

Navigating Linguistic Boundaries in Mozambican Literature: Translanguaging and Identity Formation in the Works of Paulina Chiziane

Meng Guo*

Faculty of Languages and Translation, Macao Polytechnic University, Macao, China

Lili Han

Faculty of Languages and Translation, Macao Polytechnic University, Macao, China

Abstract—Translanguaging, a dynamic process involving the creative blending of languages, varieties, registers, and diverse semiotic modalities in communication, has increasingly gained attention in the study of multilingualism and identity. This article examines the role of translanguaging in the expression of identity within the works of Mozambican author Paulina Chiziane, winner of the most prestigious Portuguese literature award in 2021. By analyzing 15 instances of translanguaging across five of her novels, this research seeks to contribute to the enrichment of translanguaging conceptualization within the post-colonial context that pervades the African continent. Moreover, it highlights the importance of engaging with linguistic diversity and the role of authors in shaping the understanding of complex cultural and national identities in contemporary literature. The findings reveal that Chiziane's use of translanguaging effectively communicates her identity as a woman, a Mozambican, a plurilingual individual, and a member of post-colonial society. Moreover, this study demonstrates that translanguaging is a common feature in Mozambican literature and contributes to the construction of a distinct Mozambican identity, or Mozambican-ness. As one of the first investigations into translanguaging phenomena in Chiziane's novels and within the broader context of postcolonial literature, this article provides a novel angle for exploring Mozambican literary works and advances the theory of translanguaging by highlighting its relationship with identity expression.

Index Terms—translanguaging, post-colonial Mozambican literature, Paulina Chiziane, cultural identity, Mozambican-ness

I. INTRODUCTION

In the post-colonial era, the adoption of Portuguese as Mozambique's official language stimulated the growth of Mozambican literature in Portuguese (Fonseca & Moreira, 2007). This growth can be attributed to the increased acceptance of Portuguese-language literary works among the Mozambican population and their international visibility, particularly within the Lusophone world. Mia Couto, a prominent figure in Mozambican literature, emphasizes the significance of Portuguese in literary writing, asserting that employing Portuguese in a world where English dominates represents a subversive affirmation of diversity (Couto, 2014). This assertion is evident in the works of several post-colonial Mozambican authors, including Jos é Craveirinha (1922-2003), Ungulani Ba Ka Khosa (1957-), Mia Couto (1955-), Lu é Carlos Patraquim (1953-), Paulina Chiziane (1955-), Suleiman Cassamo (1962-), L íia Mompl é (1935-) (Fonseca & Moreira, 2007), among others.

Paulina Chiziane, the first Mozambican female novelist and the sole Mozambican woman to have received the Camões Prize, holds a significant position in Portuguese-language literature. Born into a Bantu family, Chiziane learned Portuguese in school and developed into a skilled linguist, placing considerable emphasis on the use of words. She contends that "Word is construction. Word is deconstruction. And we must be aware of the importance of the word" (Chiziane, 2017b). In an interview, Paulina reiterates this perspective, underscoring her belief in the role of words in identity construction.

This article investigates the instances and contexts of translanguaging in Paulina Chiziane's novels, categorizing and analyzing the impact of these acts on the author's identity formation. The study offers three key contributions:

1. Examining and illustrating translanguaging practices in Paulina Chiziane's novels for the first time, providing a distinct linguistic understanding of Chiziane's language as a woman, a Mozambican, and a post-colonial individual.
2. Introducing a novel methodology for analyzing Mozambican literary works and potentially comparable works, demonstrating the presence and crucial function of translanguaging throughout the works and encouraging academic attention towards a more comprehensive investigation of related literature.

* Corresponding Author.

3. Enhancing translanguaging theory by reinforcing the relationship between translanguaging practices and identity expression, extending the application of translanguaging from everyday life and pedagogy to the domain of literature, consolidating theoretical foundations with specific cases, and offering new insights for the future development of this theory.

To address the objectives, the research seeks to answer the following questions:

1. What translanguaging practices are observable in Paulina Chiziane's novels?
2. What are the contexts of these translanguaging practices?
3. What sense of identity can be discerned from the author through these acts of translanguaging?

II. LITERATURE REVIEW

A. *Translanguaging: Concept and Definition*

The concept of translanguaging was initially introduced as *trawsieithu* in the 1990s (Williams, 1994) to describe a pedagogical approach that involves receiving information in one language and conveying it in another. In 2001, Baker (2011) translated the term into English as "translanguaging" for the first time. As the concept evolved academically, it was redefined as fluid and dynamic practices that transcend boundaries between languages, language varieties, and other semiotic systems (Li, 2011; Li & Zhu, 2013; Li, 2018; Li & Garc ía, 2022).

Translanguaging's primary characteristic is its trans-nature, which extends beyond linguistic boundaries. It underlines the creative amalgamation of linguistic and semiotic options available to speakers, which occasionally occurs in response to contextual influences and challenges conventional grammatical norms (Baynham & Lee, 2019). It provides a theoretical framework that offers a distinct perspective on bilingualism and multilingualism, suggesting that all language users draw upon specific features from a unified linguistic repertoire to make sense of and navigate communicative contexts (Vogel & Garc ía, 2017).

Translanguaging arises under the following conditions:

1. The speaker possesses their unique linguistic repertoire or corpus, comprising languages, dialects, registers, multimodalities, and so on.
2. Each language resource has its expressive limitations, which can be supplemented by other linguistic forms.
3. The process of organizing language is dynamic, involving creativity and criticality, which is the ability to employ available evidence to question conventional wisdom and express viewpoints aptly through contextually appropriate responses (Garc ía & Li, 2014).

Translanguaging is generally applicable in the following situations:

1. Over the years, translanguaging has been recognized as an effective pedagogical approach in diverse educational contexts where the language of instruction differs from the learners' native languages.
2. Translanguaging serves as a valuable theoretical tool in applied linguistics, assisting in observing, interpreting, and understanding linguistic practices or phenomena in everyday life (Li, 2018).
3. It is utilized in media and linguistic landscapes as a component of artistic or commercial design (Li & Shen, 2021).

B. *Language and Identity Construction*

Various perspectives have been proposed regarding the relationship between identity and language (Garc ía, 2010; Hall, 2011; Blackledge & Creese, 2016; Zotzmann & P. O'Regan, 2016). Garc ía (2010) underscores the significance of linguistic diversity in negotiating and constructing identity, positing that language choice is an inherent aspect of negotiation in all social interactions. Multilingual speakers determine their desired identity and select their linguistic practices accordingly. Hall (2011) contends that the use of language and engagement with culture shape our identity through continuous transformation.

Canagarajah and Ashraf (2013) explore the phenomenon of language and identity confusion in post-colonial India and Pakistan, examining the hybridization of English and vernacular languages. Despite both countries implementing multilingual policies that treat languages as separate, autonomous systems, plurilingualism emerges, blending grammatical and communicative practices. Sandhu and Higgins (2016) associate linguistic hybridity with cultural hybridity, suggesting that bi/multilingual individuals are presumed to embody a hybrid cultural identity through the combination of codes in their linguistic repertoires.

Zotzmann and O'Regan (2016) encourage us to consider the reasons and conditions that influence language usage, how individuals are perceived as language users, the meanings they intend to convey in specific situations, and the resources employed for such purposes. Blackledge and Creese (2016) argue that identities are neither fixed nor singular; rather, they are connected to intersecting histories and can be best understood through ethnographic approaches. In essence, these authors maintain that language users create, construct, and negotiate identities based on a diverse array of linguistic resources, while identities are actualized, constructed, represented, and produced in communication with others.

C. *Interconnection Between Translanguaging and Identity*

As language is a fundamental aspect of both translanguaging and identity, it is essential to examine the relationship between the two concepts. Creese and Blackledge (2010) contend that all interactions give rise to new linguistic realities. Translanguaging, as employed by language users, sheds light on these new linguistic realities, embracing all available linguistic and semiotic resources for the creation, construction, and negotiation of meanings. This perspective challenges the monolingual ideology, breaking traditional boundaries of named languages, and transforms writing into a multilingual, multicultural, multi-semiotic, and multimodal space. This space allows for the dynamics of diverse values, linguistic interactions, meaning negotiations, and identity reflections. Consequently, translanguaging becomes a methodological tool for identity representation or reflection through language. Within this translanguaging space, it is not only a coexistence of “different identities, values, and practices” (Li, 2011, p. 1223) but also a dynamic space generating new identities, values, and practices fostered by multilingual practices.

Li and Zhu (2013) conducted a study on Chinese university students in the United Kingdom, demonstrating that translanguaging facilitates the understanding of identities deeply rooted in the developmental trajectories of the communities to which individuals belong. Their research highlights how these identities change, develop, and continuously transform as a result of social, linguistic, and community practices and reflections, contributing to the multiplicity of identity construction. Ng and Lee (2019) explored the translanguaging practices of Malaysian university students using digital social media applications, revealing that translanguaging enables multilingual individuals to maintain their sense of identity through linguistic expressions. Ge et al. (2021) investigated the translanguaging practices of five Laotian students in China on WeChat and Facebook, showing that their practices comprise various linguistic forms and patterns, which present diverse social meanings, such as local voice intertextuality, language learner identity construction, global citizen identity construction, and sociocultural interpenetration. The findings indicate that these Laotian students perform their transnational identities online, and their translanguaging practices intersect with social, cultural, political, and economic factors.

To date, these observations of the relationship between translanguaging and identity have primarily focused on the transnational sphere, while their approach to literary creation remains underexplored. Thus, the way translanguaging is reflected in other forms of literature, such as novels, and its relationship with identity construction warrants further investigation.

D. The Mozambican Sociolinguistic Landscape

Mozambique, a diverse, multilingual, and multicultural nation, boasts a rich linguistic landscape characterized by the coexistence of languages from various origins, such as African, European, Arabic, and Asian. The Mozambican Ministry of Education and Human Development has identified approximately twenty-four local or vernacular languages, nineteen of which have standardized orthographies and are utilized in bilingual education. These languages, mostly belonging to the Bantu language family, are distinct from one another and encompass over 60 dialects or variants (Patel et al., 2020). The Constitution of the Republic of Mozambique (Chapter 5) acknowledges the importance of multilingualism and promotes the development and use of national languages as vehicles for communication and education. This constitutional provision establishes the country’s language policy and provides a framework for valuing linguistic diversity. Timbane (2015) highlights the significant role that Bantu languages play in Mozambican identity, culture, and social and ethnic cohesion.

The Portuguese spoken in Mozambique is significantly influenced by Bantu languages, resulting in variations in phonetics, lexicon, grammar, and other aspects that diverge from the norms of standard Portuguese. This interaction has given rise to the term “Mozambicanism,” which refers to the linguistic features that define the Portuguese spoken in Mozambique. Dias (2002) defines Mozambicanisms as all the words (neologisms or borrowings) typically used in Mozambique that demonstrate and particularize the lexico-semantic regionalization of Portuguese in Mozambique. Mozambicanisms can be classified into two categories: neologisms and borrowings, both of which contribute to the distinctiveness of Portuguese in Mozambique compared to European Portuguese. This dynamic and ever-evolving variety of Portuguese in Mozambique reflects the sociocultural landscape of the region, warranting further scientific study and research without bias.

The coexistence of multilingualism and Mozambicanism fosters fluid and dynamic linguistic practices in Mozambique. These linguistic phenomena blur the boundaries between languages, varieties, and language registers, giving rise to acts of translanguaging that illustrate and elucidate the dynamic interplay between the languages involved. Utilizing translanguaging as a conceptual and methodological framework can enhance the understanding of the Mozambican linguistic landscape and pave the way for novel research directions, moving beyond the pedagogical focus of recent studies. Despite some advances in understanding the role of translanguaging in Mozambican society (Chambo, 2021; Reite et al., 2021), the analysis of translanguaging acts in Mozambican literature has yet to be explored in depth. Further investigation into the translanguaging phenomenon within the context of Mozambican literature offers promising avenues for future research, potentially shedding light on how writers like Paulina Chiziane navigate linguistic boundaries and construct complex identities through their creative works.

III. METHODOLOGY

This study aims to investigate the presence of Mozambican orality in Paulina Chiziane's novels, exploring the instances of translanguaging through the use of words, expressions, and phrases that deviate from standard Portuguese. To achieve this, we primarily rely on the glossaries provided at the end of Chiziane's novels, which contain the meanings of the foreign terms employed. These glossaries serve as the primary data source for our analysis. In cases where the glossaries lacked adequate information regarding specific terms, we consulted additional sources such as Infopedia.pt to supplement our understanding.

In addition to examining the glossaries, we analyze the paratexts of Chiziane's works, identifying 15 instances of translanguaging in Paulina Chiziane's five novels "Ventos do Apocalipse [Winds of Apocalypse]," "O sétimo juramento [The seventh oath]," "Niketche: Uma história de poligamia [Niketche: A story of polygamy]," "O alegre canto da perdiz [The joyful cry of the partridge]," and "As andorinhas [The swallows]".

Upon identifying the instances of translanguaging in Chiziane's novels, we proceed with a comprehensive analysis of these occurrences. This entails examining the contextual meaning and possible motivations behind the author's choice to include these linguistic elements. Our analysis will focus on aspects such as the interplay between languages and varieties, the function of translanguaging within the narrative, and the role of translanguaging in the construction of characters' identities.

IV. TRANSLANGUAGING AND IDENTITY CONSTRUCTION IN PAULINA CHIZIANE'S NOVELS

A. Contexts of Occurrence

Research suggests that most Mozambicans are at least bilingual, with many being multilingual (Pissurno, 2018). Bilingual or multilingual speakers develop their linguistic practices within specific social contexts, characterized as multiple and always adjusted to the multimodal and multilingual terrain of the communicative act (García et al., 2008). Consequently, it is essential to examine the contexts in which translanguaging occurs. Translanguaging liberates speakers from conventional language constraints, enabling them to exercise linguistic creativity as they navigate their learning and life experiences (Vogel & García, 2017). Li (2011) defines creativity as the ability to choose between following and disregarding rules and norms of behavior, including language use, and pushing and breaking boundaries between the old and the new, the conventional and the original, and the acceptable and the challenging. By scrutinizing the contexts in which translanguaging acts transpire, we aim to uncover the linguistic creativity behind these acts and analyze the interplay of linguistic powers in this dynamic, boundary-transcending space, ultimately revealing the hidden intentions that drive them.

Upon examining the contexts of the occurrence of translanguaging in Paulina Chiziane's novels, we identified two types of contexts: the characters' speech and the narrator's speech. Here are some examples:

(a). Characters' Speech

When analyzing the Portuguese language and its mixture with vernacular expressions in Paulina Chiziane's novels, it is crucial to acknowledge the significance of such expressions in the character's speech. These expressions not only contribute to the distinct Mozambican literary identity but also enrich the characters' dialogues by providing authentic local flavor and insight into the cultural context. These instances allowed for a nuanced exploration of the characters' identities and the ways in which they navigated the complex sociolinguistic landscape of Mozambique. This approach contributes to a broader understanding of how translanguaging functions in literature and its potential to convey complex notions of identity and belonging in post-colonial contexts (Pennycook, 2010).

1, "*Gugudja, gugudja Mambo, ndirikuza!*"

Sianga dialoga com os defuntos. (...)

"Escutai defuntos, amparai defuntos, abri as vossas portas para o filho que sofre, dizei-me alguma coisa, aguardo a vossa mensagem, *gugudja, ndirikuza Mambo, ndirikuza!*" (Chiziane, 1999, p. 26).

[**Translation:** "*Gugudja, gugudja Mambo, ndirikuza!*"

Sianga speaks with the deceased. (...)

"Listen, deceased ones, support the deceased, open your doors to the suffering child, tell me something, I await your message, *gugudja, ndirikuza Mambo, ndirikuza!*"

Analysis: Both "*Gugudja, gugudja Mambo, ndirikuza!*" and "*gugudja, ndirikuza Mambo, ndirikuza!*" are traditional Bantu language prayers or chants and mean "Open up to me, God, listen to me" or "Open up to me, listen to me, God." Sianga's desperate plea to the ancestors demonstrates the incorporation of traditional beliefs and rituals in the character's speech. Dialogue is an essential element in conveying the character's emotional state and the cultural context of the situation.

2, "A coisa vai mal, *danger, danger*. Olha aqui: um monstro enorme. É uma velha feiticeira com cabeça de serpente de asas largas e braços muito compridos. A coisa está feia, a coisa está feia, *maiw ê be careful*. Cobra aqui, cobra acolá *very bad!* Pata de vaca aqui, hiena atrás, *siabamba, siabamba*, ah, sim, *siabamba*" (Chiziane, 1999, p. 27).

[**Translation:** “Things are going bad, danger, danger. Look here: a huge monster. It’s an old witch with a snake’s head, wide wings, and very long arms. The situation is ugly; the situation is ugly, *maiw ê* be careful. Snake here, snake there, very bad! Cow’s foot here, hyena behind, *siabamba, siabamba, ah, yes, siabamba.*”]

Analysis: “Danger, danger, be careful” and “very bad” are English words, while “*maiw ê*” and “*siabamba*” are terms from the Bantu language. This is linguistic hybridism of a fortune teller, and the author wants to show irony through this speech.

3, “*Muthiana orera, onroa vayi?* pergunto. Elas escancaram as bocas e me respondem com sorrisos, de alegria, de amargura, de saudade, de desalento, ansiedade, esperan \tilde{c} a” (Chiziane, 2008a, p. 186).

[**Translation:** “*Muthiana orera, onroa vayi?* I ask. They open their mouths wide and respond to me with smiles of joy, bitterness, longing, discouragement, anxiety, and hope.”]

Analysis: “*Muthiana orera, onroa vayi?*” is an Expression in Bantu and means “beautiful woman, where are you going?” The character Rami uses this expression to draw the attention of the women around her and initiate a conversation. The use of vernacular terms and phrases adds authenticity to their feelings and emphasizes the uniqueness of their cultural background.

(b). *Narrator’s Speeches*

Translanguaging also occurs in the narrator’s speeches, where Chiziane blends Portuguese with local languages to create a narrative voice that reflects the linguistic diversity of Mozambique. In Paulina Chiziane’s novels, these narrator’s speeches play a crucial role in conveying the cultural context and providing an authentic Mozambican literary identity. The incorporation of vernacular expressions in the narrator’s speech allows for a deeper understanding of the cultural landscape and enhances the richness of the narrative. The use of translanguaging in the narrator’s speech contributes to the creation of a unique literary space that allows readers to engage with the story on a deeper level.

1, O cinzento é uma miragem matinal e mant \tilde{e} -se lá no *guemetamusse* onde o céu abra \tilde{c} a a terra e as mulheres mais respeitadas do mundo pilam de joelhos (Chiziane, 1999, p. 31).

[**Translation:** The gray is a morning mirage and remains there in *guemetamusse*, where the sky embraces the earth, and the most respectful women in the world kneel to pound.]

Analysis: *Guemetamusse* is a Bantu word and means horizon. This phrase describes a morning scene in a remote location, using local terminology to convey a sense of place and cultural specificity.

2, Tinham *nhamussoros* dos bons que pressagiavam tudo. A revolu \tilde{c} ão transtornou tudo. Agora n \tilde{a} o h \tilde{a} chicote, nem *xibalo*, e o negro jamais ser \tilde{a} deportado. E o *mbelele*? (Chiziane, 1999, p. 61).

[**Translation:** “They had good *nhamussoros* that foretold everything. The revolution changed everything. Now there is no whip, no *xibalo*, and the black man will never be deported again. And the *mbelele*?”]

Analysis: *Nhamussoro* means *sorcerer*. *Xibalo* refers to a temporary forced labor system instituted by the Portuguese colonial administration. *Mbelele* is the rite for calling rain. This example discusses the changes brought about by the post-colonial revolution, mentioning traditional practices like “*nhamussoros*” and “*xibalo*” to highlight the impact of the societal shift on local customs.

3, Os filhos ensinam uma mãe a ser mais mulher. (...) Os filhos são riqueza, infortúnio, bênção e maldição. Quem tem filhos tem cadilhos. *Kuyambala mavala, kuveleka wukossi* (Chiziane, 2012, p. 153).

[**Translation:** Children teach a mother to be more of a woman. (...) Children are wealth, misfortune, blessing, and a curse. Those who have children have attachments. *Kuyambala mavala, kuveleka wukossi.*]

Analysis: “*Kuyambala mavala, kuveleka wukossi*” in the Bantu language means “dressing is fantasy and having children is wealth.” This example discusses the complex relationship between mothers and their children, incorporating local wisdom and expressions to emphasize the emotional depth of the narrative.

B. *Thematic Areas Covered*

Each language has its limitations in expressing the complexity of reality and can be complemented by other language forms to negotiate meanings. As Mozambican reality is complex in terms of languages, it is pertinent to analyze the thematic areas where these acts occur. Throughout the novels, Chiziane employs translanguaging in various contexts, such as in the lexical areas of flora, fauna, tradition, and others. For example, she uses indigenous terms for plants and animals that are specific to Mozambique, thereby emphasizing the uniqueness of the country’s natural environment. Additionally, she incorporates traditional customs, beliefs, and practices into her narratives through the use of translanguaging, which helps to convey the cultural richness of Mozambican society. The following sections present these different areas.

(a). *Flora and Fauna*

Mozambique has a unique local flora and fauna, and there are distinct vernacular expressions in its languages. As standardized Portuguese cannot replace these words, the vernacular origin words are used in literary writing. Borrowing these words as translanguaging acts highlights the origin of these typical Mozambican elements, providing a vivid representation of the unique Mozambican natural landscape. The use of vernacular terms highlights the author’s respect for the local environment and strengthens the connection between her literary identity and the Mozambican context. See the following examples:

1, Mulata “prova *nhangana*”, mulata de terceira - diz a Lu num tom de gozo. -Deve ser filha de um “branco de *cacana*”, branco da loja de caniço, lá dos confins dos subúrbios (Chiziane, 2008a, p. 133).

[**Translation:** Mulata “prova *nhangana*,” third-rate mulata - Lu says in a mocking tone. - She must be the daughter of a “branco de *cacana*,” white man from the reed store, there in the far suburbs.]

Analysis: “*Nhangana*” is green bean leaves, and “*cacana*” is a climbing plant whose leaves and fruits are edible. These terms function as a metaphor for the character’s social status, showcasing the creative linguistic blend employed by Chiziane in her novels.

2, O jovem pastor, que amava mais o gado que a sua própria vida, agarrou a *cobra mamba* com as mãos, esmagou-a contra as rochas e matou-a (Chiziane, 2012, p. 28).

[**Translation:** The young shepherd, who loved his cattle more than his own life, grabbed the *mamba snake* with his hands, crushed it against the rocks, and killed it.]

Analysis: Mamba is a *Tsonga* word, and mamba snake refers to a type of black and venomous snake. In Mozambican culture, it is an image related to the personification of the devil.

3, És a árvore de casca carnuda, tão amarga que ninguém morde. És *canhi*, fruto doce, perfumado (Chiziane, 2012, p. 87).

[**Translation:** You are the tree with fleshy bark, so bitter that nobody bites. You are *canhi*, sweet, fragrant fruit.]

Analysis: *Canhi* is a Bantu word and is the fruit of the *canho* tree. Chiziane uses the vernacular term to describe a sweet and fragrant fruit.

(b). Customs and Traditions

Mozambican customs and traditions are distinct from those of Portugal, and a wide variety of words related to this area can be found in Mozambique. All these words, mixed with Portuguese, constitute acts of translanguaging, frequently reminding readers of Mozambican multilingual reality and engaging them in a dialogue about Mozambican social reality. As customs and traditions preserve tribal cultures, borrowing these vernacular words reinforces Mozambican authenticity and the author’s intention to preserve local riches. This intention is reflected in the significant number of these words used in her novels.

1, “Naquele dia, despia-me ao som ritmado dos batuques da minha terra e preparava a minha alma para dançar o *niketche*” (Chiziane, 2008a, p. 160).

[**Translation:** “On that day, I undressed to the rhythmic sound of the drums from my land and prepared my soul to dance the *niketche*.”]

Analysis: *Niketche* is a love dance from the provinces of Zambézia and Nampula in Mozambique. It is a word of Bantu origin. Chiziane uses this term to evoke a sense of Mozambican culture and identity through the characters’ connection to their customs and traditions.

2, O ciclo de *lobolos* começou com a Ju. Foi com dinheiro e não com gado. *Lobolou-se* a mãe, com muito dinheiro, num *lobolo*-casamento. As crianças foram legalmente reconhecidas, mas não tinham sido apresentadas aos espíritos da família (Chiziane, 2008a, p. 124).

[**Translation:** The cycle of *lobolos* began with Ju. It was with money and not cattle. The mother was *lobolo-ed*, with much money, in a *lobolo*-marriage. The children were legally recognized but had not been introduced to the family spirits.]

Analysis: The term “*lobolo*” refers to a traditional Mozambican custom, whereby the groom provides a bride price to the bride’s family. Chiziane’s use of this term emphasizes the cultural practices and their significance in the lives of the characters.

3, Viu a mente a transmigrar para outro espaço, outro tempo. A louca entra em possessão. *Matoa. Madjini. Mandiqui* (Chiziane, 2017a, Chapter 5).

[**Translation:** She saw her mind transmigrate to another space, another time. The madwoman enters into possession. *Matoa. Madjini. Mandiqui*.]

Analysis: The terms “*matoa*, *madjini*, *mandiqui*” are words from *Changane*, a language belonging to the Bantu group, referring to the spirits that locals believe in. Chiziane uses these terms to illustrate the characters’ experiences with supernatural forces and their connection to traditional beliefs.

(c). Other Areas

Translanguaging instances in other miscellaneous areas offer a glimpse into the post-colonial Mozambican society. The use of vernacular expressions in the description of everyday scenes provides a realistic portrayal of the complex linguistic landscape of Mozambique, further strengthening the connection between Chiziane’s literary identity and her cultural background.

1, A *xipalapala* souou, mamã eu vou ouvir as histórias, eu vou. O *culunguana* ouviu-se do lado de lá chegou a hora, mãe, conta-me aquela história do coelho e da rã (Chiziane, 1999, p. 15).

[**Translation:** The *xipalapala* rang, Mom, I’m going to listen to the stories, I will. The *culunguana* was heard from the other side; it’s time, Mom, tell me that story about the rabbit and the frog.]

Analysis: The terms “*xipalapala*” and “*culunguana*” are vernacular expressions referring to a bell or signal and a call or announcement, respectively. Chiziane uses these terms to create a vivid sense of the characters’ everyday lives and their connection to local customs and language.

2, Depois do pasto de *xima* branca, branqu ísima, silada no alguidar, acompanhado de *nhewe* cozido, leite coalhado e carne grelhada, sente muito calor, o imperador! (Chiziane, 2016, p. 3).

[**Translation:** After the meal of very white *xima*, stored in the *alguidar*, accompanied by cooked *nhewe*, curdled milk, and grilled meat, the emperor feels very hot!]

Analysis: The terms “*xima*,” “*alguidar*,” and “*nhewe*” are vernacular expressions referring to a local staple food, a traditional container, and a type of wild fruit, respectively. Chiziane uses these terms to create an authentic description of a traditional Mozambican meal, highlighting the cultural specificity of the characters’ environment.

3, O imperador nascera num berço de ouro. Nunca tivera uma ferida no corpo. *Vavava* as orelhas dos outros. Humilhava os vassallos e os inimigos, mas, hoje, chegou a sua hora (Chiziane, 2016, p. 23).

[**Translation:** The emperor was born in a golden cradle. He never had a wound on his body. He *vavava* others’ ears. He humiliated vassals and enemies, but today, his time has come.]

Analysis: The term “*vavava*” is a vernacular expression meaning to pinch or tweak, likely used to imply the emperor’s condescending attitude towards others. Chiziane uses this term to explore power dynamics within Mozambican society and to emphasize the emperor’s arrogant and oppressive nature.

Paulina Chiziane’s novels showcase the rich cultural and linguistic diversity of Mozambique by incorporating vernacular expressions into her writing. This transcends linguistic boundaries and helps create a distinct Mozambican literary identity. The thematic areas covered in her work, such as flora and fauna, customs and traditions, and other aspects of everyday life, are infused with local expressions that serve to emphasize the uniqueness and authenticity of Mozambican culture. Through her use of translanguaging, Chiziane effectively brings the multilingual reality of Mozambique to her readers, allowing them to engage with the social realities of the country. Ultimately, Chiziane’s novels serve as a powerful example of how authors can use translanguaging to preserve and celebrate their local linguistic and cultural heritage in their writing.

V. ANALYSIS AND DISCUSSION

Paulina Chiziane, a renowned Mozambican writer, hails from a family with Chope as their mother tongue. While Portuguese was acquired as her second language in school, Chiziane emphasizes that her Portuguese writing style is imbued with Bantu cultural influences. In an interview, she describes her writing as having a resemblance to Portuguese and a novelistic style while maintaining a sense of proximity to her cultural roots (Chiziane, 2021). Chiziane rejects the label of a conventional novelist, asserting that she tells stories in the language she feels most comfortable with. She believes that her most profound ideas cannot be directly translated into Portuguese, necessitating expression in Chope, the language in which she initially encountered them.

Paulina Chiziane’s literary works are deeply rooted in her peasant background, drawing inspiration from the rich oral traditions of Mozambique that are characterized by creativity and criticality (Baynham & Lee, 2019). Her novels artfully incorporate vernacular expressions, blending Portuguese with local languages such as Changane and Chope to create a vibrant linguistic tapestry. Chiziane’s exploration of various thematic areas, including flora and fauna, customs and traditions, characters’ speeches, and narrators’ speeches, showcases a comprehensive representation of the Mozambican experience. By skillfully intertwining these themes with the unique linguistic elements in her works, Chiziane effectively highlights the cultural richness of Mozambique, revealing distinct aspects of Mozambican culture and daily social practices, including Mozambicanisms.

Chiziane’s exploration of translanguaging further challenges purist monolingualism and regulated bilingualism. Her critical stance towards the Portuguese Language Orthographic Agreement and the CPLP (Chiziane, 2008b) positions her works as resistance against linguistic hegemony. This resistance enables readers to perceive the voices of a multilingual female, Mozambican writer seeking to dismantle the remnants of colonization and foster a more inclusive representation of Mozambican identity. Translanguaging, as both an act and methodology, encourages readers to join in the preservation of Mozambican identity, which is a central theme in Paulina Chiziane’s work. This call to action contributes to the multifaceted construction of Mozambican identity, including the use of Mozambicanisms, and promotes a more inclusive and diverse understanding of the nation’s cultural landscape.

In the post-colonial era, many Mozambican writers addressed national identity in their works (Fonseca & Moreira, 2007). Silva (2017) observes that Mozambican literature initially emerged as part of an anti-colonial struggle, later evolving to emphasize local cultural identity and promote nationalist consciousness. Translanguaging has been employed as a tool to express the complex socio-cultural landscape of Mozambique, reflecting the social divide between colonizers and colonized as well as the rich linguistic diversity of the country. For example, Ferreira (1985) notes a distinct Mozambican atmosphere and localized lexicon in Lu í Bernardo Honwana’s works, which capture the essence of the country’s multifaceted identity. Other writers, like Ungulani Ba Ka Khosa (Diogo, 2010) and Jos é Craveirinha (in his poem “A fraternidade das palavras [The Brotherhood of Words]”), also employ translanguaging in their works. This linguistic blending serves to create a more authentic representation of the Mozambican experience, bridging the gap between diverse linguistic communities and asserting cultural autonomy. By employing

translanguaging, these authors challenge the hegemony of the Portuguese language and contribute to the development of a distinctive Mozambican literary voice.

The use of translanguaging in Mozambican literature highlights the interconnectedness between language, culture, and identity, revealing the ways in which authors negotiate their belonging to multiple linguistic communities. This approach allows writers to showcase the vibrancy and dynamism of Mozambican culture while engaging with the complexities of linguistic diversity and historical legacies. Furthermore, translanguaging enables authors to address themes such as power relations, cultural hybridity, and the negotiation of identities in the post-colonial context. Additionally, translanguaging serves as a means for writers to resist the imposition of monolingual norms and promote linguistic inclusivity. By incorporating local languages and dialects into their literary works, Mozambican authors not only celebrate the country's linguistic diversity but also challenge the dominance of European languages within the literary canon. In doing so, they contribute to the construction of a more inclusive and diverse literary landscape that reflects the plurality of voices and experiences within Mozambique.

Despite Portuguese maintaining a prominent position in Mozambican literary works, translanguaging is a common practice, and translanguaging in Mozambican literature is a powerful vehicle for expressing the country's complex sociocultural realities and asserting its unique identity. As Pöysä (2011) suggests, the role of language in literature invites contemplation of Mozambique's cultural independence from Portugal. Mozambican writers embrace their roles as creators, guardians, and advocates of Mozambican culture, striving for national identity through the development of distinct Mozambican literature. This literature, characterized by the unique qualities of Mozambican culture and people, is referred to as Mozambican-ness (Mata, 2000). Similar phenomena can be observed in other African literatures, which participate in a broader trend of examining and thematizing colonial and post-colonial spaces. In the post-colonial context, African literatures propose that the generation of diverse identities depends on embracing differences and acknowledging the complex linguistic and cultural histories of each nation.

VI. CONCLUSION

Translanguaging is a dynamic multilingual or semiotic process that involves the creative blending of linguistic and semiotic resources accessible to speakers. This phenomenon sheds light on how identities are deeply connected to the developmental trajectories of the communities to which individuals belong and how they continuously evolve and transform. In this article, we examine 15 instances of translanguaging in Paulina Chiziane's novels "Ventos do Apocalipse [Winds of Apocalypse]," "O sétimo juramento [The seventh oath]," "Niketche: Uma história de poligamia [Niketche: A story of polygamy]," "O alegre canto da perdiz [The joyful cry of the partridge]," and "As andorinhas [The swallows]". These instances can be categorized by various modalities, such as characters' speech and narrators' speeches, as well as by different semantic domains, including flora, fauna, tradition, and others.

Through translanguaging, the author establishes a space that conveys her cognition to the reader and provides deeper insight into her identity. Consequently, we discern that the identity the author aims to reveal encompasses her status as a woman, a Mozambican, a plurilingual individual, and a member of post-colonial society. This translanguaging phenomenon facilitates the expression of identity, as observed in the works of other post-colonial Mozambican authors. Therefore, we can conclude that the identity these authors seek to convey through translanguaging corresponds to the concept of Mozambican-ness.

To the best of our knowledge, this article represents the first study to investigate translanguaging phenomena in Paulina Chiziane's novels. Furthermore, it is among the pioneering studies to address the theory of translanguaging in literature and the post-colonial context. This research provides a unique perspective for examining Mozambican literary works and contributes to the theory of translanguaging by reinforcing its relationship with the expression of identity.

While the acts of translanguaging explored in this article do not encompass an exhaustive analysis of this phenomenon in Paulina Chiziane's works, they offer a representative sample that reveals her identity. Investigating translanguaging in the literature of other Mozambican authors falls beyond the scope of the present article, leaving the relationship between translanguaging and post-colonial Mozambican literature only partially explored. Future research could broaden the analysis of translanguaging acts in the works of other Mozambican authors and even African Portuguese-language literature within this category. Such expansion would aim to develop a more comprehensive and diverse understanding of the relationship between translanguaging and identity within the literary domain.

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Meng Guo was born in December 1990 in China. She is currently a second-year PhD candidate in Portuguese Studies at Macao Polytechnic University in China. Having lived and worked in Portugal for several years, Meng has developed a deep passion for Lusophone languages and cultures. Her research explores the dynamic relationship between language, culture, and identity in the writings of prominent Lusophone authors such as Paulina Chiziane, with a particular emphasis on the role of translanguaging in shaping complex cultural and national identities. Email: p2111921@mpu.edu.mo



Lili Han (Ph.D.) is Director/Dean and Associate Professor of the Faculty of Languages and Translation of Macao Polytechnic University, Macau. Over the last decade, Dr. Han has lectured and conducted research in translation and interpreting studies, acting as a trainer for the Conference Interpreting (Chinese-Portuguese-English) course in partnership with the DG (SCIC) of the European Commission. Her research interests include translation and interpreting studies, intercultural studies, language and translation policy studies, testing & assessment, and computer-aided translation and interpreting, all from a translanguaging perspective. Email: hanlili@mpu.edu.mo