masters'.
- ▶ Traditionally Tetun uses *laran* "inside" as the locus of emotion. Under the influence of Portuguese, some use *fuan* "heart" for this (Williams-van Klinken 2007).
- ▶ Siapno, Jacqueline Aquino. (2013). 'A society with music is a society with hope': Musicians as survivor-visionaries in post-war Timor Leste. *South East Asia Research*, 21 (3), 439-455.
- ▶ Williams-van Klinken, Catharina. (2007). *Is he hot-blooded or hot inside? Expression of emotion and character in Tetun Dili*. Paper presented at the The 5th ENUS Conference on Language and Culture, The University of Nusa Cendana, Kupang.

Vocatives

- ▶ Vocatives in prose: Williams-van Klinken and Lucas (2020, op. cit.: 34-37).

Rhetorical questions

- ▶ Rhetorical questions in prose: Williams-van Klinken and Lucas (2020, op. cit.: 45-48).

Quotes

- ▶ Quotes in prose: Williams-van Klinken and Lucas (2020, op. cit.: 26-33).