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**Problems of translating Portuguese-language African literature: multilingualism, orality, strangeness and the linguistic image of the world**

**Summary**

The contemporary Translation Studies show great interest in the cultural aspects of translation. One of the topics which still require closer examination is the question of strategies and techniques of translating radical strangeness that appears in the texts which, from the perspective of the target audience, originate from exotic cultures and languages. A prime example of this type of texts are the colonial and postcolonial works of Luso-African writers. Therefore, the aim of this dissertation is to identify the difficulties that a translator of Portuguese-language African literature may encounter, as well as to analyze the solutions used by them and their impact on the wider dimension of the text and its reception.

The theoretical part focuses on identifying the most important features of Luso-African literatures and examining the challenges that they pose to the translator. We describe the functions and importance of measures such as linguistic modifications, multilingualism and orality, focusing in particular on the difficulties of translating them and making their meaning visible to the target audience. Then we look at the roles that the translator plays in the process of translation, understood as an intercultural transfer, and present four models of translation analysis, which are the starting point for the analytical part. The researches of Katharina Reiss (2000), Juliane House (2000), Kitty van Leuven-Zwart (1989) and Antoine Berman (2009) allow for the analysis of translations on the functional, pragmatic, linguistic and cultural levels. References to the works of leading global and Polish translation experts have been supplemented with the theories of Portuguese-speaking researchers, previously unknown in Poland, such as Paulo Rónai (1987), Inocência Mata (1998, 2015, 2019) and Teresa Seruya (2013). They concern, in particular, postcolonial issues in translation, as well as the orality and multilingualism of African literature.

In the analytical part, we study four works by Luso-African writers and their translations into Polish: *Terra sonâmbula* (1992) by Mia Couto (Mozambique) – *Lunatyczna*

*kraina*, translated by Michał Lipszyc (2010); *Jaime Bunda, agente secreto* (2001) by Pepetela (Angola) – *Tajny agent Jaime Bunda*, translated by Zofia Stanisławska (2010); *A estória da galinha e do ovo* (1964) by José Luandino Vieira (Angola) – *Opowiadka o kurze i jajku*, translated by Krystyna Chabasińska and Wojciech Chabasiński (1978) and *Historia kury i jajka*, translated by Dorota Woicka and Zofia Jakubowska (2014); *Nhô Chic'Ana* (1960) by Baltasar Lopes da Silva (Cape Verde) – *Nho Chic'Ana*, translated by Krystyna Chabasińska and Wojciech Chabasiński (1978). In the analysis, we select the most characteristic features of each of the discussed works, and then we observe how and to what extent the translators managed to render them.

The analysis of the collected material allowed to draw conclusions. We noticed that many of the fragments can be classified as examples of various types of deformation. This means that modifying, neutralizing or omitting one element may distort the macrostructure of the text at various levels.

The analysis of the techniques used by translators shows that they usually assess correctly the meaning of typically literary means, such as neologisms, puns and foreign language interjections, and then try to preserve or recreate them in translation. On the other hand, they neutralize those features of texts that deviate from Polish literary norms, such as repetitions, linguistic errors, or joining dialogues with narration. In the case of beliefs, the most difficult thing was to reflect the animistic way of perceiving the world. Translators usually replaced them with terms typical of the target language.

In the analyzed texts, it was possible to find almost all the manifestations of orality mentioned by Walter Ong (2011), which proves their importance for Luso-African literature. Translators are much more inclined to maintain such manifestations of orality that fit well with the norms of the target literature, such as pictorial epithets, neologisms, and stylizations, even though rendering them requires more creativity than with simpler means. However, it is more difficult for them to show orality when it is contrary to the applicable norms, such as in the case of linguistic errors, combining dialogues and narratives, colloquial style, short sentences, repetitions or starting sentences with conjunctions. Unnecessary comments and too extensive erudite footnotes significantly distort the impression of orality, while explanations introduced into the text in the form of short interjections give much better results. In order to maintain orality, it is also beneficial to replace the footnotes explaining the meaning of foreign-language interjections with entries in the glossary at the end of the book. For the same reason, it is worth considering replacing the longer footnotes showing the political and social background of the text with an introduction or an afterword from the translator.

The authors of the analyzed works often introduce interjections from African languages and modify the idiomatic phrases in order to show the specific realities of the presented world and emphasize the linguistic distinctiveness of colonies and former colonies. Although Polish equivalents reflect the meaning of the original expressions, they lose their expressive power and imagery, as well as the comic effect and puns. The best way to convey the imagery of the original expressions is to translate them literally. If the literal translation is incomprehensible to the target audience, a footnote is required, especially if the phrase is the basis of a pun or an allusion.

To show the characteristics of Luso-African literature the translators are required to introduce into the translation elements that give the impression of strangeness and deviate from the norms adopted in the target literature. This makes it possible to present a foreign aesthetics and a different image of the world, striving to preserve the ethics of translation, which, according to Berman (2009: 250), consists in a “will to open the Other – as an Other – to its own space of language”.

Keywords: translation, multilingualism, orality, strangeness, linguistic image of the world.

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