

Struggle, Independence and Transcendence- Feeling the Changes of Portuguese Literature in Africa

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Abstract: African Portuguese literature mainly refers to a literary form formed in the long-term development in African countries and regions written in Portuguese. At the same time, it is also one of the literary forms in which local people describe local life in oral language. In the long-term development process, the experience of African Portuguese literature is very bumpy, and the various spiritual and historical events reflected therein are also worthy of further study. In this regard, based on the current era, combined with the basic situation of several Portuguese speaking countries in Africa, this paper analyzes the changes of Portuguese literature for reference only.

Key words: Africa Portuguese literature; struggle; independence; transcendence

Compared with other literature in Africa, the development history of Portuguese literature is relatively short. At first, it was mostly travel literature, which mainly expounded bias and was mainly created by Portuguese. The local culture of Africa was not obvious. Until the middle and late 19th century, Portuguese literature was relatively mature, and the formal creation period was the 20th century. Generally speaking, Portuguese literature includes two periods: one is the literary category formed during the Portuguese period of occupation, and the other is the literary form after autonomy and freedom. The style also includes western literary style and national characteristic style. With the progress and development of the times, the connotation of Portuguese philology is also changing, which can be regarded as the epitome of the historical development of the five Portuguese speaking African countries.

1. The Development Course and Main Contents of African Portuguese Literature

When studying Portuguese literature in Africa, we should mainly focus on the literary works of several African countries using Portuguese, and these works are often related to their current social background. Before the 1950s, the five Portuguese speaking countries in Africa were still under the rule of the invaders, so many literary works which appeared at that time were anti aggression and called for national freedom, but they were severely suppressed by the Portuguese and Portuguese ruling classes so it was difficult for them to be published and distributed and they lacked influence. In this situation, many literary works could only be spread by hand binding and leaflets, and most of them were poetry and prose. The content was very positive, and full of the spirit of resistance and the pursuit of freedom. For example, in the 1960s, many African American students headed by Amikal Cabral took the opportunity to study in Portugal and used leaflets and newspapers to spread many poems against people who occupied other people's land. This stage was also the

peak of creation of African Portuguese literature. A large number of works were published, most of which focused on national autonomy and the pursuit of freedom, and the content was very rich, ranging from expressing homesickness to striving for freedom and opposing non pacifism. Until the 1970s, almost all Portuguese literature took resistance and autonomy as the theme, and the main types were long and short stories, prose and poetry, which mainly reflected the life of the people at the bottom and the violence, cruelty and ruthlessness of the aggressive people.

2. The Main Characteristics of Portuguese Literature in Africa

2.1 Linguistic diversity

In African Portuguese language literary works, many writers use diverse languages. For expression, in the novel *The Secret of Death*, the author Ant 3 NiO de Assis J 3 nior used the local kinbendu language, which effectively showed the national culture, customs and human feelings of Angola, as well as the author's love for the country and his attack and hatred for the aggressive people. Of course, there were many indigenous languages in Africa, so many authors tended to use their familiar indigenous languages or mix indigenous languages with official languages in the actual creative process, which not only showed the diversity of literary works, but also reflected the love of writers in Portuguese speaking countries in Africa for their local culture.

2.2 Literary genre imbalance

Influenced by historical development factors, the genre development of Portuguese literature in Africa is uneven. For example, drama is a relatively popular style, which can convey information to more people through oral expression and intuitive interpretation, and even illiterate people can obtain corresponding information. Therefore, the Portuguese aggressor rule center resisted drama works and carried out strict investigation and crackdown, so the output of dramatic works in the Affiliated state was very small, and even after independence, the literary works of this genre did not flourish. As a basic literary form, poetry occupied a very important position before and after independence. This is because poetry itself is relatively short and consumes less energy and time in writing, so there is a large amount of creation. More writers chose this form to express their inner feelings. In addition, there are many short stories in African Portuguese literature. Writers naturally tend to create short stories, and children also like to read short stories.

2.3 Differences in literary styles between native writers and Portuguese writers

Through the study of many African Portuguese literary works, it can be clearly found that the popularity of native African writers is far lower than that of Portuguese writers, and there are great differences in their writing styles. For example, Ant 3 NiO de Assis J 3 nior was a local writer. He had been persecuted by Portuguese aggressive people since he was born. He was both a reporter and a lawyer. He had seen and heard a lot. Therefore, many of his works were more real people and things. There was no magic style content or surrealist elements, and they showed the most simple and true stories. Portuguese writers were more inclined to create magic style content or surrealist works, and their writing skills were very deep, and they were better at describing the inner of the protagonist by means of metaphor. Compared with local writers, their works were more euphemistic and delicate. Taking MIA Coto's novel *Sleep walking* as an example, this work fully embodies the style of fantasy, and the writing is very delicate. It can show relevant pictures with the help of scene description. Of course, African American writers also used some local languages, but the words they used were more like Portuguese. The difference between the two styles is mainly due to different views on things. Among them, local writers tended to create based on reality and combined with their own experience, while Portuguese writers paid more attention to the literariness of their works, and would deeply explore various elements in combination with the characteristics of African culture, and would pay more attention to the reading needs of readers in other countries.

3. Struggle, Freedom, Transcendence in African Portuguese Literature

At first, colonial literature and African literature were parallel. Among them, aggressive literary works mainly described the exotic customs of Africa. Therefore, local writers who cherished African culture gradually realized the importance of promoting tradition, aiming to break aggressive literature and subvert Imperialism, so as to highlight national characteristics. During this period, Cordeiro Da Matta and António de Assis Júnior carried out the work of studying local customs and compiling local language dictionaries, which prompted more local literary writers to open new creative ideas and begin to pay attention to African local culture on this basis, however, the theoretical framework was not complete and did not get rid of the influence of colonial literature. In the mid-1930s, *Guangming* magazine was launched, which also marked the official beginning of the movement of localized literature. Various budding literary works began to explore local themes in order to find the core and characteristics of the national spirit. Moreover, the "white" group in these works was no longer the protagonist, but also the villain, or even would not appear in the works at all, which reflected the African people's sense of struggle. In the 1960s, wars for autonomy broke out in several Portuguese speaking countries in Africa. At this time, there was an obvious political stand in literary works. For example, Pepetela's *Ma Yongbei Forest* belongs to guerrilla war literature, which not only conveyed the idea of pursuing autonomy, but also exposed and criticized the internal problems existing in the "people's movement for peace". It clearly expressed the author's concern about tribalism, oppression of women, corruption and other problems in Angola. After the "April 25" revolution and the end of the war for freedom, the content and form of literary works changed again, that is, they paid more attention to "I", and paid more attention to discussing "internal problems", such as love, religion, friendship and so on. At this time, female literature also developed. By the end of the 20th century and the beginning of the 21st century, the historical novels in African Portuguese literature had developed rapidly. They mainly focused on the history at home and abroad in the period of occupation, and could explore the historical proposition and occupied past from the African perspective, realizing the transcendence of literary works.

4. Conclusion

In a word, by studying the changes of Portuguese literature in Africa and excavating the elements of resistance, autonomy and transcendence contained therein, we can obtain richer information, understand African culture from a deeper perspective, attract more literary personnel to study Portuguese literature and promote the popularization and development of Portuguese literature under the joint action. In view of this, we should actively explore various elements in Portuguese literature, understand its spiritual core through language and literary expression, and deeply grasp the relationship between literary works and history, society and life, so as to clarify its value.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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