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MULTILINGUAL SCIENCE FICTION IN TRANSLATION

A Case Study of *The Void Captain's Tale*

ABSTRACT

Heli Clay: Multilingual Science Fiction in Translation: A Case Study of *The Void Captain's Tale*

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In this study, I examine Norman Spinrad's science fiction novel *The Void Captain's Tale* (1984) and its Finnish translation *Kapteenin tarina* (1999). One of the distinguishing features of the novel is the multilingualism of its narration and dialogue. The novel also uses language as an important tool of worldbuilding and characterisation.

The focus of this study is on representations of direct speech. My primary research question was whether the target text differs from the source text in terms of representations of multilingual speech, and if so, whether there are noticeable patterns in the changes. I also examined the way multilingualism is represented in the novel, and the secondary research question was whether that has changed in the translated text.

In addition to sources from translation and literary studies, I used concepts from sociolinguistics, as well as the foundational ideas and terminology of the Matrix Language Frame model. Since the model was developed for the study of code-switching in spoken language, I found its use in full to be unnecessary for the purposes of analysing literary representations of multilingual speech and answering the research questions.

Comparison of the source and target texts shows that for the most part, the multilingualism of the source text is preserved in the Finnish translation, but that there are also some notable differences. Multilingual content in the dialogue has been reduced in the Finnish translation by approximately one fourth. Instances of nonstandard grammar have also been reduced in the translation. In addition, the Finnish translation puts less emphasis on multilingualism as an element of worldbuilding. On the other hand, the T-V distinction of the Finnish language creates an additional layer of implicit information about the characters and their attitudes in the translated version of the novel.

Keywords: translation, science fiction literature, multilingual speech, code-switching

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TIIVISTELMÄ

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Tässä tutkimuksessa tarkastelen Norman Spinradin tieteisromania *The Void Captain's Tale* (1984) sekä sen suomennosta *Kapteenin tarinaa* (1999). Yksi teoksen ominaispiirteistä on sen kerronnan ja dialogin monikielisyys. Kieli on myös merkittävässä roolissa teoksen maailmanrakennuksessa ja hahmojen luonnehdinnassa.

Tutkimuksen painopiste on puheen esittämisessä. Ensisijainen tutkimuskysymykseni oli se, eroaako puheen esittäminen suomennoksessa lähdetekstistä, ja jos eroaa, onko eroissa havaittavissa säännönmukaisuutta. Tarkastelin myös monikielisyyden esittämistä teoksessa, ja toissijainen tutkimuskysymykseni olikin se, onko monikielisyys esitetty suomennoksessa eri tavalla kuin lähdetekstissä.

Hyödynsin tutkimuksessa käännös- ja kirjallisuustieteellisten lähteiden lisäksi sosiolingvistiikan käsitteistöä sekä puhutun kielen koodinvaihdon tutkimiseen kehitetyn Matrix Language Frame -mallin peruskäsitteitä ja terminologiaa. Havaitsin viimeksi mainitun mallin soveltamisen koko laajuudessaan epätarkoituksenmukaiseksi sekä monikielisen puheen kaunokirjallisen esittämisen analysoimiseen että tutkimuskysymyksiin vastaamisen kannalta.

Lähdetekstin ja suomennoksen vertailu osoittaa, että lähdetekstin monikielisyys on suurimmaksi osaksi säilynyt suomennoksessa, mutta myös huomattavia eroja löytyy. Monikielistä ainesta sisältävää dialogia on suomennoksessa noin neljännes vähemmän. Suomennoksessa on myös vähemmän kieliopillisista normeista poikkeavaa kieltä. Lisäksi monikielisyydelle maailmanrakennuksen välineenä ei ole annettu suomennoksessa samaa painoarvoa kuin lähdetekstissä. Toisaalta suomen kielen sinuttelu ja teitittely synnyttävät suomennokseen uuden tason, joka antaa hahmojen luonteista ja asenteista enemmän viitteitä kuin mitä puhuttelulla on voitu lähdetekstissä saavuttaa.

Avainsanat: käännöstiede, tieteiskirjallisuus, monikielinen puhe, koodinvaihto

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1 INTRODUCTION

As an avid reader of science fiction from a young age, I was well acquainted with stories about starships and interstellar travel, mysterious ancient aliens, and other applications of speculative science and far-future technology when I first read *The Void Captain's Tale* (1984) by Norman Spinrad, or rather, its Finnish translation by Kristiina Drews, *Kapteenin tarina* (1999). It was not any of those things that made a lasting impression on me; it was the language of the novel. Both the narrative voice and the dialogue were like nothing else I had read before: strangely high-flown, at times archaic, at other times poetic and technical all at once – and relentlessly multilingual.

My attention was drawn to the effort and skills required to translate such a work, and reading the English source text some years later increased the interest. How would one even begin to do something like translating a novel that gives characters such unusual voices and has several languages woven throughout it? What kind of decisions would be involved, and how would the final version compare to the original? The present study is an attempt to answer some of those questions, with a specific focus on translating representations of multilingual speech in a science fiction context.

The study of science fiction literature is a relatively young discipline. The term “science fiction” itself was only established in the 1930s, as will be discussed in section 6.2. The 1950s saw a few isolated favourable mentions of science fiction in academic literary criticism, and in 1953, the City College of New York offered what was possibly the first course in science fiction (Parrinder 2005, xv-xvi). From there, academic interest increased at a steady pace until the early and mid-1970s (Parrinder 2005, xvi). While science fiction studies as a discipline can now be said to be thriving (Parrinder 2005, xvii), there is still a perception of science fiction being somewhat outside proper literary canon. Delabastita and Grutman (2005, 21) call this “the ‘popular’ and therefore somewhat dubious status of the genre”.

If science fiction studies is considered a young discipline, then the study of multilingualism in literature, as well as translating multilingual literary texts, is practically a newborn. These subjects have only been seen as worthy of greater academic interest for the past 20 years, in what has come to be called the “multilingual turn” of research and awareness (Latomaa 2019, 186). Before this, the prevalent attitude was the “monolingual mindset”, under which multilingualism in general carried largely negative associations, monolingualism was seen as

generally preferable and monolingual texts as being of higher quality (Delabastita and Grutman 2005, 11). This attitude dates as far back as 1813: Schleiermacher, in his classic and foundational essay *On the Different Methods of Translating*, declared it impossible to produce text of any artistic merit if writing in a foreign language, even one that the writer has fully adopted, except in rare anomalous cases (Kellman 2020, 2).

Even until the turn of the 21st century, language research focused on monolingual language production as the norm. Multilingualism was treated as an anomaly and a potential problem (Latomaa 2019, 185–186). Under the monolingual mindset, the image long enshrined as the ideal outcome of multilingualism was that of a bilingual person using two languages equally fluently, although in practice this is often neither possible nor necessary or even useful (Isomaa et al. 2019, 17–18). There was a stigma associated especially with mixing and switching between languages, one which still exists to some extent. As Bullock and Toribio (2009, 1, 11) point out, a common perception among non-linguists is that switching from one language to another and back is incorrect, a sign of language degeneration, and at best – especially in the case of immigrants – a transitional phase. Kellman (2020, 29) speaks of “[a] spurious belief in ‘linguistic purity’”. Like any definition of purity, this too leads to considering things outside the definition impure and potentially polluting.

The Void Captain’s Tale (henceforth, TVCT) is situated right where these two circles of “somewhat dubious status” overlap. It is science fiction and therefore automatically marginalised in the more conservative corners of literary culture – and as Parrinder (2005, 45) remarks, literary culture exists only in terms of what kind of works it includes and excludes. It also depicts a potential future where mixing a multitude of languages into one’s self-expression is the prevailing norm, a practice that has been viewed as a very undesirable state of things until quite recently. Rather than present the latter as a problem, however, the novel shows the reader a future matching the description of Sebba (2009, 54) of the ideal situation for such mixing, where the social and linguistic status of the languages being spoken and mixed is more or less equal and where there is no motive to try to keep one’s language “pure” and no sanction for using language in this way.

Some features of that imaginary future are already here, although the equal status of different languages and the acceptance of mixing them are somewhat lagging behind. Even in a fairly culturally homogenous country such as Finland, speaking languages other than the two national ones, encountering them in everyday life, and being influenced by them is now more the norm than an exception. Getting an accurate number of different languages spoken by people residing

in Finland, on the whole or on the individual level, is difficult, since the monolingual mindset still prevails in official statistics: each person can only be registered as a speaker of one language, regardless of what the actual situation is (Latomaa 2019, 188). However, we do know that in 2012, the percentage of adults in Finland who self-reported speaking at least one foreign language was as high as 94%, while roughly 80% reported speaking at least two (Pyykkö 2017, 14). While it must be kept in mind that the definition of speaking a language for the purpose of these statistics does not require the ability to hold an actual conversation (*ibid.*), the numbers do nevertheless present a picture of a society that is anything but monolingual. Isomaa et al. (2019, 14) also point out that the Finnish constitution itself defines Finnish and Swedish as the two national languages, and since 1999, additionally mentions the linguistic rights of the Sami, the Roma, and sign language speakers. In other words, Finland is a constitutionally multilingual country.

Unlike in formal education and as assumed in many of the views expressed in public debate, in practical everyday situations these languages are not always treated like separate entities: instead, they are mixed and used side by side (Pyykkö 2017, 13). Even on a brief visit to a larger city or a multicultural neighbourhood, the likelihood of hearing a speaker alternate between two or three languages, of which one may or may not be Finnish, is quite high. In the case of Finland, it is possible to point to specific recent events, such as various global crises, to explain the increase in contacts between languages. On the global scale, however, such a simple explanation may not be enough to explain why there is so much more interest in multilingual texts and practices. Has there really been an unprecedented increase in language contacts in the past couple of decades, or has there been a shift in perception? Delabastita and Grutman (2005, 14) argue that it is not necessarily the former, since large migration movements are by no means a new thing in human history, but that there has also been a shift in the attitude of modern-day Western academics, who are now more willing to acknowledge the multilingualism that has already existed under monolingual surfaces. In addition, there is increased global awareness of the existence of minority languages and language variants and concern for their status and preservation (see e.g. Isomaa et al. 2019, 11).

Similarly, while there is presently an increasing amount of “fictional materials that have explicitly multilingual and multicultural settings” (Delabastita and Grutman 2005, 28), it must also be noted that while multilingualism has often been viewed in terms of spoken language, it has a long history in written and literary text as well (Eriksson and Haapamäki 2011, 43). As the multilingual turn has brought with it a greater understanding and appreciation of

communication that relies on more than one language, there is more space and more need for studies on multilingual literary texts. There are many interesting possibilities here: texts from different cultures, genres, and time periods, as well as texts using different combinations of languages and language variants, waiting to be studied. Since no one researcher can speak every language, this is a field of study that must be approached collectively (Kellman 2020, 2).

All this contributes to forming a more comprehensive picture of not only literature, but also the world we are currently living in: a world where the presence of multiple languages in everyday life is the norm, and where more people are multilingual than monolingual. TVTC offers one fictional example of this kind of a world. How are such worlds represented or created in text, and how can that text be translated to other languages? As Kellman (2020, viii) notes, studying multilingual authors and their works "intersects with many vital disciplines, including literary history, stylistics, biography, psycholinguistics, sociolinguistics, postcolonial studies, and immigration studies."

Translations of multilingual literature have often been studied specifically from a postcolonial angle, in terms of minority languages and representation of real-world communities (Nurmi 2019, 101). One such study is Palm's (2018) Master's thesis examining the Finnish translation of *The Whale Rider*, a multilingual novel in which the primary language is New Zealand English and the secondary language is Māori. In contrast, TVCT is set in a *post*-postcolonial far future, one in which there are few, if any, links between the concepts of language, ethnicity, and place of origin (more on this in section 6.5). Studies with this focus are relevant for the present work in terms of general observations and findings on translation and multilingualism, as well as methods, less so in terms of how language communities existing in the here and now are depicted.

Studies on translating multilingual elements in science fiction literature are more scarce. On the field of film, Barnes (2012) has studied code-switching as a tool of creating outsider identities in bilingual films, including science fiction. There have also been a few relevant Master's theses specifically on Finnish translation of science fiction or adjacent works. Kontio (2007) has studied the Finnish translation of the graphic novel series *Elfquest* (which is usually classified as fantasy but also gains many science fiction elements as the series progresses) and the strategies used to translate things such as fantastical expletives, unusual proper names and the names of imaginary flora and fauna. Savio (2019) has examined the translation of proper names in the *Horizon Zero Dawn* video game, which is set in a post-apocalyptic future dominated by machines.

With this thesis, I hope to help the collective effort of understanding translation of multilingual literature, specifically to Finnish, by adding a small amount of science fiction into the mix. I will first introduce some key concepts and theoretical models, as well as any limitations they may have in terms of this study. I will then discuss the goals and methods of the study in more detail, then the novel itself as a work of fiction and a representative of its genre and the role of multilingualism in it, before moving on to the analysis of the data and the conclusions drawn from it.

2 DEFINING MULTILINGUAL TEXT

This chapter begins by defining what is meant by multilingual text, first generally and then specifically in terms of literature. It then introduces the concept of code-switching, which features heavily in TVCT. A relevant theoretical model, the Matrix Language Frame, is also discussed.

2.1 Multilingual text

Explicitly multilingual textual practices go back to at least Classical antiquity (see e.g. Nurmi 2019, Gardner-Chloros 1999). They would seem to stay similar over the centuries regardless of text type, although it must be noted that the subject of the text will affect the languages and strategies involved (Nurmi 2019, 99–100).

In the widest possible sense, a text can be said to be multilingual when it contains references to the presence of other languages, even if it is written entirely in one language (Nurmi 2019, 99). Eriksson and Haapamäki (2011, 45–46) even suggest that a fully monolingual text describing a location where the reader can expect the presence of another language counts; this kind of multilingualism can be described as *latent* or *implicit*, while its opposite, where foreign language passages are fully written out, is *manifest* or *explicit*. By these definitions, “he didn’t understand the sign because it was in French” and “greetings from Paris, where the tourist season is in full swing” would be latently or implicitly multilingual sentences, despite being fully in English.

The multilingualism of TVCT, on the other hand, is of the manifest kind. It follows Delabastita and Grutman’s (2005, 15–16) definition of multilingual text as a text that contains more than one language. However, even in this definition, “language” is a flexible concept that includes not only officially recognised languages, but also different variants of the same language, constructed languages, slang, and so on. Understanding language in this way opens another door for considering superficially monolingual texts as multilingual. Even a speaker who knows only one language and refuses to learn any other will encounter different variants and registers of that language in the course of daily life. In this sense, “we are all multilingual, and all texts are translingual” (Kellman 2020, 6).

A multilingual literary text can either feature two or more languages equally prominently, or make one language the central focus to which the other languages are added in varying amounts.

The latter one of these approaches is much more common (Delabastita and Grutman 2005, 16). Literary multilingualism is often used as a way to establish a character as belonging to a specific ethnic group (Nurmi 2013, 112) or to foreground themes related to postcolonialism, identity, representation, and globalisation (Delabastita and Grutman 2005, 28). The aim behind switching between the language which forms the central focus and one or more other languages may also be deliberate breaking of literary norms or creating an illusion of authentic speech (Eriksson and Haapamäki 2011, 43).

The relation of the languages in the text is not necessarily one of harmonious coexistence, but can be antagonistic and may create disharmony as well as harmony (Schmitz-Emans 2004, quoted in Eriksson and Haapamäki 2011, 46). Frequent switches from one language to another can be seen as a sign that the places and circumstances described in the text are ones where linguistic diversity and multilingualism are common (Eriksson and Haapamäki 2011, 50). It is therefore not surprising that language contact is a common feature in stories taking place in a cosmopolitan setting, or in stories in which “changes along the spatial axis play a crucial role”, such as when the theme is travel or conquest, and especially when conflict of some kind is involved (Delabastita and Grutman 2005, 24).

The author of a multilingual text may choose to assume that the intended readers will have the same linguistic resources and know all of the same languages equally well; to assume that the readers need guidance and to provide it by including translations or explanations; or to write multilingually regardless of whether the readers will understand or not (Nurmi 2019, 111–112). In the last case, as in the case of introducing large amounts of any previously unfamiliar information, the author risks losing those readers who are not willing or able to accommodate the author’s choice. Those readers who are averse to new information may lack competence or willingness to receive it and reflect on it, and to them such a text may appear “empty, pretentious, or mad” (Csicsery-Ronay 2008, 18–19).

On the other hand, new and foreign words also have artistic and symbolic value as elements that create the atmosphere of the work, regardless of whether the reader understands their meaning or not (Nurmi 2019, 112). If the purpose of the multilingual elements is to convey the feeling of being at a large international airport, for example, all the readers need to understand for that feeling to get across is that the words are not in the primary language of the text. Eriksson and Haapamäki (2011, 51) agree that the use of multiple languages can have a purpose even for those readers who do not understand more than one of them. They quote Tidigs (2007, quoted in Eriksson and Haapamäki 2011, 51) stating that “to understand a multilingual text can

mean understanding that I do not understand”. Unfamiliar foreign language elements can give the reader experiences beyond that of knowing what the words mean: they can make the reader experience confusion, alienation, or exclusion, but also curiosity, enthusiasm for learning, or identification with characters who also do not understand or are not able to make themselves understood.

2.2 Code-switching

In sociolinguistics, the term *code* may be used when referring to language in the abovementioned flexible sense, which includes not only different languages but also different ways of speaking them. Code is intended to be a value-neutral way to refer to a specific language or variety of language, without applying terms such as *dialect* which have more subjective meanings attached to them (Swann et al. 2004, 40). It is a sufficiently abstract term to allow discussion of human communication without having to first define what counts as a language, who gets to make that decision, and similar questions which are not independent from issues of community, identity, power, and social hierarchy.

Like code, *code-switching* (CS) as a term originates from sociolinguistics, where changing from one language to another has been studied mainly as a spoken language strategy that creates, upholds, or breaks social boundaries (Barnes 2012, 247–248). A simple, broad definition of CS would be the ability of a speaker to alternate effortlessly between languages (Bullock and Toribio 2009, 1). According to this definition, the majority of the representations of speech in TVCT contain CS.

There are several different definitions for the term, however, as well as several kinds of categorisations of different types of CS, and these are not used consistently in research (Swann et al. 2004, 40). For example, Eriksson and Haapamäki (2011, 45) mention that the boundaries between CS and *loan* are not always clear. Sometimes a line is drawn between how much of a secondary language or languages a person inserts into their speech or text: in this case, longer sequences are called CS, while isolated words and idiomatic phrases in secondary languages are called loans. At other times, the term loan is reserved for words of foreign origin that have been grammatically adjusted to fit into the frame of another language, while other, unadjusted foreign language input is called CS. Eriksson and Haapamäki (ibid.) have chosen to avoid the issue by using the term *språkväxling*, language-switching (my translation), to cover all of the abovementioned definitions.

In contrast, I have chosen to use the term code-switching to cover both of the definitions Eriksson and Haapamäki have classified under language-switching. I have also chosen to not make a distinction between CS and *code-mixing*, a term used in some studies for certain subtypes of CS, or other alternative terms such as *language alternation* or *code alternation* (Swann et al. 2004, 41). This is because delving deep into distinctions of the kind described by Eriksson and Haapamäki is outside the scope of the present work, and also not especially relevant to the research questions. The logic behind the different naming conventions of different varieties of CS is unlikely to have had an effect on the translator of TVCT or the readers of the Finnish translation.

On the other hand, there are certain distinctions between types of CS which are relevant to examining the data of this study. One of them is the distinction between *intrasentential CS* and *intersentential CS*. In the former, more than one language occurs in the same sentence, while in the latter, one complete sentence in one language is followed by another complete sentence in another language (Myers-Scotton 1997, 3–4, quoted in Palm 2018, 8). Both types of CS are present in TVCT.

Another relevant distinction is that of whether occasions of manifest language-switching are *marked* – clearly set apart from the rest of the text – or *unmarked*. According to Eriksson and Haapamäki (2011, 46–47), this is a sliding scale rather than an either/or question; there are different methods of marking, and some stand out from the text more than others. Marking can be typographical, such as the use of italics, or built into the text as commentary or even a translation of the secondary language sequence (*ibid.*). Unmarked CS is CS which is not set apart from the rest of the text by any of the abovementioned means. The CS in TVCT is unmarked; the implications of this are discussed in section 6.3.

Eriksson and Haapamäki (2011, 49) start from the assumption that literary language-switching is not meaningless, but is always there to serve some function. However, they also note (*ibid.*) that an author may have a certain effect in mind when using different forms of language-switching, but it may not necessarily have that effect in individual readers' interpretation processes. Myers-Scotton (1998, quoted in Barnes 2012, 248) also argues, from the viewpoint of speech, that conscious choice is a central element in CS: the speaker chooses to move between languages for a reason. In literature, one of the uses to which it can be put is dividing speakers within the text into insiders and outsiders and reinforcing this division (Barnes 2012, 248). In other words, CS can be used to both unite and divide. For example, a character who

speaks formal English without influence from other languages and a character whose English is vernacular and mixed with words and expressions from other languages in their repertoire can both be considered insiders in some settings and outsiders in others. They may feel kinship with those who speak like them and alienation from those who do not. This makes CS an effective means by which the author can make power relations, as well as differences and similarities between characters, visible to the reader without having to spell them out explicitly.

CS can also be used to aim the text at a specific readership by choosing to include languages which the desired readers are expected to know (Nurmi 2019, 100). This kind of authorial choice also serves to both unite and divide, and not only in terms of understanding a specific language, as Eriksson and Haapamäki (2011, 50–51) note: readers who are familiar with the kind of environments where CS takes place may feel especially included, but at the same time, the text can exclude those readers who do not understand the foreign elements and are used to operating in monolingual settings. The use of code-switching in media is especially prominent in countries that are strongly multilingual and multicultural (Barnes 2012, 247). This is not unexpected, given that books, films, etc. are not independent from the society in which they are produced and consumed. However, texts produced in and depicting a multilingual environment create a need for translators to consider whether they should make changes to include those readers who are not familiar with either the environment in question or the languages used. Translation strategy choices in the case of TVCT, such as deciding which languages should be preserved in the translation, are discussed further in chapter 7.

2.3 The Matrix Language Frame model

As Bullock and Toribio (2009, 4) observe, CS is not a random hodgepodge of words from different languages, like popular misconception would have it. There are patterns that can be observed and from which rules and constraints can be derived. The Matrix Language Frame (MLF) model is an attempt to explain these constraints; to “demystify and systematize” CS (Gardner-Chloros 2009, 88). The extent to which the MLF model is utilised in this study is described in chapter 4.

The MLF model was introduced by Carol Myers-Scotton in 1993 (Swann et al. 2004, 200–201). At its core is the idea that the relationship between languages involved in CS is asymmetrical, with one language dominating (Myers-Scotton and Jake 2009, 337). In Myers-Scotton’s model, the dominant language provides the structural frame of the clause, the other languages adapt to

it in varying degrees. The former is called the *Matrix Language* (ML), the others *Embedded Languages* (EL). Any language can be a ML or an EL; this must be determined on a case-by-case basis, and can even differ from clause to clause in the same material (Myers-Scotton and Jake 2009, 337–338).

The language user does not need to be highly proficient in the EL; it is enough to be able to insert “well-formed” (grammatically and semantically sensible) single units – that is, isolated words – of the EL in the ML frame (Myers-Scotton 2018, 189). Larger constituents of EL or ML in this framework are called *islands* (see e.g. Myers-Scotton 2018, 189, and Callahan 2002, 5–6). The following example from the data of this study contains a French EL island (underlined by me) within an English ML frame:

- (1) Certainement, mon cher, there are others more than willing to cast away your gloom. You need only look about you – or into my own eyes. (TVCT, 169)

The MLF model has since been amended with the Uniform Structure Principle (Myers-Scotton and Jake 2009), which states that the asymmetry between languages in bilingual speech is not random, but always follows a structure. This principle aims to explain the reason why multilingual speakers do not tend to code-switch by inserting words and grammatical structures from different languages in any order whatsoever, even though theoretically there would seem to be nothing to stop them from doing so.

The Uniform Structure Principle posits that the structures of the ML are always preferred, and EL islands are allowed to the extent that they are both well-formed EL and fit into the structure of the surrounding ML (Myers-Scotton and Jake 2009, 337). In (1) above, the French EL island could not have been in any random place within the English ML sentence; in accordance with the Uniform Structure Principle, it is in a place where an equivalent expression in English would be. It also conforms to the Uniform Structure Principle by being well-formed EL: a semantically sensible expression in understandable French.

The MLF model is not universally accepted as it is. Criticism of the model has often focused on its tendency to look for explanation for CS phenomena in the structures of the involved languages to the exclusion of other possible factors. Gardner-Chloros (2009, 65) points out that to prove that CS always follows a specific rule would require proving that rule-breaking CS never occurs and that speakers never abandon an old rule in favour of a new one. There are also multiple other factors influencing CS besides grammar, at least as significant ones as those detailed in Myers-Scotton’s model, such as the sequence of the conversation which may include repetition, requests to clarify, and so on (Gardner-Chloros 2009, 72). Factors like gender norms

and generational differences between speakers can also play a role in what kind of CS takes place and what it signifies (ibid.).

3 OTHER RELEVANT CONCEPTS

This chapter introduces other terms and concepts that are important for understanding the present study. Defining standard and nonstandard language is necessary in order to clarify the neutrality of the terms in this work. The definition of idiolect becomes relevant when the way in which language is seen in the world of TVCT and its Finnish translation is described and analysed. Finally, the T-V distinction of the Finnish language, which modern English lacks, and its effect on speech are discussed in anticipation of the analysis of the translated text in chapter 8.

3.1 Standard and nonstandard language

In sociolinguistics, *standard language* is an idealised, non-regional form of a language that is considered appropriate for formal communication, while *non-standard language* is language with features such as grammar, vocabulary, or pronunciation that are not considered to be within the standard (Swann et al. 2004, 223–224, 295). Though the words can be read as prescriptive and even excluding, no such valuation is necessarily implied (as would be the case if the word *substandard* was used instead of non-standard; see Swann et al. 2004, 224).

For an example of neutral use of these terms, in his analysis of the varieties of language spoken in Walter Scott’s Scottish novels, Toda (2005, 124) has opted for the term “Standard English” to describe the language used by Scott for the narrative of his novels, as well as for representing the speech of educated English characters. No valuation placing Standard English above the other languages and language varieties seems to be attached to Toda’s use of the term. Another example of neutral usage, mentioned by Kellman (2020, 27), can be found in Gloria Anzaldúa’s *Borderlands/La Frontera*, in which she lists “Standard English”, “Standard Spanish”, and “Standard Mexican-Spanish” among the eight languages she speaks, on the same footing with nonstandard variants, none of them more or less valid than the others.

Similarly, standard and nonstandard are intended to be neutral terms in this work, a shorthand for adhering or not adhering to the rules of grammar and spelling of the language in question as taught in formal education. For example, spelling *deutsch* with a lowercase d would be nonstandard German, but German nevertheless.

3.2 Idiolect

Although languages in general tend to be discussed as if they were of uniform style and structure – such as saying that someone speaks Finnish without specifying further – in practical usage they contain regional and social variation (Häkkinen 1996, 23). The sociolinguistics term for the unique language usage of an individual speaker is *idiolect* (Swann et al. 2004, 141). Idiolects comprise all aspects of language from vocabulary to grammar and pronunciation (ibid.). For example, an individual speaker might come from a predominantly bilingual region of the country and have influence from both languages in their grammar and vocabulary. Perhaps the speaker has a partner from a different region, where pronunciation also differs, and this has influenced their own speech as well. In addition, their language usage could show influence from things such as the jargon of their profession or the preferred expressions of their social class. In these and other ways along the same lines, two people who speak the same language might, in practice, speak it very differently.

When many speakers use the same language in sufficiently similar ways – in other words, when enough similarities can be identified in their idiolects – they can be said to form a *regional* or *social dialect*. As noted in section 6.5, a similar phenomenon is present in TVCT.

3.3 T-V distinction

Unlike modern English, but similarly to languages such as French, Finnish allows addressing a single person with informal or formal pronouns (informal *sinä*, formal *te*) (Isosävi and Lappalainen 2015, 10). The formal pronoun corresponds to the second person plural and affects verb conjugation similarly. Languages that make this kind of difference between formal and informal address are often described as having *T-V distinction*, from the Latin pronouns *tu* (T, informal) and *vos* (V, formal) (Brown and Gilman 1960, quoted in Isosävi and Lappalainen 2015, 10).

In the space of a few decades, the social norms of the Finnish language have changed from a clear and generally upheld T-V distinction to informal address being strongly favoured (Lappalainen 2015, 63). However, even though informal address dominates in many contexts, formal address has not disappeared: it is still used routinely in institutional situations, and is recommended in etiquette guides when addressing an older or higher-ranking person, at least on the first meeting or if unsure of the correct form of address (Lappalainen 2015, 65–66). In a

study on attitudes towards Finnish forms of address conducted in 2013, 58% of the respondents said they used formal address with unknown people older than themselves, and in freeform answers customer service was mentioned frequently as an appropriate context for formal address (Lappalainen, 2015, 69).

Despite broad generalisations like the above – that formal address in general implies respect for another person’s age or status or willingness to be of service – there are no clear and unambiguous norms for formal and informal address in Finnish. Even people of the same generation can react very differently to being addressed the same way, with some expecting formal address as a sign of politeness and others being offended by the implication that they are old or that the other person would prefer to remain distant (Lappalainen 2015, 87). This means that Finnish as used in authentic situations has a large amount of variance in how forms of address are used and perceived.

While the perception may differ, so may the intent of the speaker. Using a form that is traditionally viewed as polite does not necessarily mean that the speaker is motivated by the desire to be compliant and cooperative; what appears to be politeness on the surface may just as well be motivated by opposition (Gardner-Chloros 2009, 83). In terms of Finnish forms of address, depending on the context and the relation of the speakers to one another, the same address can have very different meanings ranging from flattery and tenderness to irony and contempt (Isosävi and Lappalainen 2015, 15).

4 GOALS OF THE STUDY

The main goal of the present study is to examine the Finnish translation of TVCT in the context of multilingualism. Specifically, the focus is on whether the target text differs from the source text in terms of representations of multilingual speech, and if so, whether there are noticeable patterns or overall tendencies in the changes.

According to Chesterman (2004, 11), translators generally tend to aim for writing as clearly as possible, since it is easy for them to see their purpose as being the one who makes the unreadable readable for the benefit of their readers. This does make sense, because the reason for the existence of translators arises from the need to make previously unreadable texts readable and understandable. When faced with the task of translating a multilingual text, a translator needs to make conscious choices about the extent to which the multilingualism of the source text is going to be preserved in the target text and how it will affect the readers' ability to understand the text. These choices are informed by the translator's knowledge and assumptions about the intended readers and the expectations of readers of translated texts in general (Nurmi 2019, 100). Palm (2018, 2) lists some of the issues the translator of a multilingual text needs to consider: How familiar will the intended readers be with the languages and cultures in the source text? Is the translation also intended to be multilingual, and if so, should there be an attempt to preserve the original functions of the secondary language (such as to underline a character's otherness in relation to speakers of the primary language, or to highlight the presence of another culture in the world of the text)?

In the case of TVCT, translating the novel into a monolingual version would require reimagining and rewriting the entire novel, considering that both the narrative voice and most of the dialogue are consistently multilingual and that multilingualism is a major part of the worldbuilding and characterisation in the novel. This would be possible in theory (see e.g. Nurmi 2019, 109); whether it would make sense to do so is another matter altogether. The option at the other extreme end of the scale would be preserving all the secondary language content present in the source text, without any adjustments or concessions to the assumed needs and expectations of Finnish-speaking readers. Between these two extremes are various translation strategies, such as full or partial intratextual translation (Nurmi 2019, 116), adding contextual hints about the meaning of words that are assumed to be unfamiliar to the readers (Palm 2018, 30–31), mirror-effect translation strategy, where ML and

EL switch roles in the translation (Franco Arcia 2012, 78) and which obviously is not useful in the present case, etc.

4.1 Research questions

The primary question the present study aims to answer is how representations of direct speech, especially multilingual speech, in TVCT have been translated into Finnish. Because of the kinds of choices described above that the translator must make, it can be expected that the multilingual content of the target text differs in some way from the source text. This study examines the texts to find identifiable strategies or patterns that may be present in the translation. For example, since Finnish people in general are more familiar with English than most other foreign languages (Official Statistics of Finland 2017), it would be reasonable to assume that English will be used in the target text as one of the languages that serve as foreignising elements, replacing some language perhaps thought to be less familiar to Finnish readers. This assumption, among others, will be examined.

The secondary research question, derived from and also expanding the above, is whether the choices made by the translator have affected the way multilingualism in general is represented in the Finnish translation. The significant worldbuilding role of language and multilingualism in TVCT is discussed in greater detail in chapter 6.

4.2 Choice of research data

The data that is the object of the present study consists of text from the 1984 edition of *The Void Captain's Tale* (London: Panther Books, Granada Publishing Ltd.) and its Finnish translation, *Kapteenin tarina* (1999, Juva: WSOY, translated by Kristiina Drews). There is no deeper reason behind the choice of this particular English edition besides the reason of availability. It is possible that there are minor differences between the US and UK editions, such as in the spelling of certain English words, but I expect the patterns of multilingual content to be mostly the same.

TVCT is the first part of a duology of novels. The second novel of the duology, *Child of Fortune. A Histoire of the Second Starfaring Age by Wendi Shasta Leonardo* (Spinrad 1985, henceforth CoF), is an independent sequel. CoF is likewise a multilingual novel, but slightly differently so: while the ML remains mostly English and the ratio of ML to ELs similar, there is more variance in ELs, and notably more Romance languages and Japanese than in TVCT.

This may be due to the author's own language repertoire having increased, the settings and characters in the novel being more varied (especially compared to TVCT, which takes place in a closed space which no one can enter or leave once the journey begins), or both.

The sequel has not been translated into Finnish as of this writing, which means it could not have been studied from the translation analysis angle with Finnish as the target language. Dialogue from CoF is therefore not included in the data. While analysis of the sequel in general is outside the scope of this work, I will refer to it on a few occasions where comparison to TVCT is relevant.

For a larger, more in-depth analysis of TVCT, it would have been possible to analyse the full source text and translation, both this novel and its independent sequel, or all representations of speech in both novels. However, considering the scope of a Master's thesis, the focus has been narrowed down to representations of direct speech in the first novel and its Finnish translation. While instances of monolingual speech (whether English/Finnish or another language) have been included in the data, they are not the main focus of the analysis.

There are several advantages to this choice. All instances of dialogue, apart from a few exceptions described in section 6.4., which are otherwise identifiable from their context as direct speech, are typographically marked and therefore easy to find in the text. The choice to focus on dialogue also means that the size of the data set remains manageable, while still being large enough to produce potentially meaningful results. Finally, division of the data into segments for the purposes of analysis arises naturally and logically: instances of speech can be sorted by who is speaking. Secondary characters who have less dialogue can be grouped together by station and role.

5 METHODS

There is still a lack of a definitive theoretical framework for the study of multilingual literature, and research often borrows from other fields or uses theoretical models designed for spoken language (Palm 2018, 1). Methodologically, the present thesis is likewise at the intersection of translation studies, sociolinguistics and literary studies. It is a case study, as studies on multilingual texts often are, since the findings will necessarily be affected by the languages used in the text and their context (Nurmi 2019, 110). It is also a qualitative study, referring to quantities only in general terms when relevant (e.g. one character's speech always features elements from at least two different languages, while another's never does).

While a purely quantitative approach, such as comparing the number of different secondary language words in the source text and the translation, would produce a small sample of potentially interesting data, approaching the subject qualitatively is likely to be more fruitful. As Delabastita and Grutman (2005, 16–17) argue, the number of foreign elements in the text is not as important as the role which those elements have in it, and a larger number of such elements does not necessarily cause a greater effect in the reader. It would therefore be difficult to draw meaningful conclusions from numerical data alone.

Some features of the MLF model are utilised here, but there are limitations to the model's usefulness for this study, as detailed below. What the MLF model provides for this work is a well-defined concept of asymmetry between the multiple languages and the terminology for describing that asymmetry. It gives a theoretical framing to the observation that there is often a primary language, the ML, from which speakers switch into secondary languages, the ELs.

ML and EL are not the only available terms for describing the languages present in a multilingual text. Callahan (2002, 4) notes that terms such as *host language* and *base language* for the ML and *guest language* and *donor language* for the EL have also been used in previous research. Callahan herself uses "base language" before introducing the MLF. Nevertheless, I have settled on using ML and EL for the sake of clarity, because the phenomenon itself is evident in the data and because some pair of terms for describing that phenomenon must be chosen. This should not, however, be taken as implying that the entire MLF model is going to be systematically applied to the data.

The main issue is that the MLF is a model designed for analysis of spoken language, and though it is indeed possible to use it to analyse written language, including literary representations of speech, Callahan (2002, 11–12) has found that it requires some adjustments to the model. Her

data was found to be mostly compliant with the MLF model, but contained certain anomalies the model could not explain without artificial forcing of words into its acceptable categories (Callahan 2002, 12–13). Similarly, the data of this study contains what would be called anomalies in the MLF model as described in section 2.3.

The crucial difference between spoken and written language, especially literary language, is that written dialogue is always unnatural to some degree. It is not spontaneous self-expression even when it gives the reader the illusion of being so; rather, it is planned and edited to appear the way it does (Nykänen and Koivisto 2013, 9). The same applies to audiovisual media such as film, where seemingly spontaneous speech is actually based on a written script (Barnes 2012, 248). Moreover, in a novel that has only one author, there is really only one person behind all the representations of speech, creating the illusion of multiple voices. For these reasons, it is not surprising that literary dialogue would not conform perfectly to a model designed to explain spontaneous CS in spoken language. It would also be beside the point of this study to try to force the data to conform, to tweak the model until it does, or to further analyse the reasons why it does or does not, since the research problem in this case is not proving the validity of the MLF model.

The MLF model's focus on analysing structural factors in minute detail in order to identify the ML of each clause is too technical, on the whole, to be useful for reaching the goals of this study. For example, the model includes principles for determining the ML by examining which of the participating languages provides specific morphemes (Myers-Scotton and Jake 2009, 338). However, the dialogue in TVCT is literary, not a verbatim transcription of spontaneous speech, and as such it is simpler and more predictable. This fact makes it unnecessary to go down to the morpheme level to determine whether English and Finnish are the MLs of each line of dialogue in TVCT and KT respectively.

6 THE VOID CAPTAIN'S TALE AS MULTILINGUAL SCIENCE FICTION

This chapter introduces TVCT first as a story, then as a representative of the science fiction genre, and finally discusses the role of multilingualism in the novel. Spinrad's use of personal names as vehicles of characterisation and the way language is viewed and conceptualised in the world of the novel are discussed in more detail.

6.1 Overview of the novel

TVCT is set in the Second Starfaring Age, an undefined point in time in the distant future, where humanity has acquired the means for interstellar travel and has settled comfortably on various planets across the galaxy. The story is presented in the form of a memoir written by Genro Kane Gupta, the captain of the spaceship *Dragon Zephyr*. Almost all of the story takes place within the confines of the ship, among the crew and those few and privileged passengers who are not travelling in coma in a storage module.

Despite being science fiction and set against the background of space travel, the focus of the novel is on the clash between the reality of the wealthy Honoured Passengers, who are awake for the journey and for whose entertainment an entire artificial society has been constructed, the reality of the crew that keeps the engines running, and the reality experienced by the Pilot, who functions as a human component of the ship.

To be able to perform a "Jump" across considerable distances in space, a ship needs to have both a Captain, who activates the Jump Circuit, and a Pilot, who is physically linked to the machinery thus activated. Though technically interdependent, in practice Captains and Pilots are never supposed to meet each other. Pilots are traditionally kept out of sight and out of mind, both to conceal the fact that they are being exploited in order to make interstellar travel possible, and to avoid other people's exposure to the ontological insight that they claim to get during Jumps between star systems. Captains, meanwhile, are expected to be occupied with a performative, semi-ritualistic relationship with the ship's Domo, the overseer of the Honoured Passengers' comfort and entertainment.

Captain Genro's chance meeting with his ship's Pilot, Dominique, sparks in him a psychological process which soon spirals out of control. It causes him to break the social

conventions of space travel (including his relationship with the Domo, Lorenza), question reality itself, and finally set the ship on a potentially deadly course.

The entire plot of the novel is revealed within the first few pages; the rest is Genro's subjective description of the events leading up to the situation at hand, interspersed with his philosophical musings and descriptions of starship operations and spacefaring culture.

6.2 Genre

Science fiction (often abbreviated SF or sf) can be dated back at least to Mary Shelley's *Frankenstein, or the Modern Prometheus* (1818), although written works exploring topics such as futurism, utopian societies, extraterrestrial life, etc. had existed far earlier than the beginning of the 19th century (Roberts 2009, 1). The term itself, however, only began to see wider use in the 1930s, and was characterised by the commercial pulp fiction format rather than the literary novel up until the 1950s (Parrinder 2005, xiii-xiv).

One of the best known movements within science fiction in the 1980s was cyberpunk, exemplified by William Gibson's novel *Neuromancer* (1984), which together with other core cyberpunk works had a permanent influence on the genre and established many of its now-famous tropes (Levy 2009, 1). However, not all remarkable 1980s developments in the genre were about rogue hackers and cyborgs in a corporate-controlled neon jungle. Another movement, humanist SF, arose at this time, described as "literate, often consciously literary fiction, focusing on human characters who are generally seen as frail and fallible, using the genre to explore large philosophical questions, sometimes religious in nature" (Swanwick 1986, quoted in Levy 2009, 4).

These were not mutually exclusive categories, and several works published in the early 1980s do not slot easily into either of them. Levy (2009, 2) counts TVCT among this group, which did not always win the major awards of the genre but are still exciting, innovative, and different from the expected standard of early 1980s science fiction.

Spinrad has described writing (not only his own, but as an art form) as being concerned with four basic themes – sex, love, power, and money – and the relation of these four to each other (Sisättö and Jerrman 2004, 224). Other consistent themes in his works are conflicts between incompatible ideologies and manipulation of people's minds by media (ibid.). All of these themes are present in TVCT. Levy (2009, 2) sees the novel as using "Freudian psychology, explicit sexual content, and witty prose to reexamine many of the basic tropes of sf".

Some writers, critics, and fans see SF as being divided into a binary of “hard” and “soft” SF, where the difference lies mainly in the attitude taken towards science: the former is focused on the science being truthful and correct in terms of current understanding of the laws of science, the latter is more interested in extrapolation and playful thought experiments (Roberts 2016, 15–16). Another, adjacent view is that the closer SF comes to anything magical or religious, the more it is aligned with “soft”, as opposed to the alignment of “hard” SF with technology (Roberts 2016, xvii–xviii). Within this binary, TVCT is obviously closer to “soft”, as it explores social structures, emotions, interpersonal conflict, and clashing philosophies and worldviews as much as, or more than, futuristic technology and currently-realistic natural science. Furthermore, there is no attempt to explain the functioning of the Jump Drive in a way that would allow a NASA engineer to build one. Its precise underlying principles remain something of a mystery even in the world of the novel, and there is a sense of religious taboo around inquiring into them too closely. In other words, the spaceship is a backdrop, its Jump Drive with its effects and requirements a device for exploring questions of power, privilege, exploitation, gender, sexuality, and the nature of reality. It is not unimaginable that a similar story could be set on a luxury cruise ship, a closed liminal space between its departure and destination points, with its own internal hierarchy and culture.

Nevertheless, the backdrop for the ethics and exploitation themes in TVCT places it more firmly in the science fiction genre than, for example, Ursula K. Le Guin’s *The Ones Who Walk Away from Omelas* (1973), which deals in some of the same themes but lacks the space travel setting. In this short story, an otherwise utopian society is upheld by the continuous suffering of one person, which initially shocks people but which the majority of them learn to ignore. Those who refuse to accept the situation walk away and are never seen again. In TVCT, the setting ensures there is nowhere to walk away to in the literal sense; the only available option is to refuse to participate in the social game of ignoring the existence and humanity of the Pilot.

An earlier science fiction work with a more similar setting is Harry Martinson’s *Aniara: en revy om människan i tid och rum* (1956). In this book-length poem, the passengers of a spaceship gone off course attempt to distract themselves from the bleak and frightening external reality by hedonistic means. In TVCT, rooms with real or simulated flora, fauna, and planetary landscapes, as well as the entire elaborate onboard culture with its social and sexual intrigues, serve a similar purpose.

6.3 The role of multilingualism

Delabastita and Grutman (2005, 24) suggest that situations involving multilingualism and language contact would be a perfect fit for utilising fundamental narrative principles like “conflict, character configuration, spatial opposition, mimesis, and suspense management.” Since science fiction as a genre makes frequent use of the theme of “us and them”, often examined through encounters with fictional extraterrestrial aliens (Barnes 2012, 255), one would expect to see multilingualism and CS utilised commonly in science fiction to create and underline this kind of opposition between characters.

Nonetheless, language contact is not a very common theme in science fiction, even as the broader subject is often exploring, encountering, and studying the unknown; instead, questions of how exactly mutual understanding is achieved tend to be either not addressed at all or explained away with advanced technology, telepathy, or everyone speaking a galactic lingua franca (Mossop 1996, 2). Csicsery-Ronay (2008, 34) points out that this kind of interlinguistic communication relies on the assumption that “all minds must share certain universal principles transcending biological and cultural difference” and further, that all beings who possess a verbal language of some kind must therefore be able to understand each other if they can only learn each other’s vocabulary. A linguist could immediately see that this is not true; yet science fiction writers have not paid as much attention to scientific knowledge about language as they have to natural science, even though literary text, which in itself consists of language, would be a natural medium for such exploration (Csicsery-Ronay 2008, 29).

There are some exceptions where attempting to solve issues of verbal communication between humans and extraterrestrial sentient beings is a central theme, such as Ursula K. Le Guin’s 1976 novella *The Word for World Is Forest*, Stanisław Lem’s novel *His Master’s Voice* from 1986, and Denis Villeneuve’s 2016 film *Arrival*. Even the *Star Trek* franchise, which otherwise has its main characters rely on “universal translator” gadgets which automatically render even previously unknown languages into perfectly understandable English, contains some television episodes where gadgets fail and the struggle to cross a language barrier is central; one example is episode 102 of *Star Trek: The Next Generation*, “Darmok” (Mossop 1996, 8). On the whole, however, as in Mossop’s and Csicsery-Ronay’s observations, it is more typical for science fiction works to have everyone regardless of origin (or even species) speak the same language in the same way. This is rather remarkable, considering that in real life it rarely holds true even on the scale of a small town, let alone the entire planet.

As a science fiction novel which does pay attention to the language question, TVCT is of particular interest for literary translation research because of the way it represents multilingualism and uses it as a tool of worldbuilding and characterisation in the context of science fiction.

In the world of the novel, each person has their own manner of speaking, which generally consists of their personally favoured mix of various human languages, but which is also situationally changeable. These languages, including related naming conventions (of which more in section 6.4), are not described as having any connection to ethnicity or the distant Earth origin of one's ancestors. This makes sense, considering that the novel is set in a future time where the borders and social divisions of planet Earth have long since ceased to be relevant. There is no sense of conceiving language as belonging to a specific place on a map, "a static entity that can be located within coordinates of latitude and longitude", or of "conflating Dutch, Japanese, and Persian with the geopolitical constructs in which they are spoken" (Kellman 2020, 22–23).

Furthermore, there are both explicit and implicit elements of choice in the way the characters' use of language is portrayed. Implicitly, the possibility of incorporating other languages into their speech is available for all of the characters, since they are surrounded by a multilingual environment and are constantly exposed to multilingual speech. Explicitly, they are at times shown as modifying their speech to be closer to that of their conversational partner, or described as making the choice to raise a child in a certain language. Between explicit and implicit is the fact that some characters speak multilingually at times and monolingually at other times; this shows that they are able to do both, while implying that choosing one over the other is a situational choice.

The novel also contains passages in which Genro's narrative voice reflects upon his own or other characters' use of language. While my focus is primarily on direct speech, these passages will be taken into account when they contain information that is relevant for the rest of the study. As Toda (2005, 127) remarks in his study of Walter Scott's Scottish novels, the fact that the author includes such narrative passages in the first place shows his intention to make the audience pay attention to language and linguistic differences. Kellman (2020, 12) agrees, giving the example of Vladimir Nabokov's *Pale Fire* (also translated into Finnish by Kristiina Drews), which makes translation from a constructed language a vital story element; as a consequence, "[the] reader is obliged to think about the nature of language itself".

Though Eriksson and Haapamäki (2011, 46) note that it is not always easy to identify a primary language in a text, specifically in cases where two or more languages are used with equal frequency, in the case of dialogue in TVCT it can easily be said that the ML of most utterances is English. In an interview with *Locus Magazine*, Spinrad (1999) has also confirmed that this was his intention, even though in the text itself we are told that this is not always the case in the world of the novel. In other words, the world contains the latent possibility of the ML being any language – Japanese and German are specifically mentioned, but there are no reasons given why it could not be Mandarin Chinese, Romanian, or any other – but the novel does not have a manifest case of it being something that is neither standard English nor a composite of English and another language. As mentioned in section 2.2, TVCT contains some examples of intersentential CS – sentences that are fully in languages other than English inserted between English sentences – as well as sentences split half and half between English and another language, but they are spoken by characters whose speech is otherwise heavily English-based. This may be due to the author’s own linguistic skills, considerations of readability and understandability, or editorial or authorial preference.

Perhaps to distract the reader from the fact that English plays a larger manifest role than the worldbuilding would lead one to expect, there is no typographical separation of languages in the novel. Nurmi (2013, 117–118) describes the use of italics to mark foreign words as a typical feature of both English and Finnish text, and the decision to not use italics as an equalising factor. The lack of italics in TVCT creates precisely this effect, deemphasising the role of English as the ML and helping to create an image of a world where the ML could just as well be any other language.

According to Eriksson and Haapamäki (2011, 50), the better the author and the expected readers know the languages involved, and the more central themes related to multilingualism are to the story, the more likely it is that switching between languages is explicitly written in, happens frequently, is unmarked and integrated into the rest of the text. In such cases, where the switches are unmarked and integrated, it may even create an illusion of the text being monolingual, when in reality it is a hybrid of several languages (Eriksson and Haapamäki 2011, 47).

The following example shows unmarked and integrated German and Spanish in an otherwise English sentence:

- (2) "My duty and my privilege, Captain Genro. You will now meditate upon it, nicht wahr, and free yourself from this mood malo?" (TVCT, 92)

Here there are no italics to set the non-English elements apart, no intratextual translation (that is, the same meaning in English added to the text in order to make the foreign element clear to the reader), nothing to differentiate the passage from a monolingual one. Had the author wished to use common literary techniques to include languages other than standard English, he could have done something like the following:

- (3) "My duty and my privilege, Captain Genro. You will now meditate upon it, *nicht wahr*, will you not? Free yourself from this bad humour, this mood *malo*?" (TVCT, 92, my changes to the original underlined)

Here instances of German and Spanish have been set apart typographically, and intratextual translation for them has been added. In comparison to the original (2), the foreignness of the German and Spanish becomes more prominent, which in turn strongly establishes English as the dominant language. The non-standard, Spanish-derived word order in "this mood malo" also stands out more clearly next to the intratextual translation. The passage is also slightly longer due to the same meaning being expressed twice in different languages. While this is not especially noticeable in one short passage, consistent use of this technique would of course make the novel longer, and for those readers who understand both languages, also more repetitive.

6.4 Personal names and name tales

The convention of personal names is used as a major vehicle of characterisation in TVCT, and it contains the most explicit element of conscious choice in matters related to language. An adult person's name in the Second Starfaring Age consists of three parts. The closest equivalent of a first name is the *freenom* (in itself a multilingual term, formed from English *free* + French *nom*, "name"), which the person chooses after emerging from adolescence and a period of soul-searching, and which is usually the name of someone who has made a great impression on them. The other two parts of the name are the *paternom* and the *maternom* (from Latin "father" and "mother" + French "name"), the *freenoms* of the person's father and mother respectively. While there are analogous real-world naming practices, such as patronymics and matronymics, the words themselves are what Csicsery-Ronay (2008, 5) calls *fictive neologies*: new words for new concepts that readers of science fiction know to expect and which "engage audiences to use them as clues and triggers to construct the logic of science-fictional worlds".

In the novel, the customary way of introducing oneself as an established adult is to tell one's *name tale*. This is a formally presented brief narration of the person's background – place and circumstances of birth, etc. – followed by a description of their parents' and finally their own freedom choices. It is here that the names become especially significant for characterisation, as well as foreshadowing plot developments, though clues to the characters' personalities and motivations can also be sought in the real-world cultural and semantic meanings of individual names even without their name tales.

For example, the one exception to the rule, Maddhi Boddhi Clear, who has chosen all of his three names, is already anomalous because of breaking convention, but a reader who wishes to analyse his names further may notice that his first two names can also be traced back to *mahdī* (Arabic for 'the guided') and *bodhi* (Sanskrit for 'awakening' or 'enlightenment'), Islamic and Buddhist terms respectively. "Clear" is possibly a reference to one of the advanced states which a human being can allegedly reach in Scientology, but can also simply refer to a state of clarity. From this alone, a reader who is well-informed in religions can form an image of a highly eclectic spiritual seeker who is likely to be a controversial figure. Even a reader who does not know any of the abovementioned meanings, however, can picture a person who defies custom and has a taste for what – for many white English-speaking readers, at least – stands for culturally and linguistically "other".

From the names of the characters in the novel, it can be deduced that there are no restrictions on which names can be chosen based on gender, culture of origin, or ethnicity. There are occasions where the person choosing their freedom has elected to change the ending of the name to reflect their gender, if that used to be the norm in the name's language of origin. Thus Lorenza, a woman inspired in her choice of name by "Lorenzo the Magnificent, a perhaps legendary doge of the perhaps legendary terrestrial city of Venice" (TVCT, 44), has changed the ending of the name from -o to -a, as would be conventional in Italian. This does not seem to be done routinely, however, since unchanged gendered names from languages where names tend to be gendered are also present. Second Officer Argus (Argos in the Finnish translation), for example, is female with a male Greek freedom, and Dominique's father Alia has chosen his name in homage to a "merchant princess" (TVCT, 24) without changing it to its Arabic masculine form Ali.

The status of the person who inspired the name also seems to be irrelevant; they can be alive or deceased, admired or notorious, historical or mythological (or, like Lorenzo the Magnificent in the example above, "perhaps legendary"), enjoy interstellar fame or be known only to a few.

From the three-part structure of personal names, and the freedom of choice given to each person in the chain, it also follows that more often than not, characters end up having names that are a mix of cultural influences; thus, Dominique Alia Wu has a name which is part French, part Arabic and part Chinese. In other words, personal names are not exempt from the pervasive multilingualism of the novel.

In the novel, both the source text and the Finnish translation, name tales are not marked typographically to set them apart from the narration, even when they are being told by a character as a part of dialogue. Otherwise, all direct speech in the novel follows typical literary conventions (Nykänen and Koivisto 2013, 11): it is always set off by quotation marks and often preceded or followed by a reporting clause, such as “she said”. The lack of these conventional direct speech markers causes name tales to appear like separate short stories inside the story.

6.5 The concepts of Lingo and sprach

There are two different concepts of language that are used frequently, and for the most part consistently, in TVCT. These are called *Lingo* (capitalised in the novel and its sequel) and *sprach*. The former word is in use in modern English in the sense of the particular language spoken by a specific group, whereas *sprach* is easy to trace back to the German *Sprache*, “language”, or *sprechen*, “to speak”. This division of language into two concepts echoes Ferdinand de Saussure’s categorisation of language into *langue* and *parole*. For de Saussure, *langue* was an abstract system based on the shared knowledge of a community, while *parole* was the real speech of individual speakers, which reflected but did not necessarily follow the rules of *langue* (Häkkinen 1996, 63). Spinrad’s description of his own concepts bears some similarities:

In these books, people speak this kind of *mélange* language of human languages, to the point where everybody speaks their own dialect of this common language – their own *sprach* of *lingo*, I call it. I hasten to say, these books are at least 80% in English! But in *Void Captain's Tale*, the starship captain speaks a more Germanic form, and in *Child of Fortune* it's more latinate and Italian. (Spinrad 1999, italics in the original)

What Spinrad describes is precisely the picture that emerges from TVCT upon a close reading, as discussed in Section 6.3, though the novel does not explicitly spell out what the concepts of *sprach* and *Lingo* mean or how they relate to the *mélange* of languages. Instead, the reader has to work it out from character dialogue and Genro’s narration. A clue is provided early in the story, in Genro’s name tale, as he tells the tale of his maternom:

- (4) Her freedom, Gupta, she chose homage a Sanjiro Gupta, an ark administrator of the early First Starfaring Age, who left the system of Sol with a consignment of stellar colonists dredged up from the deepest political dungeons of a consortium of sponsoring national governments [...]. Though this model colony ship society did not long survive planetary dispersion, and the proto-Lingo that had evolved soon began to break down into its constituent sprachs [...]. (TVCT, 10)

This passage concerns an event that, from Genro's point of view, is a historical occurrence in the distant past of the First Starfaring Age. At that point, space travel was slow, and it took generations for a ship to arrive to its destination. Genro describes a "proto-Lingo" that developed from the languages of the colonists and their descendants, but which, upon settling on a planet, began to break down into its constituent parts, the various "sprachs".

CoF has its narrative voice say it more clearly in its first pages, comparing the uniqueness of each person's manner of speaking to the lack of unified overcultures:

- (5) Today, in our Second Starfaring Age, that ancient concept of "culture" as the prison of individual consciousness is happily gone. As each of us speaks our own sprach of Lingo, so is each human consciousness its own self-created style of reality, unique to itself, yet part of the infinitely complex vie humaine. (CoF, xi-xii)

Each individual has their own unique sprach; however, as noted regarding idiolects in section 3.2, if a cluster of speakers whose speech has enough similarities appears, it can be labelled a dialect. This is also the case in TVCT: while each individual has their own unique idiolect, at the same time there are clusters of speakers whose sprach is similar enough that it can be described as "dominantly nihongo sprach" or "an english sprach" (TVCT, 10).

Also worth considering is the question posed in *Child of Fortune* by a scientist to a person who appears human but whose levels of sapience and consciousness are unknown: "Sprechen sie Lingo? Are you verbal?" (CoF, 372) If this is taken as intratextual translation (see e.g. Nurmi 2019, 114–116), it supports the notion that Lingo is not any particular language, but an umbrella term for verbal communication as a whole.

As mentioned in section 6.3, there is an element of conscious choice in one's unique "sprach of Lingo". There is no suggestion that people speak the way they do because they do not know how to speak any other way. On the contrary, their manner of speaking appears similar to Bullock and Toribio's (2009, 6) description of CS as "an individual phenomenon wherein a speaker chooses when, why, and how to alternate between languages".

- (6) "So the Blind Jump, it is impossible, upon your word of honour?" she said, bending her Lingo closer to my english sprach, the better, perhaps, to convey her contemptuous sarcasm. (TVCT, 21)

Here, Dominique “bends her Lingo”, a fascinating figure of speech for purposely toning down the Romance language influence of her previous lines so that English dominates more strongly. It is made clear that she does this in response to her conversation partner; Genro suspects it may be in order to ensure that her negative opinion of him or his words gets through. While this particular example does not necessarily do anything to explain the difference between Lingo and sprach, it does help to form a picture of sprach as something a person can change when they wish to do so.

From these examples from the two novels, together with Spinrad’s definition quoted above where sprach is to Lingo what a dialect is to a language (it should be noted here that Spinrad is not a linguist), it can be deduced that Lingo is intended to be an umbrella term for the concept of language, or the sum total of all human languages, while a sprach is a term for a specific idiolect or a cluster of them. Simply put, Lingo is not a sprach, but every sprach is part of Lingo.

7 SOURCE TEXT ANALYSIS

The data from these two novels was collected and tabulated manually from printed copies. For the purposes of this analysis, the data is divided into six segments, which arise naturally from the source material: one for each of the three main characters (Genro, Dominique, and Lorenza), who have the largest amounts of dialogue, and three for minor characters grouped according to their station and role, namely Bridge, Medical, and Grand Palais. All of the characters whose direct speech is represented in the text fit into these categories.

I will first present a general view of the multilingual features of the source text's representations of speech, then within individual languages and then within each segment. In the chapter following this one, I compare TVCT and KT in order to see whether and to which extent these features have been preserved in the target text.

7.1 General findings

The diacritics of standard French, the umlauts and the capitalisation of nouns of standard German, the inverted question and exclamation marks of standard Spanish, and other such typographical characteristics that differ from English have been systematically left out of TVCT. For example, instead of the standard spelling of the French *que drôle*, TVCT uses *que drole* without a circumflex.

Based on the English text only, it is impossible to say whether this is an intended feature of spelling in the world of the novel, an editorial decision made for this particular print edition, or due to some other reason. In this study, when referring to languages other than English as they appear in TVCT, the non-standard spelling used in the novel is preserved.

7.2 Individual languages

French is the most used EL in the dialogue of the novel, with 165 lines that contain at least one French element. It is frequently present in terms of endearment when addressing another person (e.g. *cher, mon cher, mon petit*), prepositions (e.g. *a, chez, sans*), standardised expressions (e.g. *bon voyage, piece de resistance, que drole, tres bon*) and adverbs that sometimes double as interjections (e.g. *certainement, naturellement, vraiment*). As a curiosity, the word *amour* appears 16 times; the word “love”, including its derivatives such as “lover”, only 13 times.

From the frequency of *amour* and French endearments, it would seem that French in the novel is the language of romantic and sexual love.

The second most used EL is German with 120 lines. It appears in standardised expressions and interjections (e.g. *ach so, auf wiedersehen, bitte, ja, nein, nicht wahr*), endearments (e.g. *liebchen, liebe, meine kleine*), conjunctions and adverbs (*aber, nimmer, sehr*) and pronouns (*mein, meine*). The German elements often appear together with a ML element or other EL elements, such as “mein Captain” (e.g. TVCT, 220) and “mon cher dummkopf” (TVCT, 117).

There is also one instance where using German as EL has clearly been attempted, as indicated by the use of a German article, but the result is nonstandard either on purpose or by accident:

- (7) There is an aura of... unwholesomeness here, a blackness of das energei [sic], a... (TVCT, 88)

Not only the lack of capitalisation, but also the diphthong at the end of the word as well as the article differ from standard German for “energy”, *die Energie*. The text does not reveal directly whether this is due to an error by the author, or whether the nonstandard German is meant to convey that the norms of German language have changed or that the speaker, Hiro, is not very fluent in German. However, Hiro’s speech in the same scene and elsewhere contains frequent CS to German without similar nonstandard features, which makes the former explanation – an error by the author – more likely.

Spanish, which is the third most used EL, appears frequently in standardised expressions (e.g. *bienvenidos, por que no, que pasa, quien sabe*) and adverbs (e.g. *tambien*). The sentence-final *no*, indicating “right?”, is also used frequently. *Nada* appears as a pronoun, a noun (“an endless nada”), and as part of a standardised expression (*de nada*). There is also one occurrence of the preposition *sin* together with an English noun (“sin doubt”).

There are several Spanish EL islands that seem to be freeform CS rather than insertions of standard expressions. A few examples, which include both intersentential and intrasentential CS, follow:

- (8) Mal suerte to any Med crew Maestro who drifts from this perception and allows himself to become infected by psychic engrams from his Healer training! (TVCT, 90)
(9) You are right. Any secret is secure with me. No hay falta. (TVCT, 115)
(10) Con su permiso, allow me to relieve your burden. (TVCT, 145)

The fourth most frequent EL in the dialogue is Japanese. This may not be immediately apparent to the reader, because almost all instances of Japanese in the dialogue in TVCT, regardless of speaker, consist of the sentence-final particle *ne* (ね). In standard Japanese, the *ne* particle is

used to verify or reinforce a statement which is expected to be known to both the speaker and the listener, an equivalent to ‘isn’t it?’ (Kuusikko 2001, 11). This usage is also how the particle is consistently used in the novel.

In addition, there are a few occurrences of words pertaining to Japanese culture for which there are no exact equivalents in either English or Finnish: *satori* (悟り, sudden enlightenment in the context of Japanese Buddhism) and *seppuku* (切腹, a specific form of ritual suicide associated with Japanese history and the samurai caste).

Latin is used in several ways: as isolated foreign words (such as *via* as a noun meaning ‘road’ in Example 11), as cited prefabricated expressions (about which see Nurmi 2019, 107) like *status quo ante* in (12), and as words which are on the borderline of foreign word and loanword assimilated into English. An example of the latter is *corpus* in (13) below, a Latin word loaned into English but not commonly in the sense of ‘physical human body’, as used here.

- (11) Her freenom, Wu, she chose upon embarkation on this via [...]. (TVCT, 25)
- (12) On one side, certain death when the air ran out, and on the other, either triumph transcendent or the status quo ante. (TVCT, 27)
- (13) So you see, liebe Genro, the purpose of nutritive ingestion is to preserve the corpus material as long as possible, and the purpose of corporeal preservation is to experience as many Jumps as possible until some day... (TVCT, 79)

Sanskrit is occasionally present in the speech of three characters (Genro, Dominique, and Maddhi), even after omitting loanwords which have been grammatically assimilated into English, such as “karmic” (pertaining to karma), from the count. The contexts are either sexual, religious and philosophical, or both. The same pattern continues in the narration, outside dialogue, as well.

Finally, there are two isolated instances of a language not yet mentioned. One is an instance of Yiddish: *gelt* (‘money’), which occurs in Dominique’s dialogue (TVCT, 26). The other, also in Dominique’s dialogue (TVCT, 25), is *smorgasbord* (‘buffet’, also figuratively), which can be interpreted either as a switch into Swedish (with the nonstandard spelling common to all ELs in the novel, since the standard Swedish spelling would be *smörgåsbord*) or an English word borrowed from Swedish. As noted in section 2.2, the distinction between CS and loan is not always self-evident.

7.3 Genro

Genro's case is unique among the characters in TVCT because he also provides the narrative voice, which is as multilingual as the representations of his speech, if not more so. Therefore, analysis that focuses only on dialogue will not be able to present a complete picture of Genro's use of language and his characterisation. However, to keep the findings comparable with the others, this study keeps the focus on dialogue even on Genro's part, except where it is relevant to mention something he says specifically about language in the narrative passages.

The most used EL in Genro's dialogue is French, followed in order of frequency by Spanish, German, three instances of Japanese and one instance of Sanskrit. Relative to the amount of dialogue he has, the instances of CS are fewer than in the dialogue of the other two main characters, because he also communicates with the Bridge crew (see section 7.6) in standard English.

One of the characteristics of Genro's speech is repetition of the previous speaker's words, either to ask for clarification or to express surprise or outrage.

(14) "Captain Genro? Is something wrong?" [...]
"Wrong?" (TVCT, 82)

None of the words or sentences repeated by Genro in the entire novel contain CS elements. This indicates that it is not the presence of ELs and failing to understand them, but the content of what is said, that causes him to react. The repetition of these parts that do not contain CS also works to lower the relative number of CS instances in his speech.

There are nine instances of grammatically nonstandard English in Genro's speech, which makes his speech significantly more standardised than that of Dominique, whose dialogue contains 42 instances of nonstandard English.

7.4 Dominique

Of all the characters, Dominique has both the most nonstandard English and the largest number of different ELs in her speech, both in the source text and in the Finnish translation.

In TVCT, the main ELs in her speech are German and French (split almost evenly), followed by Spanish. Other languages present, in order of frequency, are Japanese, Latin, Sanskrit, and Yiddish (of which there is only one instance, described in section 7.2). In addition, there is the

uncertain case of the word *smorgasbord*, which can be treated either as a loan from Swedish *smörgåsbord* or a switch into Swedish.

Though it must be kept in mind that some more obscure references may have been missed in this study, Dominique's speech also contains the most literary references. There are two references to William Shakespeare's plays (*Hamlet* and *King Henry IV Part 1*), one to William Blake (*Proverbs of Hell*), one to Samuel Taylor Coleridge ("The Rime of the Ancient Mariner"), and one to either John Keats' "La Belle Dame sans Merci" or Alain Chartier's courtly ballad of the same name. She refers to the Bible twice and the Catholic Mass once. Additionally, she quotes the line "So it is written, so it shall be" (TVCT, 221), frequently misattributed to the Bible, from Cecil B. DeMille's film *The Ten Commandments* (1956).

Some of these references are also examples of CS, as in when Dominique quotes the Catholic Mass in Latin (*mea culpa, mea maxima culpa*, TVCT, 224), while some are not. In either case, the references can be seen as part of her characterisation. Cultural and literary references can be used to build identity and demonstrate group membership (Nurmi 2019, 108). That Dominique uses these, as well as different languages, more than any other character in the novel, creates a stark contrast between her cultural capital, which matches or exceeds that of the Honoured Passenger elite, and her status as a despised outsider.

Dominique's dialogue can be seen as painting two overlapping pictures simultaneously: that of an "other", whose use of language may come across to the reader as the least standard and the most foreign, but also that of a cultured individual, and one who is able to adapt her speech to her conversation partners, play with words, and speak plainly or lyrically when she chooses.

(15) "For the Jump is required the clear, untrammelled willingness of the Pilot, verdad?"
Dominique said [...]. "Tell them, O Maestro of my worldly machineries!" (TVCT, 221)

(15) displays several features characteristic of Dominique's speech. It has anastrophe, or change in the standard word order for effect:

for the Jump (ADV) is required (V) the [...] willingness of the Pilot (S)

when standard English usage would be

the [...] willingness of the Pilot (S) is required (V) for the Jump (ADV)

It also has an instance of CS into Spanish, and if switching between styles or registers is included in the definition of CS, also a switch into high lyrical style (*O Maestro of my worldly machineries*).

However, this manner of speaking is not the only way known to Dominique; she can also speak plain standard English and straight to the point:

(16) "So," Dominique said [...], "you wish to discuss protocol and civilized behaviour." (TVCT, 75)

(17) "But why would I do such a thing?" (TVCT, 116)

As seen in the examples above, she is able to move between standard English with no CS and nonstandard English with CS. The picture that emerges is not that of a person motivated by incompetence in one language to patch the gaps with words from other languages, but of a person who can choose her manner of speaking according to any number of factors, such as the context, the conversation partners, or her emotional state.

As Dominique becomes more familiar with Genro, she begins to address him as *mannlein* (from German *Männlein*, 'little man'). This can be read as an endearment, along the lines of *liebchen* ('sweetheart', literally 'little love') and other such endearments which contain a diminutive, or a pejorative aimed at Genro's biological sex, since that is the factor which makes interfacing with the Jump Circuit possible for her and impossible for him. It can also be read as both simultaneously. The only other character to use the word is one of the Honoured Passengers, a woman who is being overly forward with Genro, which suggests that the word is not unknown to others as a form of address but is not used as lightly as other, more frequent endearments.

7.5 Lorenza

The main EL in Lorenza's speech in TVCT is French, with 39 lines containing at least one French element, followed by Spanish with 11 lines and Japanese with 8. There is very little German in her speech, and it consists only of the interjection *ach*. Lorenza uses the same amount of nonstandard English as Genro; a noticeable amount, but relatively little compared to Dominique.

Considering the finding mentioned in section 7.2, that French in the novel is the language favoured for endearments and *amour*, Lorenza switching to French significantly more often than any other language characterises her as someone for whom these topics are of great

importance. This is consistent with her role as a Domo, the centre of the ship's social life and the Captain's symbolic and often actual love interest.

There is an instance in Lorenza's speech where the same French word occurs in the same scene with and without a c cedilla (ç).

- (18) “[...] We will, naturellement, maintain the facade civil.”
“I appreciate your discretion, Lorenza.”
“Discretion, pah!” [...] “I maintain the façade civil for the sake of my duty, my wretched Captain, and that is all!” (TVCT, 140)

I argue that this should be treated as a switch to French in both cases, rather than an English word loaned from French in the first instance and a French word in the second. This is because in both cases, facade/façade is followed by an English adjective (“civil”) in the same subject-adjective word order, which is nonstandard for English but standard for French. In the latter case, Lorenza is also clearly referring to what she has just previously said.

If the presence of ç in one instance but not the other is taken as a typographical error instead of intentional, it raises the question of whether diacritics were originally present in the manuscript but were removed in the editing process. However, since it is impossible to verify this either way, the question remains open.

7.6 Bridge

The Bridge segment consists of the dialogue of officers other than Genro who operate on the bridge, namely Computer Interface, or Second Officer, Argus Edison Gandhi (Argus) and Man Jack, or Third Officer, Mori Lao Chaka (Mori). Additionally, there is a small amount of unattributed speech which takes place between the officers on the bridge, as well as a few lines spoken to the Bridge crew by an officer of the *Flinger* launch system.

Much as in present-day aviation, where the English phrase “cabin crew, please be seated for landing” can be heard regardless of airline, destination, or the first language of the speaker, there are several scenes in the novel where the bridge officers go through the same technical procedure and use the same standard English phrases with very little or no variation. Repetitions of these phrases are not included in the data or considered in the analysis.

The Bridge crew communicates in standard English both on the bridge and when socialising with each other and the Honoured Passengers. There is only one instance of any language other

than English used by Bridge officers, and even that is not, strictly speaking, spoken by the *Dragon Zephyr* crew, but addressed to them by the *Flinger* officer.

The officers' persistent use of their "working language" may be read as a sign that they are considered, or consider themselves, representing their offices even in their leisure time. The text does not indicate that they would not understand languages other than English; they participate in conversations where other characters code-switch, but are not shown as having trouble understanding or responding, and other characters do not modify their speech for them.

- (19) "Jump space is a mathematical contradiction in terms," [Argus] said.
"Vraiment, meine kleine," Maddhi said indulgently. "They have gone into a contradiction of our terms, a black hole through our reality construct, into the Great and Only."
"Now you're babbling like a Pilot," Argus said. (TVCT, 98)

It should be noted that the "babbling" here refers to the meaning of Maddhi's speech, not the instances of CS. This becomes clear as the scene continues with Argus mocking Maddhi's argument, which she has well understood but does not agree with.

7.7 Medical

This segment contains the speech of two medical officers, Maestro Hiro Alin Nagy (Hiro) and Healer Lao Dant Arena (Lao), as well as dialogue between members of the medical crew where individual speakers have not been named in the text. There is a third named medical officer, Med Man Jack Bondi Mackenzie Cole, but nothing further besides the name and the rank is known about this character, and they have no speech attributed to them.

Unlike in present day medicine, Latin has no special place in the speech of the medical crew in TVCT, with only one instance (the preposition *contra*, "against"). However, there are only a few lines of dialogue where the medical officers are talking amongst themselves; most of their dialogue takes place with someone who is not a medical professional. It may be a part of their characterisation that they hold back on resorting to Latin in such conversations, even if the context is medical.

Almost all of the CS in this segment occurs in Hiro's speech, and roughly two thirds of his lines contain one or more ELs, nonstandard English, or both. The most common EL in his speech is German, followed by French. In contrast, apart from two instances of French, Lao's speech contains only standard English.

7.8 Grand Palais

This segment, so titled because the Grand Palais area of the *Dragon Zephyr* is the primary domain of the people represented in it, includes speech by the Honoured Passengers, their personal hired companions, and Grand Palais staff other than Lorenza.

Well over a half of all speech by Grand Palais residents and staff contains CS, and roughly one quarter contains nonstandard English. In contrast to Lorenza, whose main EL is clearly French, the Honoured Passengers and Grand Palais staff use almost as much German (22 instances) as they do French (26 instances). In addition, there are 12 instances of Spanish, 2 instances of Japanese, and one each of Latin and Sanskrit.

The only other character besides Dominique and Genro to make literary references is found in this section. Maddhi, the controversial mystic, refers to Edward FitzGerald's translation of *Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia, Translated into English Verse* (1859):

- (20) Surely, mein gut Captain, we are not paranoiac enough to believe that such paradoxes are posed solely for the chastisement of the sons of Earth? That would be reference delusions on a cosmic scale! If the path exists for spirit to transcend this sorry scheme of things entire, vraiment, it must exist for all. (TVCT, 150–151)

The reference is to quatrain LXXIII:

Ah, Love! could thou and I with Fate conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!
(Khayyám, tr. FitzGerald, 1859)

Another Grand Palais character with remarkable speech is the ship's chef, Bocuse Dante Ho (Bocuse). Though he has only 8 lines, they are enough to establish him as something of a parody of a short-tempered master chef. His English is almost consistently nonstandard and peppered with French and Spanish, and he swears in several languages.

- (21) "Bocuse here, mi Captain," said the chef maestro's agitated voice. "We have here an altercation between one of my freeservants and an officer. Unheard of! Scandalous! Shit! Merde! Caga! This cannot be countenanced! You must make fini muy presto!" (TVCT, 70)

"Making fini" in place of a more idiomatic standard English phrase such as "put and end to this" is likely indirect influence from Latin via French (e.g. *c'est fini*, 'it is over').

8 TARGET TEXT ANALYSIS

The first and crucially important question for the translator of a multilingual text is to decide on a global strategy for dealing with the multilingual elements. Should it be preserved or removed, partially or wholly (Nurmi 2013, 113)? This and other translator choices may end up erasing multilingual elements, and the meanings and associations carried by them, from the text altogether, which puts language diversity at risk of being downplayed or disappearing (Delabastita and Grutman 2005, 27–28). On the other hand, translation strategies are not always about removing: for example, they can also include omitting a multilingual element from one instance but adding one to another (Nurmi 2013, 113), or adding more intratextual translation than there is in the source text (Nurmi 2019, 116).

In the case of translating from English to Finnish, the translator also has to make choices regarding the T-V distinction of second person singular address. Finnish pronouns and verb forms give more possibilities for creating or erasing difference and distance between characters, whereas in modern English this is done only with words of direct address (Isosävi and Lappalainen 2015, 10). The translator needs to consider which form of address would be appropriate for each interaction, but also has more tools for emphasising the characters' interpersonal relationships.

In this chapter, I will follow the structure of the previous chapter and begin with an overview of translation decisions made in KT. I will then analyse each of the previous chapter's character segments individually, and then conclude by examining the way the concepts of *Lingo* and *sprach* have been conveyed in the Finnish translation.

8.1 General findings

From a purely quantitative point of view, the multilingualism of the representations of direct speech has diminished in the translated text, both in total and in every segment. 781 lines of dialogue or otherwise relevant text were included in the analysis for both TVCT and KT. Of these, 405 lines in TVCT include at least one instance of an EL, whereas in KT the number is 303. In other words, KT has roughly one fourth fewer multilingual lines.

There is less addressing people by name or title in KT than there is in the source text. This is not an unexpected finding, since Finnish has other options for indicating formality level, as mentioned above. Furthermore, addressing people by name is not as common in Finnish as it is

in English; on the contrary, in Finnish one generally requires a reason to address a person by their name, such as specifying which person in a crowd one is speaking to (Lappalainen 2015, 72).

The word *freenom*, which, as described in section 6.4, consists of a combination of English and French, has become completely Finnish *omanimi* ('own name') in translation. While this too is a fictive neology, a word constructed for the purpose of naming a concept which does not exist at present in precisely that form, it has lost the French element and no other EL element has been used in its stead. This is consistent with the way French has been reduced in KT overall.

As mentioned in chapter 6, diacritics, umlauts and other similar characteristics have been systematically left out from languages other than English in the source text. In KT, on the other hand, the translator or the editor has chosen to add many of these, preferring to follow the standard spelling of the EL in question rather than the example of the source text. However, this does not cover all language-specific typography. The inverted question and exclamation marks of standard Spanish (*¿* and *¡*) are never added, even when the accented *é* is:

- (22) "Por que no?" she asked [...]. (TVCT, 52)
"Por qué no?" hän kysyi [...]. (KT, 60)

The additions are occasionally inconsistent. For example, the *é* in standard Spanish *qué* is not added to instances of *que pasa* (KT, 131, 150), while the French *que drôle* has the circumflex on page 64 but lacks it on page 158.

As previously observed, the source text itself does not reveal whether the nonstandard typography is part of intentional worldbuilding or not. The translator or the editor seems to have decided that it is not, or perhaps that those Finnish-speaking readers who do understand one or more of the ELs would have learned the languages in formal education with its prescriptive norms, and would be too distracted by what they would see as spelling errors. The choice to add the special characters would therefore improve the reading experience for those who understand the ELs, but make no difference to those who do not. This does not, however, explain why some of the language-specific typography was left out.

8.2 Individual languages

English has been used to replace other ELs in some places, possibly because Finnish-speaking readers on average were assumed to be more familiar with English. It has replaced French in 10 instances and a French-derived loanword in one, German 5 times, and Spanish twice. There

are also 11 times when English words from the source text have been kept in the translated text. This may be an example of the abovementioned strategy of adding multilingual elements somewhere else in the text after removing them from another place.

The issue in the attempted German CS on page 88 of TVCT has been circumvented in KT. The “blackness of das energei [sic]” has been rendered into *mustaa energiaa* (‘black energy’) in standard Finnish without CS, which solves the problem of having to make decisions about the nonstandard spelling and grammar. Based on the text, it is not possible to say whether this was done strategically for that purpose or simply as part of an overall pattern of reducing instances of CS, but in any case, the twofold effect is that of eliminating an instance of CS but also the problem.

There is, however, another issue that arises in the German CS: a repeating typographical error in instances of *nicht wahr* (‘isn’t that so?’) where it is spelled “nicht war” instead. Of the 26 occurrences of the expression in KT, all but two have this error. There is no other likely explanation besides error for this, because the expression is consistently used as a tag question every time it occurs, and “nicht war” is not well-formed German in that context. Furthermore, the nonstandard spelling does not exist in the source text. Since this spelling appears to be unintentional, there is no reason to analyse it further.

In KT, the translator has chosen to spell the Japanese sentence-final *ne* particle with a double e, *nee*. This may be because it could otherwise be confused with the Finnish demonstrative pronoun *ne*. The spelling *nee* is also consistent with how the particle *ne* is pronounced in spoken Japanese. The other option would have been to use \bar{e} , which is used to represent the long e when writing Japanese with the Latin alphabet. The drawback of this approach would have been that not all readers would have known how to pronounce $n\bar{e}$. Additionally, it could be argued that for a Finnish-speaking reader $n\bar{e}$ is visually closer to *ne* than *nee* is, which would have increased the chance of confusing the particle with the Finnish pronoun.

8.3 Genro

In KT, the order of frequency of ELs in Genro’s dialogue is the same as in TVCT, apart from the addition of two instances of English: French, followed by Spanish, German, English, Japanese, and Sanskrit. EL content has been slightly reduced in the case of all languages except the added English. Echoing the source text, Genro’s communication with the Bridge crew is carried out monolingually in standard Finnish.

Genro's habit of repeating the words of the previous speaker is preserved fully in the translation, but the instances of grammatically nonstandard English in his speech are not. This has the effect of making Genro's speech, which is already less foreignised than that of Dominique, appear even more standard.

- (23) But you will, bitte, speak of it not to passengers or crew. (TVCT, 139)
Mutta bitte, ole kiltti äläkä kerro siitä matkustajille tai miehistölle. (KT, 161)

In this example, the only nonstandard feature in the Finnish sentence is the German *bitte*, for which there is also an added intratextual translation ("bitte, please do not", my own translation). There is nothing especially archaic, lyrical, or otherwise unusual in the translated sentence.

In Genro's case, T-V distinction has been used to underline his changing attitude towards Lorenza and Dominique in particular. He addresses Lorenza formally even after they have had their first sexual encounter, in keeping with his observation that "at the surfeited conclusion of our exercises we were no less strangers and no more lovers" (TVCT, 69). He only begins to address her informally after deciding to try to perform his expected role better. Since part of this role is having an intimate relationship with Lorenza, it makes switching to informality at a dinner for two part of a natural progression. With Dominique, on the other hand, he addresses her formally in the beginning, even in scenes in which other people do not or in which Dominique does not always extend the same courtesy to him; however, the first time he meets up with Dominique in private, both switch into informal address immediately. Naturally, there is no discussion or negotiation of this in the source text, since T-V distinction does not exist in modern English, and the translator has not chosen to add any mention of it either. This kind of negotiation (*sinunkaupat*), where one party suggests changing from formal to informal address or otherwise acknowledges the change, still features commonly in Finnish etiquette guides and literary fiction (Lappalainen 2015, 66–67), and without it the switch feels rather abrupt. However, the abruptness may also serve to further emphasise the awkwardness felt by Genro in the unprecedented situation in which he finds himself.

Once begun, Genro continues informal address with the two women consistently, regardless of situation. With the Bridge crew, on the other hand, he switches back and forth depending on his mental state, defaulting to formal address but slipping into informal when he loses his temper or is otherwise not mentally fully focused. In the following example of the latter case, address by freenom is also replaced in KT with address by informal pronoun:

- (24) "Don't you remember, Man Jack?" I sighed [...]. (TVCT, 251)
"You felt nothing, Mori?" I said [...]. "You don't remember?" (TVCT, 251)

"Summon Healer Lao to the bridge forthwith, Man Jack," I said briskly [...]. (TVCT, 252)
 "Toinen perämies, etkö sinä muista?" minä huokasin [...]. (KT, 294)
 "Etkö sinä tuntenut mitään?" minä kysyin [...]. "Etkö sinä muista?" (KT, 294)
 "Toinen perämies, käskekää parantaja Lao välittömästi komentosillalle", sanoin tomerasti [...]. (KT, 294)

In these lines in TVCT, Genro moves from formal address by rank to informal address by freenom and back to formal address by rank. In KT, he addresses Mori first both by rank and informal pronoun in a somewhat contradictory manner, then by informal pronoun only, and finally by rank and verb conjugation that indicates formality. While both versions convey the switch, in Finnish it has been given additional intensity as Genro moves from confusion to appealing to Mori personally, and then, not getting the desired response, back to formality expressed twice.

8.4 Dominique

In KT, all EL instances in Dominique's speech have been somewhat reduced. While French is the second most frequent of Dominique's ELs, its presence has been reduced roughly twice as much as the other ELs, making German her most used EL. This may be because Finnish readers in general are not expected to be familiar with French (Nurmi 2019, 112). In one instance, French has been replaced with Italian, which is hardly any more familiar to an average Finnish speaker than French; however, this occurs in the very first conversation Genro has with Dominique in the novel, in a context in which foreignising language is appropriate for creating a feeling of strangeness and distance between the speakers.

In several other instances, French has been replaced with English or omitted altogether.

(25) "Mon Captain?" she said. "Que pasa? You look terrible. Do sit down." (TVCT, 113)
 "My Captain?" hän sanoi. "Que pasa? Sinä olet kurjan näköinen. Käy istumaan." (KT, 131)

Here, even a simple instance of French, the possessive pronoun, has been changed to the corresponding English one in translation. The other EL, Spanish, remains as in the source text.

Other ELs in Dominique's speech in KT besides German and French are Spanish, Japanese, Latin, English and Sanskrit, in order of frequency. Yiddish has been omitted, as has the uncertain case of Swedish *smörgåsbord*. Instead of the latter, Dominique speaks of her childhood being *tulvillaan* [...] *herkkuja* ('brimming with delicacies').

All of Dominique's literary references are preserved in some form in KT. The Shakespeare references remain and have been translated into Finnish, as have the William Blake, the Bible,

and Cecil B. DeMille film ones. The reference to the Catholic Mass is preserved in Latin, as in the source text, although an official Finnish translation of the Mass also exists.

“La Belle Dame sans Merci” remains a multilingual reference, but an English word has been changed to German:

- (26) [...] la belle dame in an outre sense perhaps, but nicht sans merci [...] (TVCT, 152)
[...] kenties minä olen sanan hyvin kaukaisessa merkityksessä la belle dame, aber nicht sans merci [...] (KT, 176)

The reference to “The Rime of the Ancient Mariner” has been made less direct and given an additional explanation:

- (27) Intrudes like the Ancient Mariner upon the feast? (TVCT, 75)
Ilmesty juhliin kuokkavieraaksi niin kuin vanha merimies muinaisessa runossa? (KT, 86)

While “The Rime of the Ancient Mariner” does have a Finnish translation by Yrjö Jylhä, it is likely not as widely known as it is in the English-speaking world. Furthermore, its Finnish title “Vanhan merimiehen tarina” does not include the word “ancient” – the mariner is merely “old”. The translator has chosen to include the word “ancient” (*muinainen*) in the explanatory addition (underlined by me) “like an old mariner in an ancient poem” instead. Even without knowing the poem, the Finnish-speaking reader can understand that this is a literary reference to something that is ancient from the speaker’s point of view.

In Finnish, Dominique’s speech does not display as many nonstandard features as it does in English. One reason for this is that in English she will occasionally use the definite article in nonstandard ways. Since Finnish does not have articles, this feature of her speech could not have been reproduced. However, it has not been replaced with other foreignising features either, but has simply been omitted.

Another nonstandard feature of her speech which has not always been preserved in KT is the placement of adjectives after their subject:

- (28) Adam has nibbled little green apples from the tree of knowledge and now he has indigestion
cosmique. (TVCT, 115)
Aatami on maistellut tiedon puun vihreitä omenia ja nyt hänellä on kosmisia mahanpuruja.
(KT, 133)

Here the adjective in the source text is an example of both intrasentential CS and nonstandard English word order. In Finnish, it is neither; the relevant part simply reads ‘cosmic indigestion’.

While Finnish grammar has robbed Dominique's speech of some of its strangeness, her use of formal and informal address in KT emphasises her feelings and attitudes even more strongly than in English, similarly to Genro's case. She begins her very first conversation represented in the novel by addressing Genro as 'my dear idiot' ("mon cher dummkopf", KT, 23), then variously by formal and informal pronouns, until she begins to speak in a manner that TVCT describes with the words "more quietly" (23) and KT with *hiukan hillitymmin* (KT, 25), which translates more closely as 'in a slightly more subdued manner', as *hillitty* does not imply only quietness, but also self-control. Part of this self-control is that she begins to address Genro formally, and continues doing so until the aforementioned first meeting in private.

There is only one instance in the entire Finnish translation of the novel where the third person singular pronoun *se* (it) is used of a person. This occurs in Dominique's dialogue as she is talking about Lorenza:

- (29) "Tell her, Genro," Dominique said [...]. "Tell her as little or as much as you like. It is a thing of no consequence." (TVCT, 219)
"Kerro sille", Dominique sanoi [...]. "Kerro sille niin vähän tai niin paljon kuin tahdot. Ei sillä ole merkitystä." (KT, 256)

In standard literary Finnish, *se* refers to animals and inanimate and abstract things, and a human being is always referred to as *hän*; in contrast, *se* is a common, non-pejorative way to refer to anyone and anything in spoken varieties of Finnish (VISK § 717, § 720). In (29), the choice of pronoun means Dominique either switches to a lower register than in any other situation, or publicly refers to Lorenza as something lesser than human. Considering that right before, she has compared the people of the Grand Salon to shadows and tropical fish in a tank, it is likely to be the latter. In either case, a simple choice of pronoun has made the Finnish translation emphasise Dominique's contempt more strongly. In the line from TVCT, it is also clear that the "thing of no consequence" is the act of telling Lorenza; in KT, it remains unclear whether the meaningless thing is the telling or Lorenza herself.

All in all, Dominique's speech does still come across as striking and unusual in KT, but it can be argued that it is less so than in TVCT, due to decreased multilingual and nonstandard content. However, the use of formal and informal address causes her attitude towards other characters to be expressed as clearly and strongly, or even more so, as in the source text.

8.5 Lorenza

While French is still the most frequent EL in Lorenza's speech in KT, it has been reduced more than the other ELs, from 39 lines to 24. In five cases, French has been replaced with English. At other times when French has been removed, it has simply been left out and the same meaning expressed in Finnish, as in the next example, in which Lorenza's statement is translated to 'Oh, how chivalrous':

- (30) "Tres gallant," Lorenza said dryly. (TVCT, 130)
"Voi kuinka ritarillista", Lorenza totesi kuivasti. (KT, 150)

There are an additional four cases in her dialogue where English has been left in the translation as an EL element. Spanish and Japanese have only been reduced a little, but the German interjections have been removed altogether.

Like Dominique, Lorenza in TVCT tends to place the adjective after the subject, and this feature has not been carried over to the translation. In these cases, grammatically nonstandard English is translated into standard Finnish.

Lorenza begins to address Genro informally at the same dinner date where he does her. The circumstances before that moment have been detailed in section 8.3. She uses formal address at all times with everyone else. In the occasions where both she and Dominique are present, she never addresses Dominique directly, which is why there are no examples of dialogue between the two.

8.6 Bridge

The standard English of the Bridge crew in TVCT has been translated to standard Finnish in KT throughout the text, bridge routine dialogue included. The use of English for the latter, or parts of the latter, would also have been a possible choice, considering that English is also used as the lingua franca of present-day aviation, as mentioned in section 7.6.

There are factors both for and against leaving more English in the translation. On the one hand, understanding precisely what the technical terms mean or what is happening in the engine room of the ship is not in any way necessary in order to understand the plot. The focus of the scenes is on Genro's increasingly more chaotic mental state, and to a lesser extent, the interaction between Genro, Argus, and Mori beginning to deviate from the routine. These things could

have been conveyed even if the routine phrases had been in English. On the other hand, the dialogue in the bridge scenes also consists largely of technical jargon and fictive neologies, and as such could be considered hard enough to read even in the ML of the text. Leaving large islands of English in the text could also have given the reader the impression of an incomplete, unfinished translation, or that parts of the story were being withheld from them, resulting in the feeling of confusion, alienation and exclusion mentioned in section 2.1.

In KT, the spelling of Argus' freenom has been changed to Argos. The change is likely to be due to the Classical Greek origin of the name and the different localisation conventions of such names in English and Finnish; English favours the Latin-based *-us* ending, while Finnish takes the ending *-os* directly from Greek. KT also makes the origin of the name more explicit than the source text:

- (31) Her freenom, Argus, she chose upon graduation, homage a the ancient archetype of exploratory adventure. (TVCT, 93-94)
Omanimensä Argoksen hän valitsi valmistuttuaan; nimi viittaa muinaiseen alukseen, jolla taruolennot tekivät huimia tutkimusmatkoja. (KT, 108)

The source text could be referring to any of several things: Argos the builder of the ship Argo, the ship itself, or its crew the Argonauts (Duffy 2017). In the Finnish version, on the other hand, the name “refers to an ancient ship on which mythical beings made daring journeys of exploration” (my translation). The name of the ship is Argo in Greek, English, and Finnish alike.

T-V distinction in the dialogue of the Bridge crew consists entirely of formal address. Neither Argus nor Mori use informal address with any conversation partner at any point, even when “snapping”, “shouting”, or “stammering”. One possible interpretation of this is as an indication of how diligently they stay in their professional roles. It is also worth noting that formal address in their speech is not in place of, but in addition to, the use of titles in the source text. In other words, addressing Genro by rank has not been omitted in favour of formal pronouns; instead, Argus and Mori in KT use both, which means there are two markers of formality in some instances where the source text only has one.

8.7 Medical

Like the Bridge crew, the Medical crew also uses formal address exclusively. Similarly to all the other segments, the Medical crew segment has also had its multilingual content reduced,

from 29 lines with at least one instance of CS in the source text to 19 lines in the translated text. The one instance of Latin in TVCT has been omitted in KT, while French has been reduced from 9 instances to 3. The reduced French EL elements have either been replaced by English or omitted altogether, as in the following example:

- (32) "There is a paradox noir about this Pilot," he said. (TVCT, 88)
"Tämä pilotti on merkillinen paradoksi", hän sanoi. (KT, 101)

In KT, "a paradox noir" has become "a strange paradox" (my translation), which also omits the nonstandard word order of the source text, and arguably some of the darkness implied in the source text as well.

As in TVCT, almost all of the CS in this segment is contained in Hiro's lines, but English has taken over the place of the second most common EL from French. Apart from one instance of French, Lao's speech is entirely standard Finnish.

8.8 Grand Palais

While the majority of lines spoken by Grand Palais residents and staff contains CS in TVCT, in KT the number is slightly less than a half. Following the same pattern as the rest of the translation, French has been reduced the most, though in the most used EL of the segment ranking it still remains in shared first place with German (14 instances of both). English has taken over the third place, followed by Spanish, Japanese, Latin and Sanskrit.

The overall picture that emerges is somewhat less multilingual speech than in the source text, but the balance of ELs remains roughly the same, with the addition of English being the most significant difference. The reader still gets the impression that the Grand Palais speakers' ELs are almost equally French and German, while Lorenza stands out from them for using more French. The only literary reference of the segment, Maddhi referring to the Khayyám quatrain, does not contain a reference to Toivo Lyy's Finnish translation of the same verse, but this does not hinder understanding in any way, though it can be argued that it makes Maddhi's speech appear less poetic.

Chef Bocuse's speech has less French and less nonstandard word order in KT, but other nonstandard features have been added instead. Instead of italics for emphasis, like in TVCT in the following example, Bocuse in the translation uses a colloquial Finnish word (*justiin*), so

that the sentence reads ‘that right there is the problem’, and italics are omitted. In Finnish, he is also made to sound more animated with the use of an exclamation mark.

(33) Who is this officer is the problem, Captain Genro. (TVCT, 70)
Kuka se upseeri on – se tässä justiin on hätänä! (KT, 80)

”Making fini”, in example (21) mentioned in section 7.8, has become “tästä täytyy tulla finito ja muy presto” (KT, 80). The meaning remains the same, but the word *finito*, borrowed from the same Romance and ultimately Latin sources where *fini* originates from, is possibly more familiar to Finnish speakers, since it is occasionally used as a slang word for ‘finished, exhausted’ in modern-day Finnish.

T-V distinction is used in Bocuse’s dialogue to showcase the disgust he feels for Dominique. He addresses Genro by rank, as befits Genro’s officer status, but calls Dominique “vile creature” and “imbecile” (TVCT, 72; KT, 82). The Finnish language allows the translator to add another layer of insult by having Bocuse use informal address, though according to Dominique’s by-the-book officer rank, he likely should not be doing so. In addition, informal address is also used by Grand Palais residents in two other instances. In the middle of his conversation with Genro, Maddhi lapses into addressing Genro informally, though before and after that he returns to formal address. This could be attributed to the translator’s oversight, but it could also be significant that his lapse occurs as he is talking about Genro’s relationship with Dominique. In another instance, Sar, an Honoured Passenger who uses formal address at all other times even with servants, addresses Lorenza informally while praising her work. Here the use of informal address, which can also be used to imply familiarity and equality, reinforces the impression that Sar is trying to ingratiate herself with Lorenza.

8.9 The concepts of Lingo and sprach in translation

In KT, the idea of two different concepts of language described in section 6.5 is largely sidestepped. Even though both words appear in KT (*lingo* spelled without a capital letter, following standard Finnish grammar), they do not have the same consistent meanings and are treated like any other foreignising word, as the examples below will show.

The following example is from Genro’s name tale, which is part of his narration, not dialogue (though, as mentioned in section 6.4, none of the name tales are typographically marked as dialogue even when it is clear from the context that they are). Despite not being a representation

of direct speech, this example is relevant for examining the different concepts of language in the novel. In TVCT, Genro's parents raised him in a "heavily anglic" language, despite their own idiolects being predominantly Japanese and German:

(34) While my father's Lingo was dominantly nihonogo [sic] and the sprach of my mother more deutsch than anything else, the parental sprach they evolved together was heavily anglic. I grew up speaking this, and my Lingo is an anglich sprach to this day. (TVCT, 10)

In KT, on the other hand, there is a causal relationship between Genro's parents' idiolects being based on Japanese and German and their common language (not the language of their parenting, as in TVCT) becoming strongly English-based:

(35) Isän lingo oli valtaosin nihongo, kun taas äidin sprach oli pääasiassa deutsch, joten vanhempieni yhteisestä kielestä kehittyi vahvasti anglinen. Se oli minun lapsuuteni kieli, ja vielä tänäkin päivänä oma lingoni on anglinen sprach. (KT, 11)

The translator appears to have interpreted this as the couple needing a common language for their relationship that both could understand, and choosing English, much like couples from different cultures who do not speak each other's first language might choose to do today. This is certainly a valid interpretation that makes sense to those readers who are used to English as a lingua franca. However, it rules out the possibility left open in TVCT that the parents *could* understand each other, that they continued to communicate in their own idiolects, and that their choice to speak an English-based language to their child was rooted in something else; perhaps fairness, or the predominant way of speaking in the place where they settled down, or some advantage they hoped the child would gain from it. In other words, the target text depicts the world of the novel as less multilingual in this regard than the source text does.

(36) "These creatures [Pilots], when they manage a coherent sprach, babble about naught but their Great and Only, aber semantic content, nil..." (TVCT, 88)
"Nämä eliöt [pilotit], silloin kun he yleensä saavat jonkin ymmärrettävän sanan suustaan, eivät muusta höpisekään kuin Suuresta ja Ainoastaan, mutta semanttinen sisältö siinä on nolla..." (KT, 102)

In TVCT, the indefinite article in "a coherent sprach" is important. If sprach was used simply a German-derived replacement for "language" or "speech", inserted in an otherwise grammatically standard English sentence, no article would be used. There is also a much more idiomatic way of expressing the idea that Pilots have a hard time producing understandable speech in general: "when they manage to speak coherently". Instead, TVCT has used the word sprach with an article, implying that Pilots have a hard time speaking in some specific way. Besides that, the reader gets the impression that one's sprach can be coherent or incoherent, and that of Pilots is so frequently the latter that occasions when it is not merit a special mention.

In KT, the question of what precisely a *sprach* is has been circumvented by using the idiom *saada sanaa suustaan*, ‘to be able to speak’; literally ‘to get a word out of one’s mouth’. While different from the source text, this is a rational translation choice that, with the addition *ymmärrettävä* (‘understandable’), perfectly conveys the meaning of Pilots being perceived as being prone to incoherent babbling when they manage to speak at all. It does, however, also further contribute to removing the idea of *sprach* as a concept.

- (37) ”And what do they tell you, these spirits from the great beyond? What *sprach* of Lingo do they speak?”
“They speak not Lingo at all. I perceive them in dreams [...]” (TVCT, 99)
“Entä mitä ne teille kertovat, nuo henget kaukaa rajan tuolta puolen? Mikä on niiden language tai lingo?”
”Heillä ei ole lingoja lainkaan. Minä kuuntelen heitä unissani [...]” (KT, 115)

In this passage of TVCT, *sprach* is explicitly mentioned as something that is either part of a greater whole of Lingo, or a variety of it. In KT, meanwhile, the word is again treated as a word whose main, or only, purpose is to be foreign material inserted into an otherwise standard ML sentence. The line where the word occurs is spoken by Lorenza, whose speech has very little German influence to begin with and from whose speech German has been removed altogether in the target text. Here the English word “language” is used instead, hinting that the translator has indeed seen foreignness as the point.

It is also interesting to note that in KT, this passage treats Lingo and language like they are on the same level as concepts, yet not synonymous with each other. The question in Finnish is literally ‘What is their language or lingo?’ This does imply difference, potentially also having to choose one or the other, but does not elaborate on why or how these two concepts are different.

- (38) “You comprehend the meaning of this technical *sprach*?” I asked. (TVCT, 230)
“Kai te ymmärrätte tätä teknistä jargonia?” minä kysyin. (KT, 269)

Here, TVCT expands the meaning of *sprach* from a personal idiolect, potentially consisting of a primary language and a variety of secondary languages, to also encompass the professional language of the technical field. Conversely, in KT, *sprach* is replaced by the word “jargon”. The translation thus performs the function of conveying the idea of Genro’s mediatory effort – making sure that his conversation partner has understood the technical terminology – but it does not convey the other function of the source text’s passage, that of worldbuilding.

9 CONCLUSIONS

In this study, I have examined KT, the Finnish translation of TVCT from English, specifically the translation of representations of speech, and whether or how it differs from the source text. Since language plays a large role in the novel's characterisation and worldbuilding, my secondary focus has been on how multilingualism is represented in the source text and how it comes across in the Finnish translation.

Based on the analysis of dialogue and other relevant parts of the novel where language and related cultural concepts are discussed, it can be stated that both the dialogue and the representation of multilingualism in general do differ from the source text in the Finnish translation. The differences and the possible reasons causing them, which include both translation strategies and features of the Finnish language, will be discussed below.

Multilingual content has been reduced in the Finnish translation in all segments. French has been reduced more than any other EL, which may be because French is not a widely studied or spoken foreign language in Finland. The strategies used in reducing French content are replacing the French with another EL, such as English, and omitting the French while expressing the same meaning in Finnish. In the latter case, the translator has chosen to ensure that the meanings of the words, rather than the atmosphere and possible feelings and secondary meanings associated with the use of French, are conveyed to the reader. However, despite the substantial reduction, there is a significant amount of French EL content and French influence left in KT, to the extent that French still narrowly surpasses German as the most used EL in the dialogue of the novel.

Nonstandard grammar showing influence of foreign languages has decreased moderately in the translation. Some of this is due to features of English grammar which cannot be replicated exactly in Finnish due to the absence of similar grammatical elements, such as definite and indefinite articles. Other instances, such as the word order where adjective follows noun (e.g. “a paradox noir” instead of “a noir paradox”) and which is similarly nonstandard for both English and Finnish, could technically have been reproduced in Finnish as well, but this has been done only in some instances and has been omitted in others.

The T-V distinction of the Finnish language, which affects both the pronoun used to address another person and verb conjugation, offers more opportunities for showing and emphasising the relations between the characters than modern English does. This distinction is also something the translator must be aware of at all times, as the choice of formality level will

always convey some kind of intent or attitude. Furthermore, there are no absolute rules in Finnish for appropriate forms of address, and while some general guidelines can be given, attitudes towards formal and informal address vary on an individual and situational basis. This gives the translator a certain amount of freedom, but also makes it necessary to consider the conversation and the scene as a whole before deciding on the appropriate pronoun.

At times, the chosen form of address ends up putting more emphasis on the reactions or emotional states of the characters than there is in the source text. One example of this is Captain Genro slipping from addressing the Bridge officers with formal pronouns when he is emotionally distraught. Conversely, the Bridge officers never lapse from formal address even when under duress, which can be read as a kind of professional stoicism which they maintain when the Captain does not. This is further emphasised by the fact that the formality of addressing by rank has been preserved in the translation, and the formality indicated by pronouns and verb conjugation has been added to it. Another example is the use of formal address between Lorenza and Genro even after their relationship has become physically intimate. While they are described in both TVCT and KT as being emotionally distant from each other, in KT the formality emphasises the distance further, making it something both characters actively produce and uphold with their word choices.

When interaction between two Finnish-speaking people begins on a formal address note, it is still considered good manners to negotiate, or in some way acknowledge, a shift to informal address. This kind of negotiation is not present in KT when such shifts occur, which may make the change seem abrupt to a Finnish-speaking reader. This in turn may draw more attention to the way the characters address each other, making it more significant than it is in TVCT.

There is thus an additional layer of implicit information about the characters and their attitudes and mental states in the translated version of the novel. Since this stems from a feature of the Finnish language which also has some cultural importance, it should not, in my opinion, be considered a departure too far from the source text. The translator must choose one form of address or another; whichever form is chosen will necessarily imply something more than the English singular “you” does, simply because a distinction exists in Finnish that modern English does not have.

Multilingualism and multilingual practices are a significant part of worldbuilding in TVCT. The novel introduces the reader to a hypothetical far-future world in which humanity has long since spread out on multiple planets. In this world, the languages once spoken on Earth have

become detached from concepts of Earth geography, ethnicity, or culture, and are mixed freely into personal idiolects. The concept of personal names has also changed to reflect such freedom, and a person entering adulthood may choose their own first name without constraints based on nationality, ethnicity, or gender. The telling of how a person chose their first name is both an important social ritual in the world of the novel and a tool for characterisation and worldbuilding.

Since the novel is science fiction and the world depicted in it is an imaginary one, and since there are no separate appendices or guidebooks dedicated to background information, the readers must rely on the dialogue and the narration to discover how exactly the world of the novel differs from their own. This is why the way these worldbuilding elements are translated is significant.

As mentioned above, there is less multilingual content in KT than there is in the source text. While the Finnish translation of the novel is still clearly and remarkably multilingual, the reduction does arguably contribute to the overall effect of lesser emphasis. Especially grammatically nonstandard English becoming standard Finnish makes the characters' speech considerably less unique and foreignising, even if their lines still contain EL islands and isolated EL words.

In TVCT, Spinrad has approached the issue of language by using two distinct concepts, Lingo and sprach. Lingo represents the sum total of human verbal communication, sprach is an individual idiolect, or a cluster of idiolects that are similar enough to be labelled a dialect or the jargon of a specific profession. There are some similarities to de Saussure's concepts of *langue* and *parole*, and while Spinrad's concepts are not identical to these, they are nevertheless equally distinct. While the meanings of the terms Lingo and sprach are not explicitly laid out in the novel, they can be inferred from the narration and character dialogue.

In contrast, the Finnish translation does not give these two different concepts of language consistent meanings. Instead, different strategies are used to treat these terms like any other EL material. For example, the word sprach in character dialogue has either been replaced by another foreignising word, translated with an explanatory term (as in "technical sprach" being translated as "technical jargon"), or circumvented altogether by wording the line where the word occurs in another way.

The present study has been necessarily limited in its scope and has focused almost entirely on representations of direct speech. The rest of the novel, however, is also as multilingual as the

dialogue, which means there is much more in both the source text and the translated text to examine. In addition to Finnish, the novel has been translated to French, German, and Italian. Comparing the approach of the Finnish translation and the approach of any of these translations, specifically when it comes to translation strategies used with multilingual content, could be of interest.

There are also other possibilities for further research outside the field of translation studies. The novel is interesting as a depiction of the future written in the 1980s, and could be examined as part of a study of future visions from that decade. Another possible angle is that of the representations of gender, biological sex, different sexualities, and their intersections with different kinds of power and influence.

The question of how human beings can maintain their mental health and a sense of wellbeing during long periods of time spent in isolation, surrounded by an environment that is hostile to human life, is no longer a problem relevant only for science fiction. However, that fact could also make literary explorations of this problem more interesting, since it is one of the areas where science fiction is becoming reality. Science fiction texts such as *TVCT*, *Aniara*, and other works in the same kind of setting could be studied as depictions of how the human psyche can endure the conditions of space travel.

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MONIKIELISEN TIETEISKIRJALLISUUDEN KÄÄNTÄMINEN: TAPAUSTUTKIMUS TEOKSESTA *THE VOID CAPTAIN'S TALE*

Johdanto

Tässä tutkimuksessa tarkastelen Norman Spinradin tieteisromania *The Void Captain's Tale* (1984) sekä sen suomennosta *Kapteenin tarinaa* (1999). Yksi teoksen ominaispiirteistä on sen kerronnan ja dialogin monikielisyys. Kieli on myös merkittävässä roolissa teoksen maailmanrakennuksessa ja hahmojen luonnehdinnassa. Näiden ominaisuuksien toiselle kielelle kääntämisen haasteet herättivät mielenkiintoni ja vaikuttivat teoksen valitsemiseen tutkimuskohteeksi. Tutkimuksen painopiste on puheen esittämisessä, ja ensisijainen tutkimuskysymykseni on se, eroaako puheen esittäminen suomennoksessa lähdetekstistä, ja jos eroa, onko eroissa havaittavissa säännönmukaisuutta. Tarkastelen myös monikielisuuden esittämistä teoksessa, ja toissijainen tutkimuskysymykseni onkin se, onko monikielisyys esitetty suomennoksessa eri tavalla kuin lähdetekstissä.

Sekä tieteiskirjallisuuden että monikielisuuden tutkimus ovat suhteellisen nuoria aloja. Tieteiskirjallisuutta on tutkittu akateemisesti vasta 1950-luvulta alkaen (Parrinder 2005, xv-xvi). Monikielisyys on puolestaan alettu nähdä kiinnostavana vasta 1900-luvun lopun jälkeen; tästä muutoksesta puhutaan kielentutkimuksen monikielisenä käänteenä (Latomaa 2019, 186). Tätä ennen normina oli yksikielisyys, monikielisyyteen liitettiin lähinnä negatiivisia merkityksiä ja monikielisiä tekstejä pidettiin laadultaan yksikielisiä huonompina (Delabastita & Grutman 2005, 11). Erityisesti kielten sekoittamista ja kielestä toiseen vaihtamista pidettiin negatiivisina asioina. Nämä käsitykset ovat jossain määrin yhä olemassa. Muut kuin kielentutkijat ajattelevat usein, että kielestä toiseen vaihtaminen on virheellistä kielenkäyttöä, merkki kielen rappeutumisesta tai erityisesti maahanmuuttajien tapauksessa oppimisen välivaihe, josta kielitaidon parantuessa päästään eroon (Bullock & Toribio 2009, 1, 11).

The Void Captain's Tale on jo 1980-luvun alussa esittänyt yllä mainittuja käsityksiä haastavan vision monikielisestä tulevaisuudesta. Teoksen maailmassa yksilöt sekoittavat eri kieliä omaan itseilmaisuunsa hyvin vapaasti, kielten sosiaalisissa statuksissa ei ole jyrkkiä eroja, eikä yksilöillä tai yhteisöillä ole motiivia säilyttää mitään tiettyä kieltä muista erillisenä saarekkeena.

Erityisen mielenkiintoiseksi tämän fiktiivisen tulevaisuudenkuvan tekee se, että jotkin asiat siinä ovat 2020-luvulla jo toteutuneet. Esimerkiksi Suomi on kulttuurillisesti suhteellisen yhtenäinen maa, mutta myös täällä lähes koko väestö (94 %) puhuu oman arvionsa mukaan vähintään yhtä vierasta kieltä – joskaan tilasto ei sisällä tietoa puhujien kielitaidon tasosta (Pyykkö 2017, 14). Kieliä ei myöskään käytetä suomalaisen arkielämän tilanteissa samalla tavalla kuin niitä opetetaan kouluissa, toisistaan irrallisina entiteetteinä, vaan niitä sekoitetaan keskenään ja käytetään rinnakkain (Pyykkö 2017, 13). Vaikka monikielisyys on helpoiten havaittavissa suurissa kaupungeissa ja monikulttuurisissa lähiöissä, myös muualla 2000-luvun Suomessa on normaalia kohdata päivittäin vieraita kieliä esimerkiksi mediassa ja ottaa niistä vaikutteita omaan kielenkäyttöön.

Tässä tilanteessa ja monikielisen kääntein myötä myös monikielisen kirjallisuuden tutkimiselle on avautunut uutta tilaa. Kirjallisuutta tutkimalla voidaan samalla tutkia maailmaa, jossa tällä hetkellä elämme: maailmaa, jossa vieraat kielet tulevat median välityksellä koteihimme ja jossa on tavallisempaa olla moni- kuin yksikielinen. Aiheellisia kysymyksiä ovat esimerkiksi se, kuinka tällaista maailmaa voidaan kuvata tekstin muodossa, ja kuinka sellainen kuvaus käännetään muille kielille. Erityisesti monikielisen kaunokirjallisuuden kääntämistä on tähän mennessä usein tutkittu jälkikolonialistisesta näkökulmasta, jolloin painopiste on vähemmistökielissä ja niitä puhuvien kieliyhteisöjen esittämisessä (Nurmi 2019, 101). *The Void Captain's Tale* puolestaan sijoittuu kaukaiseen jälki-jälkikolonialistiseen tulevaisuuteen, jossa kielellä ei ole enää juuri minkäänlaista yhteyttä etniseen taustaan eikä maantieteelliseen sijaintiin eivätkä kysymykset nykypäivän todellisten kieliyhteisöjen esittämisestä ole erityisen relevantteja. Myös tällaista teosta käsittelevälle tutkimukselle on kuitenkin tilaa, sillä monikielisen tieteiskirjallisuuden kääntämistä ja erityisesti suomentamista käsittelevää tutkimusta on vielä hyvin vähän.

Monikielisuuden määritelmä ja keskeiset käsitteet

Jos monikielisyys halutaan määritellä mahdollisimman laajasti, tekstiä voi pitää monikielisenä, kun se sisältää viittauksia muiden kielten läsnäoloon, vaikka teksti itsessään olisi täysin yksikielinen (Nurmi 2019, 99). Joidenkin määritelmien mukaan monikieliseksi voidaan laskea jopa yksikielinen teksti, joka kuvailee ympäristöä, jossa lukija voi olettaa puhuttavan muuta kuin tekstin kieltä (Eriksson & Haapamäki 2011, 45–46). Tällöin on kyse *implisiittisestä*

monikielisydestä. Sen vastakohta on *eksplisiittinen* monikielisyys, jossa vieraskieliset kohdat on kirjoitettu tekstiin. Esimerkiksi *The Void Captain's Talen* monikielisyys on eksplisiittistä. Monikielisen tekstin määritelmä voidaankin rajata koskemaan vain tekstejä, jotka sisältävät useampaa kuin yhtä kieltä (Delabastita & Grutman 2005, 15–16).

”Kieli” ei kuitenkaan myöskään ole yksiselitteinen käsite, vaan se voi sisältää virallisesti kieliksi laskettavien kielten lisäksi saman kielen eri variaatioita, murteita, slangeja, keinotekoisia kieliä ja niin edelleen. Mitä laajemmin kieli määritellään, sitä useampia tekstejä on mahdollista tarkastella monikielisyden näkökulmasta, ja sitä useampaa ihmistä voidaan ajatella monikielisenä. Ainoastaan yhtä kieltä puhuva ihminenkin kohtaa päivittäisessä elämässä saman kielen erilaisia variaatioita ja murteita. Tässä mielessä kaikki tekstit ja kaikki puhujat ovat monikielisiä (Kellman 2020, 6).

Monikielisyyttä voidaan käyttää kirjallisuudessa monenlaisiin tarkoituksiin. Usein sitä käytetään osoittamaan, että henkilö kuuluu tiettyyn etniseen ryhmään (Nurmi 2013, 112), tai nostamaan esiin jälkikolonialistisia, identiteettiin, representaatioon ja globalisaatioon liittyviä teemoja (Delabastita & Grutman 2005, 28). Teoksen pääasiallisesta kielestä toiseen kieleen vaihtamisen tarkoituksena voi myös olla kirjallisuuden normien rikkominen tai aidomman puheen illuusion luominen (Eriksson & Haapamäki 2011, 43). Runsasta kielten välillä liikkumista voidaan käyttää luomaan lukijalle kuva tapahtumapaikasta, joka on kansainvälinen ja jossa kielten väliset kontaktit ovat normaaleja (Eriksson & Haapamäki 2011, 50). Monikielisyys on yleistä myös teksteissä, joiden keskiössä on liike paikasta toiseen, esimerkiksi kuvattaessa matkustamista, sekä teksteissä, joissa kuvataan konflikteja (Delabastita & Grutman 2005, 24).

Lukijan ei tarvitse välttämättä hallita kaikkia tekstissä esiintyviä kieliä yhtä hyvin tai ollenkaan. Lukijalle vierailta sanoilla on myös taiteellinen ja symbolinen arvo teoksen tunnelman luojina (Nurmi 2019, 112). Vieraiden kielten läsnäolo voi välittää esimerkiksi mielikuvan kansainvälisestä lentokentästä, vaikka lukija ei ymmärtäisi muuta kuin sen, että sanat ovat muuta kuin tekstin pääasiallista kieltä. Joskus vieraskielisen tekstiaineksen arvo lukijalle on nimenomaan siinä, että hän ymmärtää, ettei ymmärrä (Tidigs 2007, Erikssonin & Haapamäen 2011, 51 mukaan). Kokemus ymmärryksen puutteesta voi auttaa lukijaa samaistumaan teoksen henkilöihin, jotka ovat samassa tilanteessa. Se voi myös herättää uteliaisuuden ja halun oppia ymmärtämään.

Yksi monikielisyyden muodoista on *koodinvaihto*. Termi koodinvaihto on peräisin sosiolingvistiikasta, jossa sitä on käytetty pääasiassa puhutun kielen tutkimuksessa (Barnes 2012, 247–248). *Koodilla* tarkoitetaan kieltä sanan laajimmassa merkityksessä, joka sisältää paitsi eri kielet, myös erilaiset tavat puhua niitä. Koodi-termin tarkoituksena on olla mahdollisimman arvoneutraali tapa viitata tiettyyn puhetapaan ilman, että on tarpeen määritellä, missä kulkee esimerkiksi kielen ja murteen raja (Swann ym. 2004, 40). Koodinvaihdon määritelmiä on olemassa useita, mutta eräs yksinkertainen määritelmä sille on puhujan kyky vaihtaa vaivattomasti kielestä toiseen (Bullock & Toribio 2009, 1). Tämän määritelmän mukaista koodinvaihtoa esiintyy suurimmassa osassa *The Void Captain's Talen* dialogia.

Tutkimusaineistossa esiintyy sekä *virkkeensisäistä* että *virkkeiden välistä* koodinvaihtoa. Ensin mainitussa on samassa virkkeessä useampaa kuin yhtä kieltä; jälkimmäisessä yhtä kokonaista yksikielistä virkettä seuraa toinen kokonainen yksikielinen virke jollain muulla kielellä (Myers-Scotton 1997, 3–4, Palmin 2018, 8 mukaan). Teoksessa esiintyvä koodinvaihto on *tunnusmerkitöntä*. Tämä tarkoittaa, että sitä ei ole eroteltu muusta tekstistä typografisin keinoin, kuten esimerkiksi kursiivilla, tai kirjoittamalla tekstiin sisään huomautus vieraskielisyydestä tai vieraskielisten kohtien käänös. Muusta tekstistä eroteltua koodinvaihtoa nimitetään *tunnusmerkilliseksi*. (Eriksson & Haapamäki 2011, 46–47.)

Koodinvaihto ei ole täysin sattumanvaraista puhutussa eikä kirjoitetussa kielessä, vaan sillä voidaan olettaa olevan aina jokin tarkoitus, ja puhujan tai kirjoittajan voidaan olettaa valinneen tietoisesti liikkua kielten välillä. (Myers-Scotton 1998, Barnesin 2012, 248 mukaan; Eriksson & Haapamäki 2011, 49.) Kirjallisuudessa yksi sen mahdollisista käyttötarkoituksista on puhujien jakaminen sisä- ja ulkopiiriin tai näiden jakolinjojen vahvistaminen (Barnes 2012, 248). Puhumalla tietyllä tavalla pääsee joissakin tilanteissa sisäpiiriin ja toisissa joutuu ulkopiiriin. Kirjoittaja voikin koodinvaihdon keinoin tuoda esille henkilöiden välisiä voimasuhteita, eroja ja yhtäläisyyksiä ilman, että niitä täytyy selittää auki tai alleviivata. Koodinvaihdon avulla teksti voidaan myös kohdistaa tietylle lukijakunnalle valitsemalla sellaisia kieliä, joita haluttujen lukijoiden odotetaan ymmärtävän (Nurmi 2019, 100).

Carol Myers-Scottonin kehittämä *Matrix Language Frame* (MLF) -malli edustaa pyrkimystä selittää ja systematisoida lainalaisuuksia, joiden puitteissa koodinvaihto tapahtuu (Gardner-Chloros 2009, 88). MLF-mallin ydinajatus on se, että koodinvaihtoon osallistuvat kielet ovat toisiinsa nähden epäsymmetrisessä suhteessa, jossa yksi kieli eli *matriisikieli* (*matrix language*) on hallitsevassa asemassa muihin eli *upotettuihin kieliin* (*embedded language*) nähden (Myers-

Scotton & Jake 2009, 337). Tämän mallin mukaan koodinvaihdossa lauseen rakenne tulee matriisikielystä, ja upotetut kielet mukautuvat siihen. Puhujan ei tarvitse osata upotettuna kielenä käytettyä kieltä erityisen hyvin, vaan vähimmäisvaatimuksena riittää, että hän osaa lisätä matriisikielen yksittäisiä, kieliopillisesti ja semanttisesti ymmärrettäviä sanoja (Myers-Scotton 2018, 189). Myös suuremmat saarekkeet upotettua kieltä ovat mahdollisia ja sallittuja, mikäli myös ne ovat kieliopillisesti upotetun kielen sääntöjen mukaisia ja sopivat ympäröivän matriisikielisen puheen rakenteeseen (Myers-Scotton & Jake 2009, 337).

MLF-malli on kohdannut myös kritiikkiä erityisesti siitä, että se etsii selityksiä koodinvaihtoon liittyviin ilmiöihin ainoastaan kielten rakenteista eikä kiinnitä huomiota muihin mahdollisiin tekijöihin. Esimerkiksi keskustelun kulku, mahdolliset pyynnöt toistaa tai selittää, puhujien sukupuoli ja sukupolvien väliset erot puhettavassa voivat vaikuttaa koodinvaihtoon (Gardner-Chloros 2009, 72). Lisäksi ongelmana on se, miten voidaan todistaa väite, että koodinvaihto noudattaa aina tiettyjä sääntöjä; tämä vaatisi nimittäin todisteita siitä, että sääntöjä rikkovaa koodinvaihtoa ei tapahdu eivätkä puhujat koskaan kehitä uusia sääntöjä entisten tilalle (Gardner-Chloros 2009, 65). MLF-malli tarjoaa kuitenkin ongelmistaan huolimatta toimivia käsitteitä kielten välisen epäsymmetrian käsittelyyn, joten hyödynnän sitä jossain määrin tässä tutkimuksessa.

Muita aineiston analyysin kannalta olennaisia käsitteitä ovat *standardikieli* ja *standardista poikkeava kieli*. Standardikielellä tarkoitetaan kielimuotoa, jota pidetään kieliyhteisössä sopivana muodolliseen viestintään, kun taas standardista poikkeavassa kielessä kielioppi, sanasto tai ääntäminen eroaa standardista niin paljon, että kielimuotoa ei pidetä standardiin kuuluvana (Swann ym. 2004, 223–224, 295). Esimerkiksi kirjoitusasu *deutsch* on standardista poikkeavaa saksaa, koska saksan kieliopin mukaan substantiivit kirjoitetaan isolla alkukirjaimella. Näitä termejä pyritään sosiolingvistiikassa käyttämään neutraalisti, eikä standardista poikkeamiseen tällöin liity negatiivista arvotusta (Swann ym. 2004, 224).

Myös *idiolekti* on kielen sisäiseen variaatioon liittyvä termi, jolla puolestaan tarkoitetaan yksittäisen henkilön omaa, yksilöllistä tapaa käyttää kieltä (Swann ym. 2004, 141). Vaikka kielistä puhutaankin niin kuin esimerkiksi suomen kieli olisi tyyliltään ja rakenteeltaan yhtenäistä, käytännössä paikallisia ja sosiaalisia eroja löytyy (Häkkinen 1996, 23). Henkilön idiolekti voi muodostua esimerkiksi siten, että hän on kotoisin kaksikieliseltä alueelta ja hänen kieliopissaan ja sanastossaan on kummankin kielen vaikutteita. Hän on voinut saada vaikutteita myös esimerkiksi toiselta kielialueelta kotoisin olevalta kumppaniltaan, joka ääntää jotkut sanat eri tavalla, työpaikalla puhutusta ammattikielystä tai sosiaalisen viiteryhmänsä puhettavasta.

Tästä syntyy tilanne, jossa kaksi henkilöä voi käyttää samaa kieltä, mutta siitä huolimatta puhua huomattavan erilaisilla tavoilla. Idiolekteissa voi kuitenkin olla myös paljon samankaltaisuutta usean yksilön välillä, jolloin voidaan puhua näiden idiolektien muodostamasta alueellisesta tai sosiaalisesta *murteesta*.

Aineisto ja tutkimusmenetelmät

Tämän tutkimuksen kohteena oleva aineisto on koottu englanninkielisestä alkuteoksesta *The Void Captain's Tale* (1984, London: Panther Books, Granada Publishing Ltd.) sekä sen suomennoksesta *Kapteenin tarina* (1999, Juva: WSOY, suomentanut Kristiina Drews). Tutkimuksessa on myös huomioitu joitakin katkelmia *The Void Captain's Tale* itsenäisestä jatko-osasta *Child of Fortune. A Histoire of the Second Starfaring Age by Wendi Shasta Leonardo* (Spinrad 1985), jota ei ole suomennettu. Aineisto on koottu ja taulukoitu manuaalisesti teosten fyysisistä kappaleista.

The Void Captain's Tale sijoittuu kaukaiseen tulevaisuuteen, jossa tähtien välinen avaruusmatkailu on mahdollista. Tarinan tapahtumapaikkana toimii avaruusalus *Dragon Zephyr*, ja minäkertoja on aluksen kapteeni Genro. Tarinan keskiössä ei kuitenkaan ole futuristinen teknologia, vaan Genron kokemaa sisäistä ristiriitaa, joka saa alkunsa hänen tavatessaan vahingossa erään aluksen miehistön jäsenen, sosiaalisesti hyljeksityn Dominiquen. 1980-luvun tieteiskirjallisuuden kentällä *The Void Captain's Tale* sijoittuu aikakautensa suurten genrevirtausten, kyberpunkin ja suuria filosofisia kysymyksiä luotaavan humanistisen tieteiskirjallisuuden, välimaastoon (Swanwick 1986, Levyn 2009, 4 mukaan; Levy 2009, 2).

Koska tutkimus keskittyy monikielisen puheen esittämiseen, aineistona ei ole koko teoksen ja sen suomennoksen kaikki teksti, vaan ainoastaan dialogi sekä nimihistoriat, teoksen maailmassa tärkeät henkilökohtaiset tarinat, jotka on tarkoitettu muille ihmisille kerrottaviksi. Kaikki teoksen dialogi nimihistorioita lukuunottamatta on typografisesti erotettavissa muusta kerronnasta, ja myös nimihistorioiden tapauksessa ne on helppo erottaa tekstistä asiayhteyden ja niiden rituaalinomaisen, toistuvan muodon perusteella.

Aineisto on jaettu analyysiä varten kuuteen segmenttiin: kolmeen päähenkilöön (Genro, Dominique ja Lorenza), joilla on eniten dialogia, ja kolmeen ryhmään sivuhenkilöitä (komentosilta, sairastupa ja Grand Palais). Sivuhenkilöt on jaettu segmentteihin sen mukaisesti, mihin paikkaan heidän pääasiallinen roolinsa liittyy. Analysoin segmenttejä keskittyen ensin lähdetekstiin ja sitten suomennokseen.

Kyseessä on laadullinen tapaustutkimus, mikä on tyypillinen lähestymistapa tutkittaessa monikielistä kirjallisuutta (Nurmi 2019, 110). Aineiston tarkastelu määrällisen tutkimuksen keinoin olisi ollut mahdollista, mutta ei välttämättä olisi tuottanut merkityksellisiä tuloksia, koska pelkästään monikielisen aineksen määrästä tekstissä ei voi tehdä johtopäätöksiä siitä, miten aines vaikuttaa lukijaan (Delabastita & Grutman 2005, 16–17). Muutoin monikielisen kirjallisuuden tutkimiselle ei ole vielä syntynyt yhtä, vakiintunutta teoreettista viitekehystä, joten tutkimuksessa lainataan usein puhutun kielen tarkasteluun kehitettyjä malleja (Palm 2018, 1). Myös tässä tutkimuksessa hyödynnetään Myers-Scottonin puhutun kielen tutkimukseen luotua MLF-mallia. Siitä ovat peräisin käsitys epäsymmetriasta dialogissa esiintyvien kielten välillä ja terminologia, jonka avulla tätä epäsymmetriaa voidaan analysoida. Se antaa toisin sanoen teoreettisen kehyksen sille havainnolle, että aineistossa on selkeästi nähtävissä pääkieli, johon sekoittuu muita kieliä.

MLF-mallin toimivuudella on tässä tapauksessa kuitenkin tiettyjä rajoitteita. Toisin kuin puhuttu kieli, kaunokirjallinen dialogi ei ole spontaania itseilmaisua edes silloin, kun se pyrkii luomaan illuusion spontaaniudesta, vaan se on kirjoitettu ja toimitettu harkiten (Nykänen and Koivisto 2013, 9). Lisäksi kaunokirjallisen teoksen eri henkilöiden puhe on tosiasiasa saman kirjailijan tuottama moniäänisyyden illuusio. Näistä seikoista johtuen aineistossa esiintyvä monikielisyys on yksinkertaisempaa ja ennustettavampaa kuin todellisten ihmisten spontaani monikielinen puhe, eikä sitä ole tutkimuskysymyksiin vastaamisen kannalta hyödyllistä analysoida käyttäen mallia, joka vaatisi joko mallin tai aineiston pakottamista yhteensopivaksi.

Keskeiset tulokset

Alkuperäisteoksen matriisikieli on englantia. Upotettuina kielinä sen dialogissa esiintyy yleisimmästä alkaen lueteltuna ranskaa, saksaa, espanjaa, japania, latinaa, sanskritia, yksi sana jiddiisiä sekä mahdollisesti yhden sanan verran ruotsia. Kaikkien upotettujen kielten kirjoitusasusta on järjestelmällisesti jätetty pois diakriittiset merkit sekä englannin kielestä poikkeavat välimerkit. Upotettuja kieliä ei toisaalta ole eroteltu typografisesti matriisikielestä.

Teoksen henkilöiden välillä on eroja siinä, kuinka paljon koodinvaihtoa ja standardista poikkeavaa englantia heidän puheessaan esiintyy ja mitkä kielet painottuvat upotettuina kielinä. Eniten standardista poikkeavaa englantia ja eniten eri upotettuja kieliä on Dominiquen puheessa. Dominique käyttää myös eniten kaunokirjallisia viittauksia. Nämä seikat luovat

lukijalle kuvan henkilöstä, jolla on toisaalta suuri kulttuurillinen pääoma, mutta joka on toisaalta erilainen, normeista poikkeava. Toisessa ääripäässä ovat komentosillan upseerit, jotka puhuvat ainoastaan standardienglantia sekä suorittaessaan työtään että vapaalla. He kuitenkin ymmärtävät heille suunnattua monikielistä ja standardista poikkeavaa puhetta ja elävät samassa monikielisessä maailmassa kuin muutkin teoksen henkilöt. Tästä voidaan päätellä, että koodinvaihdon puute ei johdu upseerien kapeasta kielitaidosta, vaan tietoisesta ammatilliseen rooliin liittyvästä valinnasta.

Alkaessaan työstää monikielistä tekstiä kääntäjän on valittava globaali eli koko tekstiä koskeva strategia lähdetekstin monikielisyyden käsittelemistä varten. Monikielisyyden voi esimerkiksi päättää joko säilyttää tai poistaa osittain tai kokonaan. (Nurmi 2013, 113.) *The Void Captain's Talen* suomennoksessa *Kapteenin tarinassa* monikielisyyden suurimmaksi osaksi säilytetty, mutta sitä on määrällisesti noin neljänneksen vähemmän kuin lähdetekstissä. Suomennoksen matriisikieli on suomi, ja upotettuina kielinä esiintyy yleisimmästä alkaen lueteltuna ranskaa, saksaa, espanjaa, englantia, japania, latinaa ja sanskritia. Jiddişi ja mahdollinen ruotsi on jätetty pois. Jokaista upotettua kieltä esiintyy kaikissa segmenteissä vähemmän kuin lähdetekstissä, ja kielistä kaikkein eniten on vähennetty ranskaa. Tämä johtuu todennäköisesti siitä, että suomenkielisten lukijoiden ei yleisesti oleteta osaavan ranskaa (Nurmi 2019, 112). Useissa kohdissa poistettu ranska on kuitenkin korvattu englannilla, jolloin teksti on siltä osin säilynyt monikielisenä.

Paitsi vieraskielistä tekstiainesta, myös standardista poikkeavaa matriisikieltä on suomennoksessa vähemmän kuin lähdetekstissä. Osittain tämä johtuu suomen kielen rakenteesta, joka ei sisällä kaikkia samoja elementtejä kuin englannin kieli eikä näin ollen mahdollista kaikkien lähdetekstin piirteiden tuomista suoraan suomennokseen. Toisaalta mikäli standardista poikkeavaa kielioppia pidettäisiin maailmanrakennuksen tai henkilökuvauksen kannalta olennaisena, näitä elementtejä voisi pyrkiä korvaamaan toisenlaisilla poikkeamilla, mutta monessa tapauksessa näin ei ole tehty *Kapteenin tarinassa*. Myös sellaisia lähdetekstin poikkeamia sanajärjestyksessä, jotka ovat yhtä epätyypillisiä englannissa kuin suomessakin, on suomennettu standardikielelle.

Suomennokseen on joko käänös- tai editointivaiheessa päätetty lisätä upotettujen kielten diakriittiset merkit, jotka lähdetekstistä puuttuvat. Lähdeteksti ei paljasta, onko standardista poikkeava oikeinkirjoitus tarkoituksellinen osa teoksen kielellä leikittelyä vai ei, mutta suomennoksen kohdalla sitä ei ole pidetty joko tarkoituksellisena tai olennaisena säilyttää.

Vaikuttava tekijä saattaa olla myös se, että upotettuja kieliä osaavat suomenkieliset lukijat ovat todennäköisesti oppineet niitä luokkahuoneympäristössä ja heidän voi olettaa kokevan puuttuvat diakriittiset merkit häiritsevinä kirjoitusvirheinä. Merkkien lisääminen parantaisi tällöin näiden oletettujen lukijoiden lukukokemusta vaikuttamatta heikentävästi niiden lukijoiden kokemukseen, jotka eivät upotettuja kieliä osaa.

Suomen kielen sinuttelu ja teitittely, joita vastaavaa eroa nykyenglannissa ei ole, tuovat suomennokseen uuden tason, joka omalla tavallaan syventää lähdetekstiä. Suomeksi pelkällä pronominin tai verbin persoonamuodon muuttamisella voidaan luoda tai häivyttää henkilöiden välisiä eroja ja etäisyyksiä (Isosävi & Lappalainen 2015, 10). Käytännön elämän suomalainen puhuttelukulttuuri on tilanteessa, jossa yleispätevää sääntöä sinutteluun ja teitittelyyn ei ole, vaan puhujan on arvioitava kutakin tilannetta kokonaisuutena ja valittava sen perusteella jompikumpi puhuttelumuoto. Valinta saattaa silti epäonnistua: jopa saman sukupolven sisällä osa suomalaisista odottaa teitittelyä ja osa loukkaantuu siitä (Lappalainen 2015, 87). Teitittely ei myöskään välttämättä ole merkki hyvästä tahdosta, vaan pintapuolisesti kohtelias puhuttelu voi kätkeä alleen vastarintaa, ja puhujien keskinäisestä suhteesta riippuen puhuttelumuodolla voidaan ilmaista monenlaisia asioita imartelusta ja hellyydestä ironiaan ja halveksuntaan (Gardner-Chloros 2009, 83; Isosävi & Lappalainen 2015, 15). Myös englannista kääntävän kirjallisuuden suomentajan on harkittava puhuttelumuotoja tapauskohtaisesti. Valitsemalla, sinuttelevatko vai teitittelevätkö henkilöt toisiaan, suomentaja päätyy väistämättä tuomaan esille henkilöiden suhtautumista toisiinsa, joskus jopa voimallisemmin kuin lähdetekstissä. *Kapteenin tarinassa* tämä tapahtuu esimerkiksi tilanteessa, jossa tekstin sisällön tasolla kerrotaan, että henkilöt ovat fyysisesti intiimissä suhteessa mutta henkisesti toisistaan etäisiä. Suomennoksessa sama asia kerrotaan tämän lisäksi implisiittisesti myös siten, että he teitittelevät toisiaan.

Monikielisyydellä on merkittävä rooli lähdetekstin maailmanrakennuksessa. Henkilöiden dialogista sekä minäkertojan äänellä lukijalle annetusta taustoituksesta käy ilmi, että teoksen maailmassa on jossain määrin de Saussuren *langue*- ja *parole*-käsitteitä muistuttava kaksijakoinen käsitys kielestä. Sanallisesta viestinnästä yleisesti käytetään lähdetekstissä kattokäsitettä ”Lingo”, kun taas ”sprach” on yksilön idiolekti tai ryhmä samankaltaisia idiolekteja, jotka rakentuvat saman matriisikielen ympärille tai ovat saman alan ammattikieltä. Suomennoksessa nämä termit esiintyvät myös, mutta niitä on käsitelty pääosin kuten muutakin vieraskielistä tekstimateriaalia. Niitä ei ole käännetty johdonmukaisesti kuten tietyn

merkityksen omaavia termejä, vaan ne on ajoittain jätetty pois tai korvattu muulla vieraskielisellä sanalla tai toisella termillä, kuten esimerkissä 38, jossa lähdetekstin ”sprach” on suomennettu ”jargon”. Lähdetekstin ajatus kielen kaksijakoisuudesta on näin ollen hämärtynyt suomennoksessa.

Johtopäätökset

Lähdetekstin ja käännöksen dialogia analysoimalla olen pystynyt vastaamaan esittämiini tutkimuskysymyksiin. Tekstien vertailu osoittaa, että lähdetekstin puheen esitysten monikielisyydestä on säilynyt suomennoksessa suurin osa, vaikka monikielistä ainesta on vähennetty suomennoksesta noin neljänneksellä. Suomennoksesta on karsittu myös standardista poikkeavaa matriisikieltä, mikä osaltaan vähentää henkilöiden puhettavan vieraannuttavaa vaikutusta silloinkin, kun puhe muuten sisältää koodinvaihtoa. Kielellistä monimuotoisuutta on näin ollen hävinnyt jonkin verran käännösprosessissa. Toisaalta suomennos on edelleen selkeästi monikielinen teos, eivätkä käännösstrategiat ole olleet pelkästään pois jättämistä ja kotouttamista, vaan suomennokseen on esimerkiksi tuotu uutena upotettuna kielenä englanti. Lisäksi suomen kielen sinuttelu ja teitittely antavat mahdollisuuden kuvata epäsuorasti henkilöiden suhteita ja asenteita tavoilla, johon englanti ei taivu.

Aineiston analyysi osoittaa myös, että suomennoksessa monikielisyyden asema maailmanrakennuksen välineenä ei ole yhtä merkittävä kuin lähdetekstissä. Paitsi että koodinvaihtoa ja standardista poikkeavaa kieltä on ylipäättään vähemmän, myös sisällön tasolla lähdetekstin monikielistä maailmaa kuvailevia kohtia on käännetty tavoilla, jotka häivyttävät yksilöllisten, monikielisten idiolektien merkitystä teoksen henkilöille.

Tämä tutkimus on keskittynyt lähes pelkästään puheen esittämiseen, mutta koska myös teoksen kerronta on monikielistä, on sekä lähdetekstissä että suomennoksessa jäljellä paljon tutkimatonta aineistoa. *The Void Captain's Tale* on myös käännetty suomen lisäksi ranskaksi, saksaksi ja italiaksi. Näissä käännöksissä käytettyjä monikielisyyden kääntämisen strategioita olisi mahdollista tutkia ja vertailla suomennoksessa käytettyihin strategioihin. Käännöstieteellisten kysymysten lisäksi teosta olisi mahdollista tarkastella osana 1980-luvun tulevaisuusvisioita käsittelevää kirjallisuudentutkimusta. Siitä löytyy aineistoa myös sukupuolen representaatioiden ja sukupuoliroolien kaunokirjallisen esittämisen tai avaruusmatkailua ja sen psyykelle aiheuttamia riskitekijöitä käsittelevien teosten tutkijalle.