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THE TRANSFORMATIONS OF THE MODEL READER AND THE TRANSLATION SHIFTS. A STUDY OF THREE AFRICAN SHORT STORIES TRANSLATED FROM PORTUGUESE TO POLISH

Abstract

The aim of this publication is to analyze the transformation of the Model Reader and translation shifts, using the example of three selected post-colonial pieces of writing, in Polish translation from Portuguese. An analysis of the shifts enables one to observe changes occurring between the Model Reader of the original and the Model Reader of the output text.

Key words

translation studies, Model Reader, translation shifts, postcolonial literature

1. THEORETICAL BACKGROUND

1.1. INTRODUCTION

> I think we ought to read only the kind of books that wound or stab us. (...)
> A book must be the axe for the frozen sea within us.
>
> Franz Kafka[1]

The author of „The Metamorphosis" wished to be transformed by a book and, perhaps, wanted to transform and cause anguish to his readers. That examination of wounds is present in reception theories and, as a result, many definitions of readers emerged. Hans Robert Jauss drew attention to the reader and emphasized their active participation in the reading process[2]. Later on, Wolfgang Iser distinguished the implied reader and the actual reader and described the reader's task as constructing the meaning of the text rather than deciphering it. Iser's implied reader is based on the structure of the text. Anton Popovič[3] and Christiane Nord[4] noted the importance of the reader as one of the factors that shape the translation. Since Umberto Eco described the reader extremely meticulously and his perspective combines literary criticism and translational perspective, his methodology is applied in this paper.

The Umberto Eco's Model Reader does not correspond to a particular person, but represents a theoretical concept[5]. Since the author cannot convey every information, their message is not only a set of information they intend to communicate, but also a set of information they decide to silence[6]. Writing can be seen as a chain of co-dependent choices made by the author and every one of them contributes to creating the Model Reader[7]. Those choices trail blaze the text, creating the frames that narcotize or blow up certain text properties and the set of writer's choices is ruled by the concept of the Model Reader. For instance, the blue of Mangy Dog's eyes are blown up on purpose, but the color of its teeth is narcotized[8].

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[1] F. Kafka, Letters to Family, Friends, and Editors, New York 1977, p. 26-27.

[2] H.R. Jauss, Literary History as a Challenge to Literary Theory, [in:] H.R. Jauss, E. Benzinger, New Literary History, 2, 1, Baltimore 1996, pp. 8-11.

[3] A. Popovič, Teoria przekładu w systemie nauki o literaturze, [in:] P. Bukowski, M. Heydel, Współczesne teorie przekładu, Kraków 2009, p. 102.

[4] C. Nord, Wprowadzenie do tłumaczenia funkcjonalnego, [in:] ibidem, pp. 182-183.

[5] U. Eco, The role of the reader, Bloomington 1981, p. 7.

[6] J. Ortega y Gasset, Miseria y espendor de la traducción. Obras completas, IV, Madrid 1970, p. 448.

[7] U. Eco, The role of the reader, p. 7.

[8] L.B. Honwana, Nós matámos o cão-tinhoso, Lisboa 2008.

In conclusion, the Model Reader is a concept that embodies the fulfill-ment of author's desire to fully communicate the text, which consists of a series of choices, a set of felicity conditions and, furthermore, it is a con-ceptual device that organizes the text. All these factors that work towards a successful communication between the author and the reader are therefore embodied and merged within the concept of the Model Reader[9].

Those conditions rely on the Reader's ability to correctly decode the text, which is based on many abilities, such us linguistic, cognitive and affective ones as well as and the possessed knowledge[10]. Apart from that, the Model Reader is supposed to give the response which corresponds with the author's desires. To achieve this goal, the Model Reader cooperates and is an active partner in the communication process. Obviously, the Model Reader does not limit themselves to reading only the explicit meaning of the text, but also decodes the implicit one. This process of interpretation consists in taking inferential walks and, consequently, creating possible worlds[11]. The Model Reader is supposed to actualize the inferential walks upon realizng they are not coherent with the text[12]. During this process, it is imprudent to overlook the influence of culture. The culture (re)shapes the inferential walks that the author had invited the Model Reader to explore. The other important factor is the literary context in which the text is placed. No text is a lone star, it is compelled to be a part of the constellation in the literary polysystem[13]. Con-sequently, every text is being read in the context of other texts and the its decoding hinges upon the Model Reader's intertextual competence[14]. This competence means that the Model Reader successfully avails themselves of the intertextual encyclopedia, in other words, they see the associations between texts which enable a multidimensional overcoding. Overcoding can be understood as a detection of the metaphor or as the avoidance of the naive denotative interpretation of the message[15]. The reader thinks unwillingly in terms of intertextual frames, so the described process is involuntary.

Every writer invites the reader into their book to explore its inferential walks and, by deciding how explicit their text will be, constructs the Model

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[9] U. Eco, The role of the reader, p. 11.

[10] Ibidem, pp. 9, 10.

[11] Ibidem, p. 218.

[12] Ibidem, p. 205.

[13] I. Even-Zohar, The position of translated literature within the literary polysystem, [in:] L. Ve-nuti, Translation Studies Reader, London 2004, p. 192.

[14] U. Eco, The role of the reader, p. 19.

[15] Ibidem.

Reader's level of autonomy in exploring the inferential walk. A writer may let a Model Reader be their partner or may assume the role of the guide. Paradoxally, every text simultaneously says too much and too little to be understood[16]. The communication between the writer and the reader may be difficult even when one reads a text written in one's native language which portrays one's own culture. Usually, literature written in one's mother language reflects the culture one is already familiar with, because it reflects the reality directly related to its linguistic context. In those cases, readers already possess the cultural competence necessary to take the right inferential walks during the reading. In contrast, when reading a text written in another culture, one often lacks the cultural competence possessed by the author. Consequently, the reading process of the text from another culture dinvolves the problem of the aforementioned cultural incompetence, among others.

As outlined above, the complexity of communication author-reader makes the Model Reader differ from the actual reader of the text – the Empirical Reader (ER). Clearly, meeting all those author's expectations is a utopian design and every reader faces a Sisyphean task. In the following part, this author discuss the requirements that the MR meets. In spite of the Model Reader concept being always utopian, it is supposed to overlap with the Empirical Reader to communicate the author's ideas. The discrepancy between the Model and the Empirical Reader has the following consequences: creating different possible worlds, responses and interpretations. In other words, the communication originating from the author will change, therefore the message is at risk of being distorted or undelivered. According to Jerzy Brzozowski, the translator is supposed to consider this problem seriously and analyze the concept of a new, projected reader of their translation[17].

When a translator does not take the properties of the Model Readers – both the Source and Target one – into account, the translation may become an autonomous, new message instead of conveying the same meaning[18]. In order to understand the transformation of the Model Reader in the translation, this author will attempt an analysis, in which the two are referred to asSource Text Model Reader (SMR) and Target Text Model Reader (TMR). When necessary, the Model Reader (MR) will be contrasted with the Empirical Reader (ER). When the Model Reader is not specified as the SMR or the TMR, it means that the sentence applies to both.

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[16] J.F. Martín, La teoría de la traducción en Ortega, Siena 1995, p. 8.
[17] J. Brzozowski, Stanąć po stronie tłumacza, Kraków 2011, p. 45.
[18] U. Eco, The role of the reader, pp. 217-219.

1.2. THE MODEL READER AND THE OTHERNESS

In order to analyze the literature of Africa written in Portuguese, one must take into consideration the fact that this language serves as a vessel for diverse and distant cultures. The Portuguese and Mozambican novels may be written in the same languages, but their dialects, topics, tropes and cultural elements differ. Those cultural elements include literary references. The more obscure the literary references, the more challenging the intertextual competence becomes. This issue occassioned an inquiry into problems faced by the Model Reader of peripheral literature. One of the obstacles that make correct reading a challenge is t intertextual competence which may have to rely on limited knowledge.

This property makes the Model Reader of African literature written in a European language distinct from the most common Model Reader, who frequently reads texts in their first languagewhich belong to their culture or the culture they have already had contact with. The author relies on the knowledge and intertextual competences that he or she in fact possesses, for it is impossible to create the coherent message without the understanding of the sender. It may be suggested that the Model Reader possesses the knowledge and competences similar to the author's, thus the author is the Model Reader's prototype. Constructing the Model Reader based on the author makes the communication more predictable and facilitates it as a result. Obviously, not every Model Reader is based on the author. It should be noted that the author cannot fathom the interpretation and the possible inferential walks of the reader who possesses completely different knowledge, values, ideology and other competencies. The author whose MR is freely based in their own properties usually provides paratexts to compensate for the discrepancy between the author's and the MR's properties. Paratexts provide additional data in order to give the MR crucial frames for cooperation. Analogically, the translator can apply diverse strategies to compensate for the disparities between the TMR and SMR. This analogy drew Maria Tymoczko's attention, who observed similarities between the postcolonial writer and the translator. She noted that the postcolonial author communicates interlinguistically[19].

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[19] M. Tymoczko, Post-colonial writing and literary translation, [in:] S. Bassnett, H. Trivedi, Post-colonial Translation. Theory and practice, London-New York 2002, p. 19.

When considering the translation process, the translator is encouraged to explore the properties of the SMR and decide how many of them the TMR can possess. Then the translator decides how to deal with the asymmetry between the competencies and knowledge possessed by the SMR and the TMR. The second step focuses on the methods the translator may employ to calibrate TMR's and TER's properties. When the TMR envisaged by the translator is supposed to meet utterly impracticable requirements, the inferential paths chosen by the TER will aberrate profoundly from the SER. This paper will examine how the translators' strategies shape the new Model Reader.

The translator has to acknowledge the fact that the reader of the target text is very unlikely to fulfill all the requirements that the author has laid down especially in the case of text which belongs to peripheral literature. For obvious reasons, the reader of the source and target text vary; if they belonged to the same group, t translation would be pointless. Since readers speak different languages, they are immersed in different linguistic realities and cultures, therefore the same text is recontextualized and reinterpreted in every literary system it enriches through translation.

Consequently, the translator is confronted with the question what type of the Target Model Reader they are willing to create and how much the Target and the Source Model Readers will differ from each other. Is the Target Model Reader supposed to possess the same intertextual competence as the Source Model Reader? Will they possess the same cultural knowledge? How will the discrepancies between their properties be compensated for?

In postcolonial translation theories, the translation's position in relation to the original has been reformulated. It is no longer seen as a mere copy dependent on the original, but it is now seen as an autonomous work. The new perspective on translation recognizes its importance in the literary polysystem. The translation, as Even-Zohar observes, has crucial functions in the literary polysystem and enables its existence; it makes literary exchange possible, reinforces the central position through popularizing its work and enriches the system by introducing new elements. Paradoxically, it is a process of simultaneous literary innovation and consolidation, for it introduces the elements that match the criteria formerly set by the polysystem.

In order to fully comprehend the impact of translation on the literary polysystem, it is crucial to explain the concept of the center and the periphery. The center of the polysystem is the literature that influences other literatures, thusshaping peripheral literatures. As can be observed, the nature of the

polysystem is focused on the center – periphery dynamic. It is important to mention that some writers argue that the peripheral literature is the only one that can truly enrich the literary polysystem, for it is a space of change.

Postcolonial theory studies put an end to perceiving translation as a subaltern with respect to the original, therefore one feels encouraged to explore peripheral literature in a new, refreshing light. Inocência Mata notes that the African literature of the Portuguese-speaking countries (in Portuguese: PALOP – países africanos de língua oficial portuguesa) occupies the peripheral position not only in relation to the most influential world literature, but also when compared to other literatures of Africa. Consequently, the academic discourse refers to this literature as „the periphery of the periphery"[20].

1.3. FACING THE OTHERNESS – TRANSLATION STRATEGIES

It is impossible to discuss peripheral literature without analyzing the concept of the Other. It must noted here that Otherness is deictic, therefore one is prone to be otherness-blind when reading the literature that reflects one's own cultural reality. In spite of this fact, it is to be understood that as literature becomes more peripheral, it is correspondingly more unknown and bizarre to a reader outside its cultural reality. Given that peripheral literature is less frequently translated, the potential reader is more exposed to otherness during the contact. Thus every translated piece of peripheral literature a priori introduces the Other and, consequently, every translator of peripheral literature is forced to manifest their attitude toward it by means of the adopted strategy.

One of the first theoreticians focusing on the strategies of approaching Otherness was Friedrich Schleiermacher. He discussed two basic translator's strategies, domestication and foreignization[21]. Domestication transforms the foreign into the familiar, it translates cultures by blurring cultural differences, therefore it is a strategy which results in numerous translation shifts. Foreignization puts emphasis on the foreign and aims at preserving it. As may be observed, the presented strategies result in a different number of text transformations. Blum-Kulka and Catford call those transformations translation

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[20] I. Mata, A periferia da periferia, Discursos 9, 1995, p. 45.

[21] According to Lawrence Venuti, Friedrich Schleiermacher was the first notable academic to propose those two strategies, but the German philosopher didn't coined the terms for those strategies. Lawrence Venuti was the first to describe Schleiermacher's dichotomy as the domestication versus the foreignization. L. Venuti, The Translator's Invisibility, London-New York 1995, pp. 19-20.

shifts[22]). J.C. Catford understands transformation shifts as departures from correspondence in the process of going from source language to target language and divides them into two fundamental groups: level shifts and category shifts[23]. Shoshana Blum-Kulka applied the methodology based on the analysis of discourse which focuses on the shifts of cohesion, coherence and, according to author, we may distinguish between reader-focused shifts of coherenceand text-focused shifts. This author would like to focus on the shifts of cohesion which take the level of explicitness into consideration[24]. In Blum-Kulka's analysis, cohesion is seen as an overt textual relationship, objectively detectable, whereas coherence is the realization(s) of the text's meaning potential; this realization can be approached either theoretically, by postulating an „ideal reader" or empirically, by investigating the ways a given text has been remembered or interpreted by various readers[25]. The readers mentioned before correspond to the Model Reader and the Empirical Reader. As one can see, the analysis of the transformation of the Model Reader is intimately linked to the idea of coherence. This paper will focus on the reader-focused shifts. Given such a methodological approach, it is a logical conclusion that translation decisions manifest the translator's view of the Other.

1.4. TRANSLATION AS REFRACTION

As already mentioned, every literary work exists in a literature polysystem thanks to the corresponding translations. For obvious reasons, the author's work suffers changes and other readers are not able to hear the author's voice directly and with no alteration. André Lefevere calls those literary distortions refractions and exemplifies them. To him, every reinterpretation of a play, every review and every translation are refractions and despite transforming the message sent by the writer, they are very influential ways to promote their work[26]. André Lefevere points out that: „Writers and their work are always understood and conceived against a certain background or, if you will, are

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[22] S. Blum-Kulka, J.C. Catford, [in:] L. Venuti, Translation Studies Reader, p. 298. J.C. Catford, [in:] ibidem, p. 141.

[23] J.C. Catford, ibidem.

[24] S. Blum-Kulka, J.C. Catford, [in:] L. Venuti, Translation Studies Reader, p. 299.

[25] Ibidem, p. 304.

[26] A. Lefevere, Mother Courage's cucumbers, [in:] L. Venuti, Translation Studies Reader, pp. 234, 235.

refracted through a certain spectrum, just as their work itself can refract previous works through a certain spectrum"[27].

The word refraction was not used by André Lefevere accidentally. Physics defines refraction as the „change of direction of a ray of light, sound, heat, or the like, in passing obliquely from one medium into another in which its wave velocity is different"[28]. This transgression from one medium to another would correspond to the literary work's passage from one language and culture system to another. One may consider a very pictorial analogy between light refracted in water, shimmering in snow or glistening on a frozen surface and a literary work which functions differently in other literary systems. André Lefevere's methodology provides an incentive to explore this analogy more profoundly and use optics to examine transformations in translation.

Fig. 1. Optical Phenomena
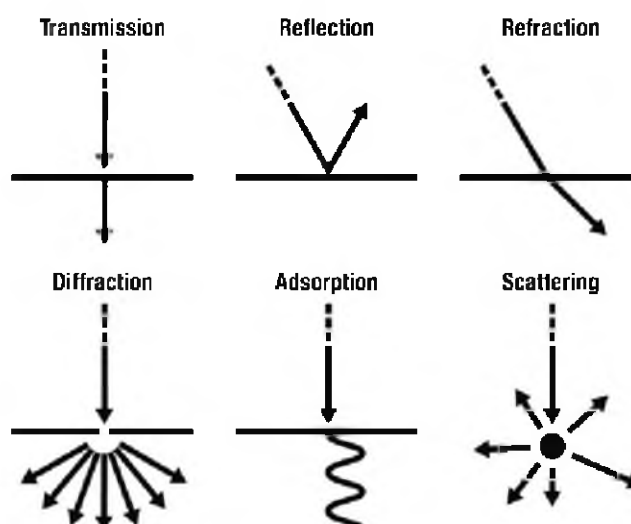
If one compared the process of translation to optical phenomena, a number of interesting correlations emerge. There is hope that this terminology

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[27] Ibidem, p. 234.
[28] Refraction definition [online]. Dictionary [access: 2016-11-10]. Available at: <http//dictionary.reference.com/browse/refraction>.

may reveal transformations of inferential walks. Transmission could be compared to perfect translation, where every inferential walk is recreated in the target text, whereas a reflection would be seen as a rejection of the text.

Refraction would occur when a new, aberrant inferential walks substitute the former ones. It would take place when the translation deviates from its original meaning and/or properties. When refraction occurs, the level of text explicitness changes.

Diffraction would occur when one text were divided into many separate texts. As a result, a coherent text would change into incoherent texts and the SMR would split into various TMRs. Adsorption would took place where the text has not been fully translated, but some of its properties are lost in the translation process and, consequently, the inferential walks are less explicit. Scattering would correspond to the explicit message that divides into a couple of possible, incoherent inferential walks.

One can ask what benefit can be gained from this atypical approach. The concept of refraction is associated with the index of refraction[29], which engenders some interesting analogies between the wave and the literary work when the medium changes. First of all, it indicates that the density ratio between two mediums will influence the refraction. In the practical part of this paper, the author will analyze the correspondence between density in physics and in translation. Second of all, refraction index and density are linked with the speed of the refracted wave. As we already know, peripheral literature is prone to be translated with a substantial delay and, the more peripheral the literature, the more likely it is to be neglected or transformed in the literary polysystem. In other words, peripheral literature is a very good object of studies focused on refractions and transformations.

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[29] Index of refraction definition [online]. The free dictionary [access: 2016-11-10]. Available at: <http,//www.thefreedictionary.com/refractive+index>. „(General Physics) physics a measure of the extent to which radiation is refracted on passing through the interface between two media. It is the ratio of the sine of the angle of incidence to the sine of the angle of refraction, which can be shown to be equal to the ratio of the phase speed in the first medium to that in the second. In the case of electromagnetic radiation, esp. light, it is usual to give values of the absolute refractive index of a medium, that is for radiation entering the medium from free space. Symbol, v or µ".

2. PRACTICAL ANALYSIS

2.1. MOZAMBICAN SHORT STORIES IN PORTUGUESE-POLISH TRANSLATIONS

Having discussed the strategies described by Friedrich Schleiermacher, one may proceed to the analysis of selected examples of Portuguese – Polish translations of selected texts. To accomplish this task, Model Reader emerging from the Source and Target text will be presented; subsequently, ensuing transformations of the Model Reader will be compared. It has been stated that the Model Reader possesses certain properties which may be seen as a set of felicity conditions. For the sake of clarity of the analysis, MR's properties are divided here into three subcategories:

a) Basic properties, such as knowledge essential for the understanding of a text, cultural background, linguistic and cognitive skills

b) Cooperation requirements, for instance emotional and ideological ones

c) Intertextual competency which enables to render and decode literary references in the text

As regards the postcolonial texts presented here, the properties of the Model Reader will be explored based on the paratexts provided by the author, cultural references, frames, etc. Then, the Model Reader of the corresponding translation will be analyzed. It should be emphasized that according to the author's wishes those two Model Readers should be identical. It is obvious that translation will produce another Model Reader, hence its properties will be analyzed by drawing on the characteristics of the translation. In order to accomplish this task, the translation will be treated as an autonomous work, taking part in the target literature polysystem.

2.1.1. HONWANA

Luís Bernardo Honwana was born in 1942 in the capital of Mozambique. Apart from being a writer, he was a politician and the political matters were frequently present in his literary works. His collection of short stories, entitled „Nós Matamos o Cão Tinhoso" is considered a milestone of Mozambican literature.

According to Inocência Mata, the Mangy Dog represents a decaying Portuguese dominance in Mozambique and its death is an allegory of the

upcoming independence of Mozambique[30]. The importance of Honwana's literary works manifests itself in the intertextual dialogue that other authors embarked upon. Decades later, Ondjaki wrote „Nós Chorámos Pelo Cão Tinhoso" (We Cried over Mangy Dog)[31]. The former interpretation could be contrasted with the reading of the Angolan writer, whose view on the Mangy Dog is much more emphatic and compassionate.

The first Model Reader portrayed in this paper will be the Model Reader of the short story „Nós Matámos o Cão-Tinhoso" by Luís Bernardo Honwana, a Mozambican writer. In order to present it, this author will rely on the reviews and publications which discuss it.

Honwana's SMR possesses a knowledge of the conflict between Mozambique and Portugal in the 20th century, is able to recognize African words describing the reality presented and recognize that the author's style mimics oral communication. The Model Reader in question also recognizes that the protagonist is a child facing the rite of passage, son of a Portuguese and a Mozambican, who lives in Mozambique. The SMR understands that a *mestiço* has to prove his worth to be socially accepted. The SMR's emotional cooperation is highly valued. According to the essay written by a contemporary Angolan writer, Ondjaki, the reader feels sympathy towards the tormented Mangy Dog. Their ideological cooperation is also important, since the author told during the interview with „Notre Librarie" that the Mangy Dog with blue eyes represented the decaying colonial system. The text focuses on presenting social and political issues. Intertextual references have not been found, although the reader familiar with African literature may observe that the narrative is prone to mimic spoken language.

The translation by Chabasińscy offers no political nor cultural background and consequently the TMR reads a story about a boy who kills a dog, compelled by the peer pressure. The TMR lacks basic properties of the SMR, cannot cooperate ideologically and their emotional cooperation is challenged due to the elimination of some important parts of the novel.

The translation of the Mozambican short story was translated by Krystyna and Wojciech Chabasiński in 1983 and appeared in the issue of „Literatura na Świecie" dedicated to African literature of the Portuguese-speaking countries. As can be seen, it was translated separately, being no longer a part of an anthology, so the Polish Empirical Reader is very unlikely to meet the require-

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[30] I. Mata, A periferia da periferia, p. 93.

[31] Ondjaki, Nós Chorámos Pelo Cão Tinhoso [online]. Nova Cultura [access: 2016-11-11]. Avalaible at: <http,//www.novacultura.de/0708literatrip.php>.

ments posed on the original Empirical or Model Reader. Not only did the translators fail to provide paratexts which would have outlined the political or literary background to establish the appropriate frames for reader's inferential walks, but also eliminated certain passages important for the successful interpretation. For instance, in Honwana's story, the protagonist hesitates to pull the trigger to kill the Mangy Dog. The elimination of some parts of text has an important impact on the work. These changes narcotized the elements of translation that have been blown up in the original text. The translators reduced the number of repetitions. The protagonist of the Source Text was focused on the appearance of the Mangy Dog, whose eye color was key to ideological cooperation. The elimination of repetition has also other consequences: it made the text more European-like, since repetitions are typical for African literature, deeply rooted in the tradition of oral literature.

The paragraphs omitted by the pair of translators were not filled with unnecessary information. The deleted paragraphs meticulously describe group tension, show Quim's leadership and the social significance of killing the Mangy Dog. Killing the dog was a part of the rite of passage and the descriptions of the group show the difference between the group's and the protagonist's view of Mangy Dog's life. The sensation of aiming at the dog, the dancing trigger and its resistance serve to put the reader in the protagonist's shoes, who feels fear and peer pressure to kill the animal which trusts him.

The SMR has access to all senses in that story: the audiovisual, physical and even olfactory sensations combine to make the reader feel the intense connection with the protagonist. The title, written in plural, indicates the participation of the reader and – or? – the collective responsibility for the killing. Unfortunately, the TMR is deprived of them and therefore cannot fully cooperate with the writer on the emotional level. Consequently, the TMR differs substantially from the SMR. As we can see, the Model Reader transformation follows the transformation of the text. The TMR has access to fewer inferential walks than the SMR and the ideological cooperation is nearly impossible without the paratext. In conclusion, the shifts in Honwana's translation were reader-based.

Tab. 1. The censorship table

The paragraphs omitted in Polish translation	The corresponding translation
Os outros, às vezes calavam-se, e só o Quim é que se ria sempre, sempre e cada vez com mais força. Os outros ouviam-no quando se calavam e voltavam a rir-se com força como ele. E riam-se, riam-se, riam-se enquanto o peso no meu pescoço e cá dentro aumentava cada vez mais.	Others sometimes went silent from time to time and Quim was the only one who was laughing more and more. Others were hearing him when they were calming down and returning to laugh as hard as he. And they were laughing on and on and on, as the weight on my neck and inside me was growing more and more.
O Quim estava de novo em cima da pedra mas ainda se ria de vez em quando e dizia esta é forte, esta é forte. O Gulamo estava ajoelhado, sentado sobre os calcanhares e com a camisa limpava a cara das lágrimas que saltaram dos olhos de tanto se rir de mim por eu ter medo e também dizia esta é forte, esta é forte. Os outros já não se riam mas de vez em quando concordavam com o Quim e com o Gulamo nisso de esta é forte, esta é forte.	Quim was again at the top of the rock but still laughing from time to time and saying this is strong, it is strong. Gulamo was kneeling, sitting on his heels and was using his shirt to clean the face off the tears that sprung eyes of both laughing at me being afraid and also said it is strong, it is strong. The others weren't laughing anymore but occasionally agreed with Quim and Gulamo in this it is strong , it is strong.
A folga do gatilho acabou de repente e o peso da mola era tal, que o Cão-Tinhoso dançava ainda mais sob o ponto de mira da minha arma. Tive de fechar os olhos e era por causa dos olhos do Cão-Tinhoso, que estavam parados e olhavam para mim muito quietos, mesmo quando ele dançava no ponto de mira.	The clearance of the trigger just suddenly and the weight of the spring was such that the Mangy Dog were dancing even more under the aiming point of my gun. I had to close my eyes and it was because the Mangy Dog's eyes that were stopped and were looking at me very calmly, even when he was dancing at the aiming point.

Source: Author's own work

2.1.2. MIA COUTO

Mia Couto was born in Beira in 1955. The town's name means the margin and it fits perfectly the literary style of the Mozambican author, a son of Portuguese immigrants. Mia Couto writes in Portuguese and adds neologisms, africanisms and produces an intertextually rich literature[32].

„O último voo de flamingo", a novel by Mia Couto, ends with the writer's speech on the relationship between this book and the two previous novels he had written. The meaning of the title, as well as the recurring patterns in his works are explained. As a result, the SMR of Mia Couto's novel sees the book as a part of an intertextual chain and recognizes its political meaning.

Couto's SMR receives a glossary of African loanwords, although neologisms are present without translation. Their knowledge of the relationship between Mozambique and Portugal is important for an adequate ideological cooperation, as the plot refers to the sociopolitical situation in Mozambique. Intertextual competence is also needed, since the novel makes a reference to two earlier novels by Couto.

Due to the lack of glossary, TMR's properties are different from those of the SMR. Neologisms were split into separate words, in spite of the author being praised for it on the book's cover. Consequently, the TMR does not experience the author's style as the SMR did. The TMR is therefore much more limited than the SMR and has restricted access to the novel's inferential walks. The speech of the author is missing, which makes an ideological and intertextual cooperation impossible. As a result, the TMR possesses completely different properties than their source counterpart.

Elżbieta Milewska, the translator of the analyzed Mia Couto's book, praised his literary language as original, magical and Africanized. Her translation was the first of Mia Couto's writings available in Polish. However, she did not translate neologisms nor word-plays used by the author, her translation neglects the glossary and the speech. Because of that, the TMR is baffled by the disparity between the language described on the cover and the language presented in the translation. As a result, the TMR cannot experience Mia Couto's idiolect nor interpret the tropes and patterns recurring in his works. The TMR can only take the most obvious inferential walks and their exploration of the book is limited and simplified. A polyphonic, open text transformed into a monophonic, closed one.

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[32] P. Laranjeira, Literaturas africanas da expressão portuguesa, Lisboa 1995, p. 312.

2.1.3. AGUALUSA

José Eduardo Agualusa Alves da Cunha was born in 1960 in Huambo, Angola. His style is filled with intertextual games, metafiction and cultural references which could be difficult to render for the European reader[33]. His literature is not as politically charged as was the case with the previous authors, but it does not make his literature easy to interpret for the TMR.

„Hotel między palmami", a corresponding translation, appeared in a literary magazine along with other works of African literature translated from Portuguese to Polish, mainly by university students. The last analyzed translation, by Diana Solnica, takes into account the differences between the requirements met by the SMR and the possible TMR's knowledge. The translator uses compensation strategy to offset fact that Polish readers are unlikely to be familiar with Brazilian folklore. Her strategy is based on adding the crucial footnote which sheds light on the frame actualizing the SMR's final overcoding.

With regard to Agualusa's SMR, their basic properties entail knowledge of Brazilian culture, its folklore in particular. The SMR recognizes Saci Pererê's properties and can identify him as a man who appears in a novel. The SMR actualizes the frame at the end of the novel and rereads it to see Saci Pererê's characteristics in the narrative character. No intertextual competence is required. An emotional cooperation is based on humorous rereading of the story. Thanks to a footnote conveying the fundamental traits of Saci Pererê, the TMR is very similar to the SMR. As can be seen, the translation tends to transform the MR, especially its basic properties and intertextual competency, but a translator may take these factors into consideration and prevent the transformation by providing necessary information.

As we may see, the transformation of the MR was not a profound one thanks to the translator's paratext which compensated for the possible loss of textual coherence. If the translator had not included a footnote about Saci Pererê, the TER would not have been able to comprehend the meaning of the story. In other words, the translator took into consideration the knowledge of Brazilian folklore possessed by the SMR and used a footnote to give the TMR the information necessary to appreciate the text. Although footnotes are often seen as the most elegant way of tackling culture-specific concepts, the

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[33] O. Pérez, Travel, consciousness and self-narrative in Afro-Luso-Brazilian triangle, Providence 2011, p. 129.

presented examples show that a translation can truly benefit from their pre-
sence. If one takes a closer look at the paratext presented in every translation,
it becomes evident that they can influence the translation profoundly and
thus should not be overlooked. The Honwana case shows that the lack of
appropriate paratext resulted in a dissonance between the SMR and its Polish
counterpart, the TMR.

2.2. THE OPTICS OF TRANSLATION

Having analyzed the translation shifts and the Model Reader transforma-
tions, one can focus on the refractions present in the translation. This com-
parison could help us visualize and describe what happens during the trans-
lation process. Also, it seems to offer a significant argument in the debate
concerning translator's (in)visibility. This approach may combine Lefevere's
and Venuti's metaphors of translation. Since transmission could be compa-
red to perfect translation, in which every element is identical with the origi-
nal, an example of this unfeasible type of translation cannot be found here.

A reflection would be seen as a rejection of the text; every text without its
translation can be considered reflected, for instance due to cultural factors.
A part of text that was omitted instead of translated could be seen as having
been reflected, and that kind of reflection can be motivated by cultural, poli-
tical, pragmatic or even personal reasons. A possible conclusion is that peri-
pheral literature is prone to be reflected, since its translations are fewer in
number compared to the literary canon.

Refraction is its ideal form occurs when aberrant inferential walks are
encountered instead of the proper ones. A refraction of the text took place in
the case of Mia Couto's and Bernard Luís Honwana's translations.

A diffraction would occur if one text were divided into many separated
texts. As a result, a coherent text would change into incoherent texts and the
SMR split into various TMRs. This transformation is also visible in the case
of the analyzed Mozambican texts – Agualusa's and Honwana's short stories
are no longer parts of short story collections, but are translated separately
and therefore recontextualized. Mia Couto's „Ostatni lot flaminga" was the
last part of a three-book cycle, but the analyzed translation preceded the first
and the second volume.

Adsorption would took place where the text has not been fully translated,
but some of its properties have been lost in the translation process and, con-

sequently, the inferential walks are less explicit. For instance, the censorship of the „Nós Matámos o Cão Tinhoso" is a very good example of a translation which became much more obscure than the original. Censorship eliminated some elements, thus making the text's inferential walks less visible and narcotized.

Scattering would correspond to the explicit message that becomes divided into a number of possible, incoherent inferential walks. It is worth noting that the scattering depicts what happens „inside" the translation instead of comparing it to the original. An elimination of the Mia Couto's glossary and the talk he gave eliminated the frames necessary to select the same inferential walks the SMR took. Scattering occurs when the lack of knowledge on the part of the TMR is overlooked and when the SMR's and TMR's understanding of the text vary greatly.

As a result, the analyzed translations may presented in the Table below. The symbols employed here denote as follows:

√   – present

≤   – smaller or equal when compared to the original

≥   – larger or equal when compared to the original

Tab. 2. The comparison table

	Honwana	Couto	Agualusa
Translator's visibility	√	√	√
Translation's length	≤	≤	≥
Level of explicitness	↓	↓	≈
Model Reader's transformation	significant	significant	insignificant
Type of translation	domestication	domestication	foreignization
The optical phenomena	refraction diffraction adsorption scattering	refraction diffraction adsorption scattering	minimised scattering minimised diffraction

Source: Author's own work

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The analysis of the translations shows that when foreignization strategy was used, the MR suffered the least significant transformation in the translation of Agualusa's text. The examples provided here demonstrate that the translator's invisibility is impossible, since every decision manifests the author's individual traits. The translator who does not take the properties of the SMR into consideration may distort the text's frames and inferential walks or even eliminate some of them. Those changes go hand in hand with significant differences between the TMR and the SMR; those differences may be used to examine the characteristics other translations.

3. FINAL CONCLUSIONS

As can be easily observed, postcolonial literature suffers a considerable number of shifts, its Model Readers transform greatly and literary works are prone to be translated decades after being written. In other words, postcolonial literature suffers a lot of distortions which could be compared to the distortions in physics. Cultural and linguistic differences are factors that contribute to this, along with the Target Reader's properties and the translator's methodology. When the translator realizes the lack of background of the Target Model Reader and desires them to explore the same inferential walks the Source Model Reader explored, the translation process is accompanied by paratexts which can provide the missing information. Those paratexts aim at providing the information necessary to actualize the same frames that had been actualized by the Source Model Reader. One could say that paratexts try to mitigate the density ratio between the systems in which the literary work exists. The more distant the cultures, the higher the density ratio and more profound refractions of the message. This perspective shows that translation shifts and MR's transformations could be seen as indicators of cultural differences.

This awareness of cultural influence on the text can be seen as *deictic competency*, since it recognizes culture as a factor which shapes the context of the message. As demonstrated here, both the postcolonial author and the translator are more likely to take this aspect of communication into consideration than the author who used themsleves as a prototype to construct the Model Reader.

A translator who domesticates the text becomes the second author, which leads to many changes and translation shifts. With the increasing instances of

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translation shifts, the translator becomes ever more present and visible. No matter how unconscious the decision of translator was, it leaves traces of the translator's inferential walks and the TMR is almost doomed to follow in the footsteps of the translator. The presented examples weaken the myth of the translator's invisibility, a condition which is impossible to fulfill. Interestingly enough, the translator function similarly to a lens whose properties result in different optical phenomena and, as a result, the refractions are intimately linked to translator's visibility.

Abbreviations

EM – Empirical Reader
MR – Model Reader
SMR – Source Model Reader
TMR – Target Model Reader

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Streszczenie

Celem niniejszej publikacji jest przeanalizowanie transformacji czytelnika modelowego i przesunięć tłumaczeniowych (*translation shifts*) na przykładzie tłumaczeń trzech wybranych utworów postkolonialnych, które zostały przetłumaczone z języka portugalskiego na polski. Analiza przesunięć w przekładzie opiera się na metodologii zaproponowanej przez Umberto Eco i umożliwia zaobserwowanie zmian między czytelnikiem modelowym oryginału a czytelnikiem modelowym przekładu. Ponadto rozszerza ona pojęcie refrakcji André Lefevere'a poprzez porównanie różnych rodzajów przekładu do zjawisk optycznych. Co więcej, publikacja nawiązuje do pojęcia (nie)widzialności tłumacza i skupia się na kulturowych uwarunkowaniach transformacji tekstu w przekładzie.

Wnioski skupiają się na daleko posuniętych transformacjach czytelnika modelowego w przekładzie literatury peryferyjnej i na dostrzeżeniu widoczności tłumacza w każdym przywołanym przykładzie. Zostają też wskazane analogie między refrakcją w fizyce i teorii przekładu wraz z egzemplifikacją.

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