POTIKI IN PORTUGUESE: LANGUAGE HYBRIDITY AND THE PITFALLS OF PARATEXT

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ABSTRACT: This article looks at the Portuguese translation of Patricia Grace's *Potiki*, and more specifically at the paratextual elements that it contains, as a response to the linguistic hybridity of its source text. *Potiki* incorporates Māori elements in its mostly English-language text in a way that is common in Māori fiction writing these days, but which was groundbreaking at the time of its release, in 1986. The Portuguese translation's decision to include paratextual information clarifying the meaning of words and expressions, which is absent from English-language publications, can be considered controversial and, moreover, runs counter to contemporary approaches to hybrid linguistic features in fictional texts.
KEYWORDS: Linguistic Hybridity, Literary Translation, Paratext, New Zealand Literature

1. Introduction

In recent times, there has been something of a surge of interest, on the part of Portugal, in New Zealand, arguably largely due to what has been coined "the Jacinda effect",[1] after the highly charismatic Prime Minister, Jacinda Ardern. As a result, New Zealand has featured more prominently in areas such as politics and international affairs, where its role on the world stage has gained a certain geopolitical projection. Despite this new-found interest, the cultural flows between the two countries are few and far between, and that certainly extends to translated New Zealand literary fiction in European Portuguese.

2. New Zealand literature in Portuguese translation

There is a relatively small amount of New Zealand literary fiction published in European Portuguese translation. Furthermore, within that body of work, there are what seem like obvious omissions and some puzzling choices that are not representative of a national literature which, at the very least, is a lot more diversified than the Portuguese catalogue indicates. Striking absences include, for example, New Zealand's first Booker Prize winner, *The Bone People*, by Keri Hulme (1983), and Janet Frame's autobiographical trilogy, which was adapted to the silver screen to international acclaim by Jane Campion as *An Angel at My Table* (1990). Other works that remain untranslated which had globally acclaimed films based on them are Alan Duff's *Once Were* Warriors (1990) and Witi Ihimaera's *The Whale Rider* (1987). The existence of a single book translated by a Māori author – Patricia Grace's *Potiki* (1986) – is also indicative of serious lacunae in the body of works in translation available to a Portuguese audience, and is not proportional to the amount of works by

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[1] Available at: https://www.newshub.co.nz/home/politics/2018/07/jacindamania-helped-nz-s-global-influence-index-reveals.html and https://www.rnz.co.nz/national/programmes/mediawatch/audio/2018664346/jacindamania-goes-global-the-pm-in-us-at-the-un for examples of the reach and scope of "The Jacinda Effect", aka, "Jacindamania". (Accessed: 18 Jan 2021).

Māori writers in relation to the overall New Zealand literary output. And although these fall outside the scope of this study, it is also noteworthy that no volume of poetry, nor play, by a New Zealand author has been translated. A preliminary survey of authors, titles, translators and publishing houses seems to suggest that there has been no concerted effort to create a consolidated body of work of any author,[2] school or tendency of New Zealand literature in European Portuguese translation.

One possible explanation for this situation might be the matter of "cultural distance". In "The Politics of Non-Translation: A Case Study in Anglo-Portuguese Relations", João Ferreira Duarte (2000) makes a case for the study of the absence of translated texts as indicative of the positioning of the target system in relation to the source system. In this article, Ferreira Duarte theorises that there are seven reasons for non-translation: omission, repetition, language closeness, bilingualism, cultural distance, institutionalised censorship, and ideological embargo. "Cultural distance" seems to apply to the New Zealand situation with relation to European Portuguese: "a highly canonical text or series of texts fail over a more or less lengthy period of time to be admitted into some target system for no other reason than cultural remoteness, which may stem from hostility or indifference" (Duarte, 2000, p. 98). The reasons why this occurs are likely to be diverse, but it is probably a combination of lack of investment on the part of New Zealand institutions with respect to promoting their writers in what is most likely perceived as a small and unprofitable literary market (Portugal), and an indifference, on the part of the Portuguese literary market, towards the literature of a country which is both geographically, and culturally, a distant Other.

In "A history of indigenous New Zealand books in European translation", Oliver Haag (2013) suggests a number of reasons that make Indigenous New Zealand books more likely to be translated into European languages: being a bestseller in their country of origin, being the recipient of literary awards, being turned into a film, and being successfully promoted at international literary festivals. These are very likely to also be the main reasons why non-Indigenous New Zealand authors would be translated. And while these reasons may go a long way in explaining the choice of authors that have been published in Portugal, they reveal obvious gaps.

Despite the fact that a lot more New Zealand books have been translated into Spanish than into Portuguese, and allowing for the differences between the Spanish and the Portuguese publishing industries, the findings of the study by Paloma Fresno-Calleja (2015), "Reading (in) the Antipodes: New Zealand and Pacific Literatures in Spanish Translation",

[2] Three authors are the exception to this rule: Katherine Mansfield, Ngaio Marsh and Robyn Donald. These writers are largely known not as New Zealand authors, but as authors for whom other contexts are far more significant, and very much bound to the genres they became famous for: Mansfield as a major representative of (European) Modernism and the short story; Marsh as a highly successful producer of classic crime novels in the British tradition; Donald as a prolific writer of Mills & Boon (now Harlequin) romance novels. The positioning of these authors in terms of their "New Zealandness" is at times debated and contested, but within the Portuguese literary system they are not seen in terms of belonging to a specific national tradition, but rather to genre traditions.

also seem to apply to the way New Zealand literature is marketed in Portugal. Furthermore, the conclusions that Fresno-Calleja (2015, p. 54) draws relate closely to the Portuguese situation:

> My general contention is that New Zealand literature is not being marketed in Spain as a compact or unitary body of works, as the Frankfurt Book Fair appears to suggest; that is, the national or postcolonial label favoured in academic approaches or specialized accounts of New Zealand literature is hardly ever conjured up as a defining feature of the works in question. These translated works actually come to integrate a loosely defined canon of "world literature" available to Spanish readers from a range of different locations.

To this assertion, that New Zealand literature in translation is marketed and received as just another example of "world literature", it should be added that, in Portugal, it is also sometimes marketed and received as generically Anglophone, which is the definitely the case at least with Katherine Mansfield and Ngaio Marsh.

Nowhere is the issue of translations of NZ authors into European Portuguese more troublesome than in relation to the fact that there is only one book by a Māori author – Patricia Grace's *Potiki* – in an otherwise exclusively Pākehā (a New Zealander of European descent) list. The Portuguese publishing market thus places *Potiki* in a very special position: it is the only work by a Māori author and it is the only work by its author available in European Portuguese. Furthermore, it also exists in the context of a very small pool of works anchored in a New Zealand literary tradition, and therefore lacks a layer of context that might be provided by the existence of a more robust body of works with which it might enter into dialogue. That is, *Potiki* deals with Māori issues, and uses Māori lexical items, identifying itself in a New Zealand context as dealing both explicitly and implicitly with the country's bicultural realities. While these realities may be perceived to some extent by a reader of this book in isolation, as with any cultural environment, they may be perceived even more keenly in dialogue with other books by both other Māori authors and by Pākehā authors, not to mention authors from other cultural flows.

3. Patricia Grace in the context of New Zealand literature

Another context which adds to the responsibility that the translation carries is the absolutely central role Patricia Grace has in New Zealand literature and culture. Since her first volume of short stories in 1975, *Waiariki*, the first book of fiction published by a Māori woman, she has become a household name, to the extent that her work is now included in school curricula. She is part of the canon of Māori writers who emerged during what has come to be known as "the Māori Renaissance". In literature, the beginning of this "renaissance" is usually taken to be marked by the publication of the first full-length book of fiction by a Māori writer, Witi Ihimaera's *Pounamu, Pounamu*, in 1972. Together with Ihimaera, poet Hone Tuwhare and Keri Hulme, Grace has become synonymous with the Māori literary canon (Kennedy, 2016, p. 277). The importance of these writers is widely

acknowledged in New Zealand literary history, and their contribution to New Zealand literature is now considered indisputable, as Lydia Wevers (2016, p. 246) attests:

> The advent of Witi Ihimaera and Patricia Grace as published writers not only developed a Māori readership but also fostered the publication of Māori-centred books including those in te reo Māori (Māori language).

Along with literature, the Māori Renaissance was significant in two other interrelated key areas of New Zealand life that are relevant for this study: language and cultural politics in general. In her *A concise history of New Zealand*, Philippa Mein Smith (2005, p. 226) also pinpoints the early 1970s as a turning point in New Zealand history:

> Expanding citizenship composed the second part of the greatest rupture in New Zealand history since colonisation, the New Zealand wars, and World War I. Rupture in the very meaning of New Zealandness obliged people to adapt to new ideas about who belonged. The country reshaped its political institutions to reflect that its people and culture had grown more diverse and connected to the world, and to accommodate the concept of biculturalism.

An important feature of this biculturalism was the reemergence of Māori as a language with an important status, after a century of decline and even outright suppression, but also of New Zealand English (NZE) as a variety in its own right, in which the presence of segments – words, expressions – of te reo Māori (the Māori language) is an important and distinctive feature. Language, as an important sphere of cultural politics that was affected by this revival of Māori, is both a catalyst and a consequence of overall change in how New Zealand saw itself and how it chose to present itself to the world. Dianne Bardsley (2013) attributes this re-engaging with Māori to the convergence of three major factors: a concerted institutional effort to revitalize te reo Māori; the blurring of the distinction between rural Māori and urban Europeans as a consequence of mass post-Second World War urban migration of Māori; New Zealand's moving away from its colonially inherited British identity and embracing its identity as a Pacific nation.

This re-engaging with Māori is part of a longer history of contact between the two languages, but the advent of the "Māori renaissance" was both a cause and a consequence of effective changes in policies, and in the discourse around what a New Zealand national identity might be. Whatever it might be, it is certainly related to a strong idea of biculturalism, which the language reflects, as does the literature of the time:

> Both Ihimaera and Grace significantly revised the national imaginary, away from the dominant tropes and masculinist modes deriving from literary nationalism and towards an othered narrative representing a politically contested and culturally divided social world". (Wevers, 2016, p. 248)

An indication of the distinctive nature of this context is that when other related countries were developing local versions of multiculturalism as official policy, the Māori people insisted that New Zealand's official cultural policy had to be that of biculturalism:

Māori could not be considered as simply one ethnicity among many, but had to retain the singular moral and legal position befitting the *tangata whenua* (the people of the land).

The inseparable nature of literature and language issues in the context of the Māori Renaissance can be attested to by the fact that much of the reception of the works by those writers who, like Grace and Ihimaera, used te reo Māori in their books, focuses precisely on their use of language, as these examples show:

> The rendition of the Māori vernacular is a singular achievement of Māori fiction, and experimentation with the English language is also integral to the unique Māori idiom and a form of resistance to Anglophone norms. Ihimaera, for example, calls English a "profane" language, open for pillaging and ransacking, while Hulme experiments with language and literary interreference, and her texts are peppered with idiosyncratic spelling, word blends, sayings, and borrowings from a wide range of etymologies, languages, and liberal paraphrasing of other writers. As the majority of these early writers were not native or fluent Māori speakers, their inclusion of untranslated te reo and the absence of a glossary appendix were strong political statements. The writers' refusal to translate Māori language and its corresponding cultural concepts became examples of "writing back" theorised in the newly emerging field of postcolonial studies around this time, with Māori writing at the forefront of this international development in literary studies. (Kennedy, 2016, p. 284)

Of Grace, in particular, the general consensus is that:

> Grace's political purpose, which has been consistent throughout her work, [is] to find a way of talking by and for Māori. Her fiction deploys a narrative voice that has a distinctive register and idiolect. Māori words interleave with her image-rich English, and she makes no concessions to a reader who is not at least minimally acculturated to a bicultural society. (Wevers, 2016, p. 248)

This means that the question of hybridity is not exclusively aesthetic; it is also political, indeed a fact of New Zealand English itself. Since the postcolonial realisation that New Zealand English was not something to be ashamed of, or that attempting to speak with an accent as close to Received Pronunciation as possible was to evidence what came to be known as the "cultural cringe", New Zealand English has increasingly diverged from Englishes spoken elsewhere. Nowhere is this more apparent than in the accelerating tendency to absorb Māori words in all areas of local discourse, both public and private. New Zealanders are now expected to know and use a substantial number of Māori words and expressions, particularly on public occasions, and this has impacted upon what Māori writers can expect local readers to understand. But this is not simply a practice, it is also a politicised expectation. That is, the extent to which Pākehā are comfortable with te reo Māori lexical items predicts the attitude of speakers towards Māori issues and the nature of bicultural developments. More than knowledge of lexical items, however, the extent to which Pākehā attempt to respect te reo Māori phonology is an even stronger predictor of a range of political positions, of resistance to the increasing profile and role of Māori realities in national conversations. Language, therefore, becomes the front line of the performance of cultural positions.

4. Language hybridity in New Zealand English

There seems to be a consensus among language scholars that the most distinguishable aspect of New Zealand English is "its Māori element" (Deverson, 1991, p. 18). As Bardsley (2013) sums it up in an article about the "English language in New Zealand", "the incorporation of Māori words – borrowings, blends and compounds – into New Zealand English is one of its most distinctive features, distinguishing it from all other forms of English". Bardsley also notes that adoption of Māori words occurred at a very early stage of colonizing, as do Degani and Onysko (2010, p. 210):

> From the onset of contact, Maori has also exercised some influence on English, mostly on the lexical level. This fact is in line with general findings in language contact theory, which support the view that subdominant languages exert their influence on their dominant counterparts mainly via lexical borrowings".

Such borrowings were interrupted between the time of the New Zealand wars of the 1860s (when there was stronger separation between Māori and Europeans) and 1970, when Māori words started being used more again, making borrowings and hybrid compounding the main features of New Zealand English that show Māori influence. In "New Zealand lexis: the Maori dimension", Deverson (1991) also traces loans back to pre-colonial and colonial times (late 18th century to early 19th century). He notes that early loans pertained to the domains of the natural environment (fauna, flora) and indigenous culture, whereas recent borrowings come mainly from the field of Māori society and culture, such as terms designating objects, customs and tribal organization (tikanga Māori). Subsequent corpora-based studies have largely confirmed Deverson's early observations, with Graeme Kennedy and Shunji Yamazaki's much quoted "The influence of Māori on the New Zealand English lexicon" adding the following caveat:

> But it is also the case that it is the substantial number of tokens of "general" words borrowed from Maori in the last decade, when the corpora [the Wellington Corpus of Spoken NZ English (1998) and the Wellington Corpus of Written NZ English (1993)] were compiled, which have characterized the borrowings. Words for common concepts such as school "*kura"*, language "*reo*", talk "*korero*", lake or sea "*moana*", water "*wa"*, food "*kai*", good "*pai*", elderly woman "*kuia*" are among those which increasingly appear nowadays without gloss in spoken and written New Zealand English. (Kennedy and Yamazaki, 1999, p. 41)

Kennedy and Yamazaki's 1999 study proved that Māori borrowings increasingly permeate all aspects of life covered by NZE, but also that NZE, both written and spoken, used approximately 5-6 Māori borrowings for every 1,000 words. It can safely be speculated that that number has increased over the last two decades, with continued language policies of revitalization exerting an effect on the inclusion of Māori vocabulary in NZE.

Deverson (1991) maintains that these borrowings are part of the active vocabulary of New Zealanders, and that "concessions" such as meanings of words provided in English in parentheses, footnotes or glossaries are increasingly less common (unless the potential audience is international). This is the case because these facilitating strategies are seen as

an unacceptable form of cultural assimilation, and so is the Anglicisation of Māori loans, which Deverson says does not happen on the level of spelling much ever since it was standardised in the early 19th century, but is more prominent on the level of pronunciation. In an attempt to de-Anglicise loanwords, adherence to Māori pronunciation is now the expected practice, whereas in the past mispronunciation was common. Furthermore, an important aspect of recent borrowing has wider cultural implications, and reflects the impetus that the 1987 and the 2016 Māori Language Acts gave to linguistic change in New Zealand:

> An important difference to observe here is that while colonial borrowing from Maori was Pakeha-driven, motivated by the European's need to come to terms with a strange world, the recent revival or new wave of borrowing is by contrast Maori-driven, initiated in large part by Maori speakers and writers themselves. It is less a case of English taking from Maori, than of Maori being brought into English, by those who wish to express a Maori perspective and Maori aspirations for general New Zealand consumption. (Deverson, 1991, p. 20)

Studies dealing with familiarity with such borrowings generally show that, whatever the motivation for a specific lexical choice (Macalister, 2007 creates a typology of six motivations), choosing to use a Māori word or an English word is more often than not indicative of a personal political positioning in relation to Māori and the Māori language in Aotearoa New Zealand and/or biculturalism. This symbolic role of Māori borrowings is analysed by Julia de Bres in "Attitudes of non-Māori New Zealanders towards the use of Māori in New Zealand English", where she posits that it is not just a question of the choice of words, but also of how they are pronounced, suggesting that "perhaps even more than the choice of Māori lexical items, pronunciation of Māori words has become a salient social marker in New Zealand" (de Bres, 2010, 24). De Bres (2010, 12) concludes that "apparent from these results is the potential influence of these behaviours on the development of New Zealand English itself".

5. Linguistic hybridity in literary translation

The type of linguistic hybridity introduced by Māori borrowings is by no means exclusive to NZE, and as Karen Bennett (2019) reminds us in her introduction to *Hybrid Englishes and the challenges of and for translation*, although it has not always been considered a desirable feature of speech, it has gained currency with the acknowledgement that hybridity, linguistic and otherwise, is a quintessential feature of the contemporary world, if not of all ages, even if, at times, there have been active attempts to suppress it.

Broadly speaking, linguistic hybridity is "the mixing of two or more languages in the same communicative event or artefact, whether through code-switching or the creation of new syncretic structures" (Bennett, 2019, p. 1). In literary texts, in particular, it is increasingly used as a statement that is at once aesthetic and ideological, conveying the accommodation of often-neglected or marginalized languages and dialects into a majority

language. It is an acknowledgement of the central role of local and/or minority epistemologies, and a blurring of stratified conceptions of languages.

In postcolonial literatures, the hegemony of imperial languages has slowly given way to more polyphonic texts, many of which include an increasing amount hybrid features. Paul Bandia (2008, pp. 8-9) draws attention to a shift, in postcolonial studies, from regarding hybridity as a negative consequence of the imposition of imperial languages on colonized peoples to viewing it and even celebrating it as an acknowledgement of diversity that more accurately describes the postcolonial condition. The way in which hybrid elements are woven into the fabric of the texts has changed too:

> (…) little by little, those native features [words, prosody markers, etc] started to overspill the inverted commas and italics designed to contain them and crept into the main narrative voice, unsettling not only the language hierarchy but also (through their portrayal of de-centred and hybrid subjectivities) the political status quo. (Bennett, 2019, p. 2)

In dealing with such texts, translation accordingly becomes an "exercise in heterolingualism" (Bennett, 2019, p. 4), rather than a binary process of transposition between two languages. As Bennett (2019) shows in her summary of responses across disciplines, at the intersection of translation and postcolonial studies lies the very pragmatic, but also very practical question of how to go about translating a text that incorporates more than one language. Different responses have emerged which span the range between two completely opposite approaches: on the one hand, "thick translation" (cf. Appiah [1993] 2000), which entails the supply of as much contextualization and background information as possible about the source material, a position that shows a didactic concern for the intercultural aspects of literary translation; and, on the other, no explicitation at all beyond what is provided by the source text, on the assumption that any paratextual device "is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor, 2018, p. 142), and can be interpreted as an authorial voice, acting as an inappropriate conveyor of meaning, particularly in the context of oppressed languages and literatures.

This remains a polarizing issue, but at the heart of both responses lies a desire to respond ethically to what is perceived to have been historic wrongdoing whose repercussions continue to be felt in the present. The approach that seems to curry the most favour at the moment is that which leaves "foreign" words untranslated, without providing any explanation. The assumption that the reader is not necessarily monolingual him/herself, and the idea that to provide an explanation is a way of imposing western standards on historically marginalised languages, thus hampering their agency and also destroying the aesthetic force of the original text, supports the view that translation should not reveal that which the original has left unrevealed.

6. The Portuguese edition of *Potiki*

The Portuguese translation is heavy on framing devices, three of which – a subtitle, a glossary at the end of the book, and short translator's notes scattered throughout the text in the form of footnotes – clearly aim to clarify the text's universe of discourse to its Portuguese audience. In "Why waste our time on rewrites? The trouble with interpretation and the role of rewriting in an alternative paradigm", André Lefevere (1985) defines translation as a type of rewriting, operating under a number of "constraints": the original, language, universe of discourse and patronage. According to him, "the universe of discourse very often poses insuperable problems" (Lefevere, 1985, p. 235) due to the fact that, by their very nature, "universe of discourse features are those features particular to a given culture, and they are, almost by definition, untranslatable or at least very hard to translate" (Lefevere, 1985, p. 235). But it is also the case that translators must translate, and those features have to be dealt with, despite the fact that "nobody is quite sure in what form: loan translation, calque, footnote, a combination of the three?" (Lefevere, 1985, p. 235).

The Portuguese *Potiki* (2004) chose to use paratextual paraphernalia to mediate between the universes of discourse of the source text and the readers of the target text. The preface-like translator's note at the beginning of the book, justifies this decision in this way:

> Para uma melhor leitura, inclui-se no final da obra um glossário não contemplado na edição original. O elevado número de palavras em Maori e a sua importância para a compreensão da obra, levou-nos a optar pela sua elaboração. Além deste, em notas de rodapé, o leitor encontrará a tradução das expressões e poemas em Maori. Cabe aqui uma palavra de agradecimento à autora pelo seu precioso auxílio na elaboração do glossário bem como na tradução das expressões e poemas. (Grace, 2004, p. 5)

It is worth noting that, apart from explaining why this is done, this note also indicates that the glossary and the notes were put together with the help of the author, which may go some way towards staving off accusations of domestication, and justify a practice that is often criticised.

6.1 Paratext

When considering paratexts, they are persistently metaphorised as ways in, as avenues to intelligibility, largely indebted to Genette's (1977) theorization of paratext as *seuils* or thresholds. These extratextual elements are usually described in his work, and in that of others, as liminal, as mediation spaces, as vestibules, fringes, something simultaneously on the margin and part of the text; something that frames it. These frames, as Kathryn Batchelor points out in *Translation and Paratexts* (2018, p. 21), are inseparable from the text itself:

> In *Seuils*, through the interrogation of myriad examples of texts and their paratexts, Genette shows that reading of a text never occurs in isolation from the paratext around it, since a

> reader never comes to a text, but always to a book; and the book, furthermore, circulates in a context which also affects its reception.

Even if one makes concessions to the fact that a reader may choose not to read translator's notes at the bottom of the page, nor consult the glossary at the end of the text, one immediate paratext which cannot be avoided in the Portuguese *Potiki* is the subtitle, *O Filho Mais Novo*, literally what potiki means, which does not exist in the source text. When readers come to the book, an explicitation is immediately forced upon them before there is time to wonder at what the title might mean/reference/allude to.

Batchelor (2018, p. 22) considers Genette's typology of paratexts and concludes that:

> The role played by translation in Genette's typology is premised on a view of translation that does not completely ignore the possibilities for meaning-laden decision-making that translation processes offer, but which nevertheless adopts a conservative view of the changes wrought through translation, viewing translations as synonymous with later editions of an original text and involving no change to authorship.

This leads her to posit a new definition of paratext that is operational for translation studies: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor, 2018, p. 142).

Batchelor also updates Genette's taxonomy of the function of paratexts, and suggests fourteen functions which, rather than being mutually exclusive, are often accumulative. In her formulation, which is specifically geared towards translation paratexts, and expanded to include multimodal texts, paratexts may serve the following functions: referential, self-referential, ornamental, generic, meta-communicative, informative, hermeneutical, ideological, evaluative, commercial, legal, pedagogical, instructive / operational, and personalisation (Batchelor, 2018, pp. 160-161). This framework will be used to analyse the paratexts in the work under analysis.

6.2 The translator's notes and the glossary

The translator's notes in *Potiki* are mostly informative,[3] and sometimes hermeneutical,[4] as they mostly clarify meanings that the translator believes are inaccessible to readers of the target text, but they also frame interpretative possibilities. There are thirty such notes throughout the text, and although the preface-like initial Translator's Note indicates that "em notas de rodapé, o leitor encontrará a tradução das expressões e poemas em Maori" (Grace, 2004, p. 5), the translator's notes cover more than that comment suggests.

[3] "Mediating true empirical data, clarifying internal and external relations and properties of the work, explicitly revealing intentions, removing epistemic obstacles to the reader's understanding, including, in translation contexts, clarifying culture-specific references for a new audience; referring to other helpful information or services" (Batchelor, p. 160).

[4] "Offering certain cognitive framings, directing attention, exposing certain aspects or qualities, mediating relevant contexts, instructing the understanding or interpretation – i.e., the explanation of the text's characteristics as a result of authorial decisions and actions – and thus widening or restricting interpretative options" (Batchelor, p. 160).

In fact, only 19 out of 30 translator's notes are simply translations of phrases, sentences or poems (e.g. "N.T.: Haere mai te awhina o te iwi. Haere mai ki te kai, haere mai ki te inu ti – 'Vem, amiga das pessoas. Vem comer e tomar uma chávena de chá'" (Grace, 2004, p. 22); "N.T.: Ko James ahau, tou mokopuna, Kia ora koe, e Pa – 'O meu nome é James. Sou seu neto. Saudações, avô.'" (Grace, 2004, p. 117)).[5] The other 11 notes explain rather than simply define words in Māori (e.g. "N.T.: Tokowaru-i-te-marama – 'Oito pessoas num mês'. O nome faz referência à época em que oito membros da comunidade morreram numa epidemia de gripe'" (Grace, 2004, p. 17); "N.T.: He tangata – 'Pessoas.' Neste caso, o orador quer dizer que apesar de não terem muita comida nem rendimentos, têm pessoas dispostas a apoiá-los." (Grace, 2004, p. 123)),[6] in addition to providing definitions of words in English left untranslated in the text and/or clarifying aspects of Anglophone and/or New Zealand Anglophone culture (e.g. "N.T.: *Little Dog Turpie* – Um cão, personagem de um conto popular infantil em que são desmanteladas as diferentes partes do seu corpo" (Grace, 2004, p. 18); "N.T.: *court of enquiry* – tribunal que faz inquéritos'' (Grace, 2004, p. 76); "N.T.: Zip – uma marca neo-zelandesa de cafeteiras eléctricas" (Grace, 2004, p. 130)),[7] and even explaining a word in Portuguese ("N.T.: congro – *conger verreauxi*" (Grace, 2004, p. 51)). As these examples show, the translator's notes in *Potiki* do offer more contextualization to the Portuguese reader than simply translating words in Māori.

The glossary in *Potiki* has 82 entries. Most of them read like dictionary definitions of the words and expressions, but not all. There is no source for these definitions, and one can legitimately wonder whether some might have been provided by Grace herself, given the translator's acknowledgement of her help with the making of the glossary. As pointed out above, some entries sound like dictionary definitions, such as "**Aroha** amor, compaixão, afecto, simpatia" (Grace, 2004, p. 174), but others do not, as in the entry for *hongi*, which includes the literal meaning of the word, the social process it has come to enact, along with the local significance of the act: "**Hongi** a palavra significa 'cheirar' e 'saudar', representando desta forma o cumprimento Maori que consiste na mistura da respiração de duas pessoas, com uma ligeira pressão das testas e dos narizes, simbolizando a unidade" (Grace, 2004, p. 174). The glossary is not consistent with its treatment of words that carry significant cultural content, as can be seen by the way it describes, for example, the *haka*: "**Haka** dança vigorosa, acompanhada de cantos e gestos" (Grace, 2004, p. 174). Like the *hongi*, the *haka* is performed in specific contexts and carries specific weighty meanings, knowledge of which is significant enough to form part of the national school curriculum, but here they are left out. There are still other instances where the glossary explains how the word relates to the story: "**Marama** a palavra significa lua ou mês. É também o nome do gato da Avó Tamihana" (Grace, 2004, p. 175), or "**Taniwha** literalmente é um lendário

[5] These are to be found on pages 22, 32, 54, 56, 60, 117 (x4), 118 (x2), 122, 130, 139, 140, 164, 166 (x2) and 173.
[6] These correspond to the notes on pages 17, 37, 123 and 166.
[7] These notes are on pages 18, 76, 101, 103 (x2) and 130.

monstro mítico, criatura estranha das águas profundas e perigosas, mas neste caso refere-se a uma pessoa com qualidades de chefia ou prodigiosa" (Grace, 2004, p. 175).

Genette offers a comprehensive taxonomy of paratextual elements, but never explicitly refers to glossaries, and nor does Batchelor, although one can easily see how they can function as a paratext, guiding interpretation whether subtly or not so subtly, despite their dictionary-like guise of neutrality. Another aspect of the glossary that sheds the illusion of objective description is the variation in identification between the author of the paratext with what is being described. Sometimes the entry refers to Māori specifically as the agents of or participants in whatever is being defined, as in: "**Marae** área sagrada ao ar livre, frente à casa comum, que representa a base da vida comunitária e tribal dos Maoris. É o seu lar, onde decorrem funções oficiais, como comemorações, casamentos, baptizados, reuniões tribais e funerais" (Grace, 2004, p. 175); sometimes an impersonal structure is used (the most common register in the glossary) as can be observed, for example in: "**Paraoa parai** pão Māori, cozido com pouca gordura que se come com manteiga ou marmelada"[8] (Grace, 2004, p. 175), and there is even an 'us' in: "**Turangawaewae** literalmente é o sítio onde se está. O lugar a que se pertence, onde temos o direito inalienável de ficar, falar, e, finalmente ser enterrado [*sic*]" (Grace, 2004, p. 176).

7. Conclusion

The uncompromising use of Māori language in the source text was a strong statement that puts the reader in a position of having to find out, rather than placing the text in a more subservient position of trying to explain itself. On the other hand, Lydia Wevers (2016, p. 254) has said of *Potiki* that "highly critically regarded for its artistry and masterful storytelling, *Potiki* also educated generations of non-Māori readers about Māori spiritual beliefs and how they are connected to the politics of resistance". It is understandable that the Portuguese translation reveals this need all the more strongly, given that there is not only no identifiable body of New Zealand literature in Portugal, but there is no other Māori work, or widespread knowledge of Māori issues and realities. The translation of this novel thus bears the responsibility of being the only representative of Māori writing in Portugal, along with the heavy weight of the historical importance of *Potiki* and its author for New Zealand literature. Whether that was the case or not, there are implications associated with the decision to depart from the source text's strategy of not providing a gateway through linguistic, or other, clarification.

What is lost with the inclusion of paratext is also something that can be considered inherent to all literary texts, namely the implication that we can never hope to grasp all that is around us, and that meaning may arise from the gaps in communication, as well as the implicitly political dimension of how readers respond to these gaps. In terms of Māori cultural politics, the reader's effort to traverse the linguistic gap can emblematise what is hoped for on a broader cultural level: that the wider New Zealand public will become aware

[8] This is more likely to be "doce de laranja".

of their knowledge deficit and will have enough cultural respect to attempt to compensate for that gap. Indeed, such efforts are required for a healthy bicultural society to develop. Although this is a specific desire which does not relate to a Portuguese reading context, the language politics it articulates do gesture towards the acute relevance of interface zones between universe of discourse features in a world in which developing respectful discourses and social practices to deal with difference, and the attendant loosening of certainties that may limit hermeneutic possibilities, are needed by all societies.

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