Table of contents

Ack	Acknowledgements and bionote		
Intr	oduction		
СНА	PTER 1		
Prei	mise and contexts	5	
1.	The divided landscape in the criticism of African literatures 5		
2.	The relevance and limitations of postcolonial theory 6		
3.	Hybridity: A hackneyed yet unavoidable concept 8		
4.	African literatures as translation and in translation 10		
5.	Matters of genre 13		
6.	The poetics of African fiction and the creative license		
	of prose translators 17		
7.	Defining sound motifs as aural aesthetics 19		
8.	A theoretical prelude to sound translation 21		
9.	African literatures: Which ones? 27		
10.	Corpus presentation 29		
СНА	APTER 2		
Mal	king sense of an alliterative practice in translation:		
Fro	m resistance to restitution	33	
1.	Background matters 33		
2.	Digest of Somali oral literature 40		
3.	From Membranes of Maternity to Lauralité-Sur-Lécry 42		
4.	Methodology: A cross-corpus analysis 45		
5.	Farah's alliterative project and its reconstruction in French 48		
6.	Sound motifs in the <i>Lands</i> of Waberi and Garane 53		
7.	Examining retranslations: A rare occasion with contemporary writers	57	
8.	The concept of critical threshold of perception		
	as delineation of sound motif 62		

0111	1 1 2 2 3	•	
The	aesthe	tics of repetition and their meanings	67
1.	Unde	rstanding Adiaffi's transgeneric position	
	throu	gh the lens of translation 67	
	1.1	N'zassa literature 67	
	1.2	Toward transpoetics: An aural and surrealist reading 69	
	1.3	Adiaffi's carte 70	
	1.4	Akan poetics 71	
	1.5	Translating repetition as a poetics of identity 73	
	1.6	Another poetics of repetition and its translation:	
		Queneau in English 81	
2.	Hove	's politics of repetition 86	
	2.1	Socially committed writer and translator 86	
	2.2	Formal structures of Shona poetry 90	
	2.3	Ancestors, or the art of embedding repetitions 92	
	2.4	The workings of iterative poetics: From Ancestors to Ancêtres 93	
СНА	PTER 4	4	
Sou	nd mo	tifs and their motivations	99
1.	When	n polemics overcast poetics: The case of Ayi Kwei Armah 100	
	1.1	Understanding Armah 100	
	1.2	Articulating oral literatures in Armah's works 102	
	1.3	Armah's translators 102	
	1.4	A cacophony of senses: Splendor and decline	
		in The Beautyful Ones 104	
	1.5	Motifs and motivations 106	
	1.6	The efficacy of aural devices in <i>The Beautyful Ones</i> 107	
	1.7	Pathways to poetic re-creation in L'Age d'or 110	
	1.8	The measure of creativity in translation 115	
2.	The n	natrix of Assia Djebar's poetic language 116	
	2.1	A complex linguistic and literary heritage 116	
	2.2	Situating L'Amour, la fantasia in Djebar's work 118	
	2.3	Dorothy Blair: A made-to-measure translator 121	
	2.4	Overview of stylistic codes in Arabic literature 123	
	2.5	From L'Amour to Algerian Cavalcade: Turning up the volume 129	5
3⋅	Over	exposures 130	

CHAPTER	5

Modalities and intermedialities

Modalities and intermedialities		133
1.	Of interpretation 133	
2.	Weighting factors 135	
3.	Intermedial translation as a paradigm 140	
4.	Listening to literature throughout history 143	
5.	Audiobooks: From rebirth to explosion 144	
6.	African literatures and audiobooks: An unavoidable combination?	146
7.	Translating in a digital era 148	
Coı	nclusion	149
Works cited		153
Index		167