”In space, no one can hear you translate”

Translating the textual persona in Packing for Mars
Abstract

The paper investigates the expression and translation of the author's textual persona in the popular science text *Packing for Mars* (Roach 2011). One chapter from this book is translated into Swedish and compared to a parallel translation of another text by Roach, as well as a translation of the novel *Shantaram* (Roberts 2003; 2007). The specific features under investigation are Roach's use of appositional constructions, first and second person pronouns, and unstandardised direct quotation. The paper argues for the contribution of these features to the expressive, personal and humorous nature of the text, and draws parallels to the genres of journalism and literary fiction. Translation choices are then discussed with reference to Ingo, Newmark, Venuti and others, with an emphasis on furthering the textual persona through an equivalent effect on the reader. The possibility of equivalent effect is questioned, and strategies such as compensation and consistency suggested as solutions when formal equivalents are lacking in the target language.

**Key words:** popular science, humour, appositional constructions, personal pronouns, unstandardised direct quotation
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1 Introduction

The concept of style is a critical problem in translation, since the translator's task consists not only of conveying the meanings of words, but also the way in which they are communicated. This must be done with regard to the norms and conventions of the target language, for instance in line with grammatical, idiomatic and pragmatic factors. These are often investigated in relation to genre, since genre classifications tend to provide clear divisions between text types based on their practical use, which in turn governs language. However, all texts within the same genre do not exhibit the same style, and thus another important factor is that of the author's unique voice, or textual persona. The textual persona may reflect the physical author's personality, or one that the author believes will make the text more effective or interesting, and can be expressed through a range of textual and pragmatic features. This makes it more difficult to investigate than genre, precisely because every author's style is unique, with no specific conventions available for comparison. The textual persona can instead be identified either quantitatively, through a large-scale analysis of grammatical or lexical features (known as stylometry), or qualitatively, through an investigation of stylistic features that stand out in the text, rendering it different from other works in the genre.

Translating the textual persona is difficult, not only because of the constant problem of producing a fluent text that finds its place in the genre, but also because of the challenge of finding a voice that either corresponds to previous translations of the same author, or sets itself apart as a new voice in the literature of the target language.

The present paper focuses on the translation of the author's textual persona in Packing for Mars: The Curious Science of Life in Space by Mary Roach (2011). It takes a qualitative approach to establish some of the features contributing to this persona, and goes on to discuss suitable strategies for preserving it as the text is translated into Swedish.

The paper will begin with an outline of the aim and scope of the study, after which the method and materials will be presented. Relevant terminology and background theory will then be introduced, followed by the analysis, which will discuss a selection of stylistic features, addressing their relation to the textual persona, their translation, and the effect of these translations. Finally, conclusions will be drawn about the results of the study, and the validity and impact of the paper will be assessed. Throughout the paper, notable aspects within given examples will be underlined; this should always be read as my emphasis.
1.1 Aim and scope

The paper aims to provide a qualitative case study of *Packing for Mars*, assessing whether and how the author's textual persona can be translated for a Swedish audience. In order to answer these questions, an analysis of the first chapter of the book (approx. 5,300 words) will investigate specific examples of three stylistically relevant categories:

1. Appositional constructions, e.g. “the cranes, *strung on lengths of thread*, are typically given to patients in hospitals” (ST lines 134-136);
2. First and second person pronouns, e.g. “the uniquely unappealing green-grey *you* often see on NASA interior walls. It's a colour *I* have seen nowhere else” (ST lines 154-157);
3. Unstandardised direct quotation, e.g. “It's difficult to be a good man *always*.” (ST lines 47-48).

My own translations of these examples will be compared to the parallel text *Stiff: The Curious Lives of Human Cadavers* (Roach 2003a) and its Swedish translation *Kroppens sällsamma liv efter döden: Likets kulturhistoria* (Roach 2003b) in order to contextualise and argue translation choices. Decisions will also be justified using texts from related genres. The theoretical frameworks of Ingo (2007), Nida (1964), Newmark (1981) and Venuti (1998) will underlie the discussion, in order to establish how best to represent the textual persona in the chosen examples, and to what extent the translated target text (TT) successfully represents the original source text (ST).

1.2 Materials and method

1.2.1 Source text

*Packing for Mars* is a humorous popular science book concerned with the unexpected problems of space travel. It describes a number of awkward problems (e.g. the logistic challenges of bringing a flag to the moon, or designing a zero-gravity toilet) and makes reference to controversial, sometimes unpleasant studies (e.g. experiments on the neglect of personal hygiene, and the use of corpses as crash test dummies). The author, Mary Roach, is an American journalist with five published works in the popular science genre, and a signature “funny” writing style (Roach 2010-2013). Her texts, as implied by the genre, are written for a popular audience and have a baseline informative function (Ingo 2007: 127). However, due to their humorous nature, they also display a strong expressive function (Ingo 2007: 128), setting them apart from a lot of popular
science writing. Roach's books tend to have a broad focus, avoiding excessive scientific detail, which further helps attract readers who may not normally engage with this genre.

The style of the ST could be described as semi-formal, using standard language interspersed with colloquial and literary elements, as seen in (a).

(a) Up through Apollo 11, every mission included a major NASA first. First trip to space, first orbit, first spacewalk, first docking manoeuvre, first lunar landing. Seriously hairy shit was going down on a regular basis.
(ST lines 234-239)

This contrast may be what results in the humorous effect; for the most part, the tone of the text is serious, even when the topic is bizarre, but the author occasionally lets through a personal comment or anecdote to lighten the mood.

The use of colloquial elements to mimic conversation agrees with Ben-Ari's (1999: 821) strategy for “finding the right ‘voice’” in popular science writing, and ensures that the author does not appear authoritative or condescending. The position of Roach as a journalist rather than a researcher warrants an even stronger degree of familiarity, since her authority is 'borrowed' from the researchers themselves. Her role thus becomes that of a mediator rather than a teacher, and her relationship to the reader becomes more equal. This contributes to the textual persona, and is visibly expressed e.g. in the use of first and second person pronouns – the reason why this feature was selected for analysis.

We also see elements of journalistic and literary style in the text. This may be a shortcut to more familiar genres in order to accommodate layman readers, but the former may also be an effect of Roach's journalistic background, which ties in with her role as a mediator. One way in which the journalistic style presents itself in the ST is through the frequent use of apposition and appositional structures. Martínez (1995: 128) testifies to the common use of this feature, describing it as “a useful tool in journalistic style for the provision of additional information for readers” who may have limited background knowledge. This is a more compact way to convey information than the detailed explanations of many popular science texts, and the sheer frequency of the feature in the ST makes it relevant to the textual persona.

The influence of literary style is not entirely unexpected, as Ben-Ari (1999: 820-821) lists “the ability to tell a good tale” and “know[ing] how to use metaphor and analogy to popularize and explain” as two key features to successful popular science
writing. Something that stands out in the ST, however, is the use of unstandardised direct quotation, including grammatical mistakes, which makes some speakers come across as characters in a novel. This mimicry of other voices in the text is a third distinct feature of the textual persona, providing a comical effect, contributing to the personal style (since the author is directly conveying her experiences), and making the text more accessible for readers who may generally prefer fiction.

The edition of *Packing for Mars* used for this project was published in the United Kingdom, and consequently differs slightly from the American original, mainly in terms of spelling, certain lexis, and the addition of occasional cultural explicification (c.f. Ingo 2007: 123). This was acknowledged when working with the text, but is not believed to have significantly affected the translation.

1.2.2 Target text and translation strategy

The ST was translated into Swedish and proofread by the project's supervisor and a fellow student. The translation strategy took several factors into account, including the function, style, audience and culture of the text. As mentioned in the previous section, the ST has a strong expressive function, equal to or even rivalling its informative function. The translation was therefore largely carried out in line with Ingo's (2007: 128) guidelines for expressive texts, namely that the “translator should strive to make readers of the translated text feel the same way as readers … of the original” (my translation). This meant that the priority of the translation lay in retaining the emotional effect of the ST, focusing on humour and ease of reading rather than following the text word for word. The informative function was nevertheless incorporated by preserving factual aspects that were perceived as important for the text purpose, i.e. scientific rather than descriptive information.

Stylistically, the translation attempted to match the level of formality used in the ST at any given time, whether this entailed using standard, terminological, colloquial, or literary language. Again, the emotional effect was perceived as the most important factor, and the contrastive effect mentioned in the previous section was preserved by using colloquial language sparsely, but effectively. The translation also avoided making standard language overly formal, since the intended target audience was the same as that of the ST, which meant that the text had to appeal to a wide readership.

In terms of culture, some adaptations were made for Swedish readers, notably the conversion of currency, the use of Swedish names for certain organisations, and some
explicification of cultural terms, e.g. “frat boys” (ST line 728). Overall, however, it was seen as important to retain the cultural identity of the ST, since attempts to transfer the TT to the target culture (e.g. by substituting Best Buy with Elgiganten or English with svenska) would have infringed on the textual persona. As far as possible, the translation instead used the original names and referents, preferring to provide additional explanation if necessary.

1.2.3 Parallel texts

As mentioned in section 1.1, the analysis makes use of the parallel texts Stiff (Roach 2003a) and Kroppens sällsamma liv (Roach 2003b) in order to compare and justify translations with regard to the textual persona. In order to ensure that the texts would be applicable for this purpose, the English text was skimmed for instances of the stylistic features discussed above, and was found to contain similar uses of appositional constructions and first and second person pronouns as the ST. No instances of ungrammatical direct quotation were found, but there were examples of non-standard spelling, e.g. “‘Were y’in there injectin’ ’em with water?’” (Roach 2003a: 22), and dialogue was often markedly colloquial, e.g. “Like how large?” (Roach 2003a: 67). This reinforced the notion of literary influence, but was of little help for the translation. Translation choices for unstandardised direct quotation were instead discussed with reference to the literary text Shantaram (Roberts 2003) and its Swedish translation (Roberts 2007).

To establish some of the norms of the ST genre, the popular science texts A Brief History of Time (Hawking 1988) and Bad Pharma (Goldacre 2012) were consulted, the first of which is a more traditional, textbook-style text, and the second of which is more expressive, and in this sense more similar to the ST.

1.2.4 Advantages and disadvantages of method

The advantage of using qualitative methods for this type of analysis is that the textual persona is a fleeting concept, difficult to assess through quantitative methods since this requires a large amount of data, and still cannot reveal why a particular translation is effective; only how common one is over another. Human reasoning and intuition thus become vitally important to the analysis. The disadvantage of this is that qualitative analysis may suffer from bias due to the subjective experience of the researcher. This has been addressed by supporting claims and conclusions with relevant sources, by
providing transparent lines of reasoning so as to make the thought process susceptible to critique, and by having the analysis proofread by two other linguistic academics.

2 Background

2.1 Textual persona

*Textual persona*, sometimes referred to as *textual voice* (e.g. Aczel 1998, Ben-Ari 1999, Ross 1979), can be defined as “features of style which evoke a deictic center or subjectivity” (Aczel 1998: 467), i.e. a series of stylistic properties that give the impression of a specific person 'talking' in the text. The phenomenon is common in literary fiction, where characters are often assigned unique voices “that [are] in crucial ways 'appropriate'” to their personality or background (Ross 1979: 302-303) for the sake of characterisation. In texts where the narrator has a noticeable textual persona, it tends to indicate a character-like function, since the previously mentioned “subjectivity” (Aczel 1998: 467) goes against the traditionally objective and omniscient narrator role. Information is instead presented from a specific point of view, and tells us something about the narrator as a person.

In fiction writing, author and narrator are clearly distinct:

> The author acquires a ‘second self’ while writing a story. He is no longer the self who lives near the park and is chairman of the neighborhood United Fund drive … As he writes, his personality, his concerns, and his preceptions[sic] change as he interacts with the characters and incidents of the story world.

(Parker 1970: 483)

In non-fiction writing, however, the case of the textual persona becomes more complicated. Authors, though choosing their words carefully, usually write 'as themselves'. This is also the case in the ST, as (b) demonstrates.

> (b) As an American, I have large gaps in my understanding of Japanese slipper etiquette, but to me it suggests that JAXA, as much as his house, feels like home.

(ST lines 87-92)

It thus becomes difficult to draw the line between author and narrator. Since the textual persona that Roach uses is recurrent in her work, and fundamental to her image as an author, we will for the purposes of this paper refer to it as 'her' textual persona, rather
than that of a narrator, since the latter would suggest that she adopts the personality of a fictitious character. On the other hand, it is important to note that the textual persona is indeed a textual phenomenon from which we cannot draw conclusions about Roach herself, since the only information available to us is what is written on the page. When reading this paper, therefore, “the author's textual persona” should be considered shorthand for 'the persona expressed by the author in the text'.

2.2 Definition of terms

This section will define the terms appositional construction, first and second person pronouns and unstandardised direct quotation for these to be clear in the analysis.

Appositional construction is the collective term used in this paper to refer to both traditional, nominal apposition, and to structures that do not coordinate noun phrases, but nevertheless show a similar appositional function. An example of nominal apposition is shown in (c), and (d) exemplifies an appositional construction.

(c) For the next hour and a half, the men and women who vie to become Japan's next astronauts, heroes to their countrymen, will be making paper cranes.
(ST lines 121-125)

(d) The gift is apparently transferable; the cranes, strung on lengths of thread, are typically given to patients in hospitals.
(ST lines 133-136)

The first part of these constructions, underlined with a single line, will be referred to as the anchor, and the second part, underlined twice, will be referred to as the apposition, following the framework of Huddleston & Pullum (2002), originally applied to nominal apposition only. The anchor and apposition together will be referred to as an appositional construction.

Two common structures within appositional constructions in the ST are absolute and participial constructions – non-finite adverbials that can be formed with present or past participles, e.g. “Having said that, he moved on”, “Tired of his work, he finally quit”. The difference between the two is that absolute constructions include the subject of the non-finite verb in the construction (Rajappan 2010), but in this paper we will include both types under the umbrella term absolute construction. These constructions are known to be rare in Swedish (Lundin 2003: 47), and thus provide a challenge for translation, as will be discussed in section 3.1.
Relative clauses were not included as appositional constructions in this paper, since their function was found to be somewhat different, particularly in terms of relative pronouns signalling the beginning of the clause. This has an impact on the noticeability of the clause, which becomes important in the analysis of appositional constructions.

First and second person pronouns technically denote the words I, me, mine, you, yours, us, ours, but will in this paper also include the possessive determiners my, your, our. These words will act as signposts for the textual persona's interpersonal functions, i.e. subjectivity and interaction with the reader. The pronoun you can for instance be used for direct address, but it should also be mentioned that you can be used in a general sense, or as part of a discourse marker, as in (e) and (f) respectively.

(e) JAXA has managed to duplicate the uniquely unappealing green-grey you often see on NASA interior walls.  
(ST lines 153-156)

(f) Or, you know, a guy who enjoys origami.  
(ST lines 145-146)

These uses do not necessarily exclude the reader, but the analysis will argue that they can have a similar interpersonal function to that of direct address.

Unstandardised direct quotation, finally, refers to instances of direct quotation that diverge from standard written language, e.g. by using non-standard spelling to mimic phonetic quality (as exemplified in section 1.2.3) or incorporating unusual grammar, e.g. “It's difficult to be a good man always” (ST lines 47-48). This contributes to the textual persona of the speaker, since it sets their 'voice' apart from other characters in the text, but the analysis will also argue that the author's persona is affected by the use of this feature.

Direct quotation differs from indirect quotation in that speech is cited 'directly', using quotation marks, as opposed to being paraphrased by the narrator (e.g. 'He said that it was difficult to be a good man always.') The unaltered quote gives the narrator greater credibility (Ross 1979: 301), which is why it is also commonly used in e.g. journalistic writing. Because it acts as a representation of a speech event, however, direct quotation is still affected by the inherent differences between speech and writing. Whereas interview material in specific cases may be transcribed naturalistically, providing “as much detail as possible” (Oliver, Serovich & Mason 2005: 1), the idiosyncrasies of natural speech (hesitations, false starts, etc.) can be very distracting in
a text. When the interest instead lies in the “informational content” of an utterance, transcription tends to be “denaturalized” (Oliver, Serovich & Mason 2005: 1-4) – transcribed word for word, but in standard writing, with mistakes corrected. The latter tends to be the standard for most text types, an example of which can be seen in the newspaper headline, and its corresponding speech event, below:

Maria Miller on her resignation: 'I don't want to distract from the government's achievements'

“It's not right that I'm distracting from... the incredible achievements of this government. … I want to make sure that my position is not, er, in any way detracting from... the achievements of, of that– of the government.”

(The Guardian 2014, my transcription)

This highlights the role of the author as a mediator, who is always forced to choose how speech events should be represented in the text.

2.3 Translation theory

One theory that has already featured in this paper is Ingo's (2007) translation strategies for informative and expressive texts. The textual functions and strategies are described below.

– Informative function: the language conveys knowledge, data and information. The core of the message lies in the information itself … and the tone is objectively neutral. … The information transfer is aided by a translator who strives, through formal as well as lexical means, for clarity and exactness without ambiguity.
– Expressive function: the language also conveys emotion, not only knowledge and information. Here, the core of the message is the subjective relation of the language user to the topic at hand. The translator should strive to make readers of the translated text feel the same way as readers (and writers) of the original, or in line with the new purpose of the text …

(Ingo 2007: 127-128, my translation)

These definitions and strategies most likely rest on Reiss' (1977/1989: 108-109) framework of informative, expressive, operative (corresponding to Ingo's “imperative” 2007: 128) and audio-medial text types. The reason why Ingo was chosen to feature in this paper was that his divisions between text types are somewhat better suited for classification of the ST. Reiss' description of the expressive text type, signified by “aesthetic” and “creative composition” (1977/1989: 108-109), gives the impression that
form is the most important property for these texts, which is not necessarily the case. Ingo's functional focus is broader, acknowledging e.g. a joint informative function and the significance of "emotion" and "subjectivity" (2007: 128), which can be expressed in other ways than just form. This makes the category more applicable to non-fiction texts, which do not share the strong aesthetic purpose of much literary fiction and poetry.

The present paper can thus be said to be underpinned by a functional framework, with its roots in Nida's "dynamic equivalence" (1964) and Newmark's "communicative translation" (1981). The goal of dynamic equivalence is that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida 1964: 159), whereas communicative translation "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (Newmark 1981: 39). The main difference between the two is that Newmark "distances himself from the full principle of equivalent effect" (Munday 2012: 70), and instead focuses on modifications that make the ideas, rather than the exact content, of the ST more accessible to the TT audience. This includes conforming to target language norms, and reducing the foreignness of the text by assimilating cultural elements.

As discussed in section 1.2.2, the accessibility of the text to TT readers was a priority for this translation, which resulted in a largely communicative strategy. However, in terms of cultural elements, this paper holds a critical view of Newmark's approach, since it equates linguistic 'foreignness' with foreign content, taking an all-or-nothing stance on cultural adaptation. On the other hand, Venuti's strategy of "foreignization" (1998: 242) tends to use linguistic disfluency to signal the TT's foreign origin, which is also an extreme measure. Neither of these strategies acknowledge the possibility of retaining cultural referents but letting the TT conform linguistically, even though this is a common practice among translators (the most readable English translation of Homer's *Odyssey* would not pretend to be set in the UK, nor would its characters say that they speak English). The present paper therefore adopts a more pragmatic approach to cultural identity, relying on the reader's awareness that the ST and its author are not Swedish, as the textual content clearly reveals. This means that both the informative and expressive functions of the text can be upheld; conveying accurate facts, and creating a similar emotional effect on readers as the ST. It also simplifies the issue of translating passages that already display foreignness in the ST, as
will be discussed in section 3.3 of the analysis.

3 Analysis

We will now move on to the analysis, consisting of three sections: appositional constructions, first and second person pronouns, and unstandardised direct quotation. In each section, the eponymous feature will be defined more closely, and its contribution to the textual persona will be outlined. Examples will be given from both the ST/TT and parallel texts in order to argue translation choices and discuss their advantages and disadvantages. At the end of each section, there will be a brief summary. The results of the analysis will be compiled and assessed in section 4.

3.1 Appositional constructions

3.1.1 Introduction

Appositional constructions are a prominent feature of the ST, contributing to the specific style of the textual persona. As mentioned in section 1.2.1, these constructions are commonly used in e.g. journalistic articles to provide additional information in a compact way. Finding appositional constructions in an informative text may therefore seem unsurprising, but a popular science text is probably expected to provide more extensive explanations. The fact that appositional constructions are grammatically subordinate to the main clause gives them an impression of being less relevant, more like aside comments, than other information in the text. Furthermore, the content of the appositional constructions used in the ST indicates a function that is not necessarily educational, but can instead be used to provide personalised descriptions or convey attitudes, as in (1).

(1) Three are here now, university psychiatrists and psychologists, staring at the TVs like customers at the American electronics superstore Best Buy contemplating a purchase.

Just nu är de tre stycken: universitetspsykologer och -psykiatrer som stirrar på tv-apparaterna likt kunder på den amerikanska elkedjan Best Buy som funderar på ett köp.

(ST/TT lines 69-75)

These uses of appositional constructions contribute particularly strongly to the textual persona, since they reinforce the author's personal voice in an often humorous way.
This poses the question of how to translate the constructions in a way that retains both their function and their contribution to the textual persona. The task is made more difficult by a problematic grammatical difference between the source and target language: Absolute constructions, particularly those using present participles, are very common in English, but relatively rare in Swedish (Lundin 2003: 47), and they also tend to dominate appositional constructions since they are subordinate, lacking a main verb. With *Kroppens sällsamma liv* (Roach 2003b) as a reference point, this section will now investigate some of the options available for translating these constructions.

### 3.1.2 'With'-phrases

Examples (2) and (3) illustrate the use of so-called 'with'-phrases (Josefsson 2009: 170) as translations for appositional constructions in the parallel text.

(2) But there are forty of them, one per pan, resting face-up on what looks to be a small pet-food bowl.  
Men här ligger fyrtio stycken, ett per längpanna, med ansiktet upp, på något som ser ut som små hundmatskålar.  
(Roach 2003a: 19; Roach 2003b: 16)

(3) There is a Hunchback of Notre Dame, bat nosed and with lower teeth exposed, and a Ross Perot.  
Här finns också en Ringaren i Notre-Dame, med platt näsa och underkävens tänder blottade, och en Ross Perot.  
(Roach 2003a: 23; Roach 2003b: 21)

This type of translation lends itself quite naturally because, as can be seen from (3), the *with* phrase also exists in English – “with lower teeth exposed”. McCawley (1983: 271) refers to it as the “*with* absolute”, a name that signals a similar function to absolute constructions, which should make it a suitable replacement. The *with* phrase also allows the TT to use a similar sentence structure to the ST, retaining the appositional construction and inflicting minimal changes on its function. Examples of *with* phrases being used in the TT can be found in (4) and (5).

(4) You are given a pair of special isolation chamber slippers, light blue vinyl imprinted with the Japan Aerospace Agency logo …  
Sedan får man ett par speciella isoleringskammartofflor i ljusblå vinyl med logotypen för Japan Aerospace Agency på.  
(ST/TI lines 10-13)
(5) “What you say is true,” he said, one knee bobbing up and down.  
"Det är sant som du säger,” sade han, med ena knät hoppandes upp och ner.  
(ST/TT lines 543-545)

3.1.3 Nominal apposition

Another example where appositional constructions can often be retained is traditional, nominal apposition, which in the ST tends to have a stronger informative function than other types of appositional constructions. It is typically used to tell the reader about professional positions, or in other ways provide specification, as seen in (6) and (7).

(6) … one Bransby Cooper, nephew of the famed anatomist Sir Astley Cooper.  
… en viss Bransby Cooper, brorson till den berömde anatomen Astley Cooper.  
(Roach 2003a: 28; Roach 2003b: 27)

(7) Eventually he went back to his toolkit and, with forceps, conquered the recalcitrant rock – a relatively small one, “not larger than a common Windsor bean” – brandishing it above his head like an Academy Award winner.  
Till slut återvände han till sin verktygssättning och lyckades till slut med hjälp av en tång besegra den motspänstiga stenen – en relativt liten sten, ”inte större än en vanlig bondböna” – och viftade med den ovanför huvudet ungefär som om han hade vunnit en Oscar.  
(Roach 2003a: 29; Roach 2003b: 29)

Since nominal apposition is relatively common, featuring in widespread genres such as news articles (Martínez 2005: 128), these structures are relatively conventionalised in both languages, and because they consist of simple, nominal elements, their form is also more or less identical. Again, no significant changes are necessary, and both form and function can be transferred to the TT, as (8) and (9) demonstrate.

(8) Applicant A, an orthopedist and aikido enthusiast, is in the lead with fourteen cranes.  
Kandidat A, ortoped och aikidoentusiast, ligger i ledningen med fjorton tranor.  
(ST/TT lines 210-212)

(9) The isolation chamber, a freestanding structure inside building C-5 at JAXA's headquarters in Tsukuba Science City, is in fact a home of sorts …  
Isoleringskammaren, en fristående konstruktion i byggnad C-5 på Jaxas högkvarter i Tsukuba Science City, är faktiskt lite som ett hem.  
(ST/TT lines 15-19)
3.1.4 Relative clauses

There are however appositional constructions, both nominal and absolute, that for different reasons cannot be translated as directly as the examples above. In these cases, modifying the construction into a relative clause can be an option. This keeps the subordination of the original, and has a similar explanatory function. The grammatical structure too works in a similar way, with the subject of the relative clause corresponding to the anchor of the appositional structure. Two examples from the parallel text are shown in (10) and (11).

(10) Does it make it okay that the kindly southerners, being dead kindly southerners, have no way of knowing that this is going on?
    Är det okej eftersom de generösa sydstatsborna, som nu är döda generösa sydstatsbor, inte vet vad de utsätts för?
    (Roach 2003a: 24; Roach 2003b: 22)

(11) A budding M.D.'s first Pap smear – the subject of significant anxiety and dread – was often administered to an unconscious female surgical patient.
    (Roach 2003a: 24; Roach 2003b: 22)

Depending on the nature of the original construction, the new relative clauses may not be as clearly separated from the main clause as the appositional constructions were, e.g. due to differences in punctuation. In (12), the two constructions in the ST have been merged into just one in the TT as a direct result of introducing a relative clause.

(12) Three are here now, university psychiatrists and psychologists, staring at the TVs like customers at the American electronics superstore Best Buy contemplating a purchase.
    Just nu är de tre stycken; universitetspsykologer och -psykiatrer som stirrar på tv-apparaterna likt kunder på den amerikanska elkedjan Best Buy som funderar på ett köp.
    (ST/TT lines 69-75)

The merging results in factual information (“university psychiatrists and psychologists”) being mixed with personal observation (“staring at the TVs...”), which may reduce the sense of the construction as an aside remark, giving more importance to its content than the original does. This could give the textual persona a greater influence on the text, but, if overused, it could also compromise the text's informative purpose. In many cases,
however, the punctuation of the original can be preserved, and the function will remain more or less the same, as in (13).

(13) … and making coloured-pencil drawings of “Me and My Colleagues” (also destined for the mental health professionals' in-boxes).
… och rita bilder på temat ”Mina Jobbarkompisar och Jag” (som också hamnade i psykologerna/psykiatrikernas inkorgar).
(ST/TT lines 657-662)

3.1.5 Participle to finite verb

Probably the most drastic modification to appositional constructions in the TT, is the transformation of the absolute participle into a finite verb, which may also include dividing the anchor and apposition into separate main clauses. These modifications can be seen in (14) and (15) respectively.

(14) While early face-lifts merely pulled the skin up and stitched it, tightened, into place, the modern face-lift lifts four individual anatomical layers.
I ansiktslyftningens barndom drog man bara upp huden så att den spändes och sydde fast den igen; idag lyfter kirurgen fyra individuella anatomiska skikt.
(Roach 2003a: 25; Roach 2003b: 24)

(15) The surgeons are beginning to gather in the hallway outside the lab, filling out paperwork and chatting volubly.
Kirurgerna börjar samlas i korridoren utanför salen; de fyller i blanketter och småpratar friskt.
(Roach 2003a: 21; Roach 2003b: 19)

This naturally means that subordination is lost, which once again may have a mitigating effect on the construction as an offhand comment. The effect is more visible in (15), where the two separate clauses show no grammatical remnants of their original construction. The above examples do not suffer greatly from this effect, however, since their content is largely informational. Greater problems may be encountered when the content is more related to the expression of the textual persona, as in (16).

(16) You are given a pair of special isolation chamber slippers, light blue vinyl imprinted with the Japan Aerospace Agency logo, the letters JAXA leaning forward as though rushing into space at terrific speed.
Sedan får man ett par speciella isoleringskammartofflor i ljusblå vinyl med logotypen för Japan Aerospace Agency på. Bokstäverna JAXA lutar sig framåt som om de var på väg genom rymden i en faslig hastighet.
(ST/TT lines 10-15)
This shift of the second appositional construction into a main clause assigns it with the same importance as surrounding main clauses, which again breaks down the barrier between opinion and fact, at least on a formal level.

All sense of subordination is not lost, however, but some may still be present where the clauses are not separated by punctuation, as in (17).

(17) **The candidates are bent over the table, working quietly.**
    Kandidaterna sitter böjda över bordet och arbetar i tystnad.
    (ST/TT lines 209-210)

Even though the two verbs in the TT are coordinated, there is a vague impression of the first one having priority over the other, even if it is nowhere near as clear as in the original. Transforming participles into finite verbs can thus have a diffusing effect on the textual persona, but the tactic may nevertheless be necessary to achieve a reasonable degree of fluency in the text.

### 3.1.6 Summary

The options listed above constitute the most common solutions used to render appositional constructions in the TT. From this analysis, it appears that those corresponding closest to the original constructions grammatically are also the most successful in conveying the textual persona. Where a close match is not available, it is nevertheless advisable to prioritise fluency, since the occasional loss of a function as subtle as subordination is preferable to a text that contains faithful, but odd-sounding expressions, such as (18).

(18) **Surgery, even surgery upon the dead, is a tidy, orderly affair.**
    Kirurgin, till och med kirurgi på döda, är ett snyggt och prydligt hantverk.
    (Roach 2003a: 19; Roach 2003b: 16)

As an overall comment, it should also be said that the multitude of options required to translate one English construction somewhat limits the visibility of this construction in the TT. Whereas the English textual persona may be recognised by the use of appositional constructions, this could probably not be said for its Swedish counterpart. Thus, we can approach the functions through which the textual persona is expressed, but have limited control over the form.
3.2 First and second person pronouns

3.2.1 Introduction

The use of first and second person pronouns is a visible expression of the textual persona in the ST, reinforcing the sense of a personal narrative, and contributing to a familiar voice that strives to be on equal terms with the reader. This feature appears to be common in popular science literature (see Goldacre 2012; Hawking 1988), since a conversational tone, similar to that used by a lecturer to their students (Ben-Ari 1999: 821), accommodates the informative function of the text, whilst at the same time making the text less remote and more approachable. The use of inclusive we is a clear example of how these pronouns play a pedagogic role in the genre:

I shall take the simple-minded view that a theory is just a model of the universe, or a restricted part of it, and a set of rules that relate quantities in the model to observations that we make. It exists only in our minds …

(Hawking 1988: 9)

First and second person pronouns in the ST seem to serve a different purpose; they do not so much act as a framework for conveying information, as an opportunity to provide personal reflections or anecdotes, or to make an emotional connection with the reader, demonstrated in (19) and (20) respectively.

(19) As an American, I have large gaps in my understanding of Japanese slipper etiquette, but to me it suggests that JAXA, as much as his house, feels like home.

Som amerikan är jag inte helt införstådd med japansk toffeletikett, men jag tolkar detta som att JAXA är lite som ett andra hem för honom.

(ST/TT lines 86-92)

(20) At forty, he is accomplished for his age and widely respected in the field of space psychology, yet something in his demeanour makes you want to reach over and pinch his cheek.

Han är 40 år, välmeriterad för sin ålder och högt respekterad inom rymdpsykologin, ändå är det något med honom som får en att vilja luta sig fram och nypa honom i kinderna.

(ST/TT lines 79-85)

This connection with the reader ties in with the expressive function of the text, as well as the role of the author as a journalist rather than a researcher. The emphasis placed on Roach's experiences not only provides a comical element, but also mimics the reactions
of 'normal people' in her situation, which helps put the reader in her shoes. We will now go on to discuss in more detail how these pronouns contribute to the textual persona and its interaction with the reader, and how different translations may affect this relationship.

3.2.2 Expressive, conversational function

One of the primary functions of the first person singular (I, me, my, mine) in the ST is that it makes the author, and thus the textual persona, more visible in the text. The presence of an I also serves to make the text more subjective and personal, approaching a conversational tone. According to Bal (1993: 301), this effect is caused by the “first-person pronoun [producing] linguistic subjectivity that can only be semantically filled by a second person acknowledging … it”. Hellspong & Ledin (1997: 174) similarly suggest that a textual I “openly emerges as the readers communication partner” (my translation), which signals confidentiality and makes the reader feel closer to the text. This may be a necessary barrier to overcome for humour to be effective, which may explain why the first person is often used in comical contexts, both in the secondary text and in the ST, exemplified by (21) and (22).


Mitt bidrag till samspelet utspelas inne i mitt huvud och består av en enda upprepad mening: Du sågar av huvuden. Du sågar av huvuden. Du sågar av huvuden.

(Roach 2003a: 22; Roach 2003b: 20)

(22) I remember watching Morin walk away from me, the endearing gait and the butt that got lubed for science, and thinking, “Oh my god, they're just people.”

När jag såg Morin vandra iväg, med den charmiga foten och rumpan som blivit smörjd för vetenskapen, minns jag att jag tänkte, "Herregud, de är ju vanliga människor."

(ST/TT lines 344-348)

Given the importance of visibility and humour to the textual persona, the first person singular becomes a crucial component to transfer to the TT, but this is not always easy. The phrase “walk away from me” in (23) is an example where a direct translation, “vandra iväg från mig”, would be stylistically anomalous in the TT. A possible solution, employed by (23), is compensation (Ingo 2007: 86): placing the missing I at a different, but more stylistically suitable place in the text (“minns jag att jag tänkte”). This keeps
focus on the first person, and prevents the textual persona from being diminished.

There are examples that do not lend themselves as well to compensation as the one above, however. The verb *to tell*, for instance, features frequently in the ST, and is problematic because it tends to take an indirect object in English (*Survey of English Usage 1998-1998*), e.g. “tell me”, which is less common in Swedish (*Lundquist 2013*). The secondary text, as shown in (23) and (24), has therefore chosen to omit the first person in these instances.

(23) “So it's not so intense,” one student would later tell me.”
"Det blir mindre påträngande då”, som en student senare uttryckte saken.
(Roach 2003a: 21; Roach 2003b: 19)

(24) The surgeons don't seem queasy or repulsed, though Theresa told me later that one of them had to leave the room.
Kirurgerna verkar inte vara illa till mods eller äcklade, men Theresa berättade lite senare att en av dem hade varit tvungen att lämna salen.
(Roach 2003a: 23; Roach 2003b: 21)

This was similarly perceived as the best solution in the TT, firstly because the occasional weakening of the textual persona is preferable to an unidiomatic text, as pointed out in section 3.1.6, and secondly because the verb *tell* (*berätta*), as opposed to *say* (*säga*), semantically implies an object, even if it is not written out, since telling by necessity involves a listener. Knowing that the TT has a first person narrator, the reader will infer that the listener to textual dialogue is the author, and the loss of the textual persona will therefore be relatively mild.

Something similar can be argued for the second person pronoun *you* as used in (25). This is another example where both direct translation and compensation would be unsuitable, since *you* does not actually refer to the reader, but forms part of the discourse marker *you know*, which has a different usage in English than in Swedish.

(25) Or, you know, a guy who enjoys origami.
Eller så gillar han kanske bara origami.
(ST/TT lines 145-146)

Discourse markers are a common feature of spoken language, and, according to Fraser (1999: 950), “have a core meaning which is procedural, not conceptual”. This means that their practical function is more important than their content, which undermines the
importance of the word you. Even so, the use of discourse markers mimics the structure of conversation, which can affect the reader in the same way as direct address. Translating (25) in a colloquial way, as the TT has done, can thus create a similarly familiar expression of the textual persona, with a similar effect on the reader, without necessarily including the personal pronoun.

3.2.3 Narrative function, hedging

Another important function of first person pronouns in the ST pertains to the narrative structure of the text. Cited earlier in this paper, Ben-Ari (1999: 820) asserts that “the ability to tell a good tale” is vital for prospective popular science writers. Referring to a series of events, rather than loose pieces of theory, is a simple way of tying the narrative together, and gives the text a more novel-like structure, which should appeal to a layman audience. The experiences of the textual persona thus become a 'red thread' through the text, allowing the author to delve into various topics from a fixed point of departure. An example of this narrative function can be seen in (26).

(26) When I came here last month, there wasn't much to see – a bedroom with curtained “sleeping boxes,” and an adjoining common room with a long dining table and chairs.

När jag var här för en månad sedan fanns det inte mycket att se: ett sovrum med gardiner för ”sovkapslarna” och ett angränsande rum med ett långt middagsbord och stolar.

(ST/TT lines 21-26)

The benefit of a highly visible first person narrator is that the “epistemological notion of objective truth and impersonal knowledge is bound up with the narratological notions of 'third-person narrative’” (Bal 1993: 296). In other words, the first person is often perceived as less objective, and less reliable, than the third person. This is not necessarily negative, but relates back to the author's role as a mediator. Since Roach's authority is 'borrowed', hedging becomes an important part of the textual persona; it can signal that the author is unsure of the facts, or, more importantly, stress that the knowledge has been passed on, which results in a humble, approachable relationship with the reader. This, as discussed in section 3.2.2, may in turn aid the reader's susceptibility to humour, and, as (27) shows, can indicate that not everything in the text should be taken seriously.
The human head is of the same approximate size and weight as a roaster chicken. I have never before had occasion to make the comparison, for never before today have I seen a head in a roasting pan.

Människans huvud är ungefär lika stort som en stekt kyckling och väger ungefär lika mycket. Jag har aldrig tidigare haft vare sig tillfälle eller anledning att göra denna jämförelse eftersom jag aldrig, förrän just den här dagen, har sett ett huvud i en långpanna.

(Roach 2003a: 19; Roach 2003b: 16)

3.2.4 Changing the reader's perspective

Although second person pronouns are prevalent in the ST, they are very rarely used for direct address. The only cases of the reader being addressed or implied by the author are shown in (28), (29), and the borderline case (30) below.

(28) The astronaut's job is stressful for all the same reasons yours or mine is …

Astronautens jobb är stressigt av samma anledningar som ditt eller mitt är stressigt …

(ST/TT lines 875-878)

(29) “San” is a Japanese honorific, like our “Mr” or “Ms.”

"San" är ett japanskt artighetsuttryck, lite som "herr" eller "fru/fröken".

(ST/TT lines 642-644)

(30) Anything else to avoid should you wish to become an astronaut?

Något mer man borde undvika om man siktar på att bli astronaut?

(ST/TT lines 589-590)

Instead, the majority of second person pronouns in the text are meant in a general sense, and are exchangeable for the third person pronoun one (e.g. “one does one’s best”), as seen in (31).

(31) First you remove your shoes, as you would upon entering a Japanese home.

Först tar man av sig skorna, precis som när man besöker ett japanskt hem.

(ST/TT lines 8-9)

In English, using one instead of you would be markedly formal in most text types. The Swedish general pronoun man is not subject to these restrictions, however. Rather, it would be inappropriate to use the second person pronoun du in these contexts, since it might be interpreted as direct address, resulting in an unsuitably aggressive and ordering tone: “Först tar du av dig skorna”. In order for the effect on the reader to be retained,
then, it is important to recognise the use of general you and translate it accordingly.

This is even more important given the function of general you for the textual persona and its interaction with the reader. In the same way that “one does one's best” often refers back to the speaker, general you in the ST tends to reflect the experiences of the author herself, as (32) demonstrates.

(32) At forty, he is accomplished for his age and widely respected in the field of space psychology, yet something in his demeanour makes you want to reach over and pinch his cheek.

Han är 40 år, välimeriterad för sin ålder och högt respekterad inom rymdpsykologin, ändå är det något med honom som får en att vilja luta sig fram och nypa honom i kinderna.

(ST/TT lines 79-85)

The unspecified referent of the general pronoun (Hellspong & Ledin 1997: 174) also invites the reader to include themselves, allowing them to step into the author's shoes. This once again stresses the role of the textual persona as a 'normal' person, equal to the reader, and provides them with an opportunity to use her as their 'eyes and ears' in the text. Similar techniques have been acknowledged in literary fiction (e.g. Meyer 2014) and film (e.g. Cracked 2014) as a means of immersing the reader/viewer in the narrative. Translation of these instances has therefore focused on retaining the general pronoun (man) in order to support this interactive function.

3.2.5 Summary

As we have seen, first and second person pronouns carry out a variety of functions for the textual persona in the ST, including furthering personal expression and humour, tying the narrative together, hedging, and creating a strong bond with the reader, sometimes even allowing them to assume the author's perspective. Most of the time, the translation of these pronouns can be relatively direct as long as their functions are acknowledged, e.g. in the choice between du and man. In other cases, strategies such as compensation or omission may be necessary. By carefully considering the implications of these modifications and carrying them out consistently, however, negative effects on the textual persona and its interpersonal function can be minimised.
3.3 Unstandardised direct quotation

3.3.1 Introduction

Direct quotation, as discussed in section 2.2, is a common feature of journalistic and scientific discourse, which gives greater credibility to the text by signalling a lack of interference from the author. It can also be found in the popular science genre (e.g. Goldacre 2012: 95; Hawking 1988: 56), but appears to be relatively infrequent, especially compared to the ST. The ST is also unusual in featuring unstandardised direct quotation, which, together with the text's narrative structure (discussed in section 3.2.3), results in a style that resembles literary fiction. In this section, we will focus on ungrammatical direct quotation as produced by non-native English speakers in the text, investigating its relevance to the textual persona, and how best to mediate ungrammatical aspects to the TT. Since this type of direct quotation could not be found in *Stiff* (Roach 2003a), the novel *Shantaram* (Roberts 2003; Roberts 2007) will instead be referred to as a parallel text, since it shares the literary style and humorous intent of the ST.

3.3.2 Contribution to text purpose and textual persona

In literary fiction, unstandardised direct quotation is often used to aid characterisation, since a stylistically divergent 'voice' will make the character's speech distinguishable from others in the text, and also tends to reveal something about them (Ross 1979: 302-303). This contributes to the expressive purpose of the text as a whole, and can also be used for comic relief. In *Shantaram*, the character Prabaker is portrayed, almost exclusively through his own speech, as an incredibly talkative, good-natured person whose lacking English skills are often a source of humour, as seen in (33).

(33) I am Bombay guide. Very excellent first number Bombay guide, I am. All Bombay I know it very well. You want to see everything. I know exactly where it is you will find the most of everything. I can show you even more than everything.


(Roberts 2003: 12; Roberts 2007: 18)

There could be several reasons why we find ungrammatical language funny. Typically, it gives characters a naïve impression, especially if they are not self-conscious about
their errors. We may also be surprised and amused by the solutions that the characters use to produce unusual, but often fully understandable, statements. Finding a character amusing and charming naturally makes us like them more, which in turn can make us more interested in what they have to say.

In the ST, unstandardised direct quotation is primarily applied to two speakers: Natsuhiko Inoue, a prominent psychologist at the Japan Aerospace Agency, and Shoichi Tachibana, chief medical officer at the same establishment. Both are in an authoritative position, and cited frequently in the text. In most non-fiction writing, it might be perceived as rude to draw attention to these speakers' language errors by citing them directly, but the ST seems to take advantage of the fact that removing some of their authority, reminding the reader that they are “just people” (ST line 347), has the potential make interactions with them more personal and interesting.

A direct account of events also contributes to the author's textual persona, whose experiences are given realistic nuance and depth. The choice to use unstandardised direct quotation also says something about the author, reinforcing her role as a storyteller. Even though the quotations themselves do not originate from Roach, her representation of them brings to mind a verbal narrator who 'puts on' the voices of the characters to bring life to the story. This relates to our image of the textual persona as someone who strives to be amusing and stay on personal terms with the reader, and fulfils the expressive purpose of the text.

3.3.3 Translation of ungrammatical elements

In order to retain the functions discussed in the previous section, the ungrammatical aspects of the cited speech must somehow be transferred to the TT. The difficulty of translating unstandardised speech has been pointed out by e.g. Englund-Dimitrova (1997: 62), who notes that regional and dialectal features are often lost in the TT due to a lack of equivalent forms. Similarly, the translation of ungrammatical language is made difficult by the fact that Swedish and English have different grammatical rules, with different options for violation. Furthermore, the ungrammatical passages must not be unintelligible, since this would have an undesirable effect on the reader. Ungrammaticality should thus be limited to a few, tell-tale properties in each sentence, making it sound unnatural, but not affecting the overall language structure. A few specific examples from the text will now be used to illuminate some of the strategies available for this purpose.
3.3.4 Shifted adverbials

An important characteristic of adverbials in both English and Swedish is that they are “extremely mobile” within the sentence (Corbett & Kay 2009: 103; Josefsson 2009: 187-200). Despite this, there are specific rules about their position in relation to other elements, which have been violated in (34) and (35), giving the statements an ungrammatical quality.

(34) “It's difficult to be a good man always.”
   ”Det är svårt att vara en bra människa alltid.”
   (Natsuhiko Inoue. ST/TT lines 47-48)

(35) “You need again a brave man.”
   ”Igen du behöver en modig man.”
   (Shoichi Tachibana. ST/TT lines 779-781)

Even though the ordained word order differs slightly between the languages, moving the adverbial to an ungrammatical place in the TT is relatively straightforward. In (34), it can be done through direct translation. This would also be possible in (35), but there seemed to be a potential for the reader, expecting a grammatical sentence, to misread igen as ingen, and consequently have to do a double-take. To avoid this, the adverbial was introduced sentence-initially, but the effect of this was quite weak. It was strengthened by changing “behöver du” into “du behöver”, a reversal governed by the presence of a subclause in Swedish (Josefsson 2009: 154), the complexity of which can sometimes be difficult for non-native speakers to learn.

3.3.5 Morphological errors

There are however grammatical errors in the ST that cannot be rendered through a change in word order. Morphological errors pertain to the particular form, rather than place, of a grammatical element, and thus require more thought. Examples (36) and (37) show instances of this kind of error in the ST, with (36) displaying a misuse of the progressive verb form, and (37) an addition of much to the adverbial too well.

(36) “The test is involving … I am sorry, I don't know the word in English. A form of paper craft.”
   ”Testet ska gå ut på… Förlåt, jag kan inte ordet på engelska. En sorts papperskonst.”
   (Natsuhiko Inoue. ST/TT lines 106-110)
(37) “We Japanese have a tendency to suppress emotion and try to cooperate, try to adapt, too much. I worry that some of our astronauts behave too much well.”

"Vi japaner har en tendens att undertrycka våra känslor och försöka samarbeta, anpassa oss, för mycket. Jag är orolig att vissa av våra astron Fowler bete sig för mycket bra.”

(Shoichi Tachibana. ST/TT lines 553-558)

The progressive verb form does not exist in this sense in Swedish (Axelsson & Hahn 2001: 5), making direct translation of (36) impossible. The parallel text seems to use compensation instead, lifting focus away from the verb and letting word order stand for most of the effect, as demonstrated in (38).

(38) “You are so very needing me, I am almost crying with your situation! …”

"Ni behöver så mycket mig jag nästan gråter över er situation! …”

(Roberts 2003: 13; Roberts 2007: 19)

Another aspect of Swedish verbs that can give learners difficulty, however, is the difference between ska and kommer att to mark future tense (Croghan & Holmqvist 2010: 181-182). The subtlety of this feature is on a similar level as the progressive in English, yet clearly signals a non-native speaker. Because it is also a morphological feature, the misuse of ska was found to be a more suitable option for (36) than compensation through word order.

The example of “too much well” in (37) is matched by a similar phrase in the parallel text, seen in (39).

(39) “I can take you to a cheap hotel, and a very cheap hotel, and a too much cheap hotel, and even such a cheap hotel that nobody in a right minds is ever staying there also.”

"Jag kan ta er till ett billig hotell och till ett väldigt billig hotell och ett alldeles för mycket billig hotell och till och med till ett så billig hotell att ingen normal människa nånsin bor där, också.”

(Roberts 2003: 13; Roberts 2007: 18-19)

Since Swedish and English have very similar grammatical rules for the use of too much (för mycket) as opposed to too (för/alltför), this error, as (39) shows, can be translated more or less literally. This has also been done in (37), and should result in a similar 'foreignising' effect.
3.3.6 Grammatically correct quotes
Not all of Inoue and Tachibana's speech is ungrammatical in the ST. Some is overly formal, which has also been taken into account, since a lack of control over the stylistic level can be another sign of a non-native speaker. Given that ungrammatical speech has implications for how the reader perceives the speaker (as discussed in section 3.3.2), it did not seem appropriate to add ungrammatical elements to their grammatically correct utterances, even if this would make their textual representation more consistent. Instead, the uneven quality was seen as contributing to the informative function of the text and the unique personality of the speakers. Stylistically formal quotations were consequently matched by a similar register in the TT, as (40) demonstrates.

(40) “Deterioration of accuracy shows impatience under stress,” Inoue says.
    “Försämrad precision visar på otålighet under stress,” menar Inoue.
    (ST/TT lines 169-173)

3.3.7 Summary
This section has argued that unstandardised direct quotation contributes to the ST's textual function by providing an expressive, personal account of events, reinforcing the humorous purpose of the text, and giving it a more novel-like form. The feature also aids the expression of the textual persona, giving depth to the subjective experience of the author and reinforcing her storytelling role. The discussed examples of unstandardised direct quotation have shown that there are several ways of representing ungrammatical speech in translation. In Swedish, word order was a helpful strategy, which could also be used as compensation in cases where morphological equivalents could not be found. Another option was the localisation of similar grammatical features in both languages, e.g. the English progressive and Swedish ska/kommer att distinction. Finally, where a near or exact equivalent existed between the languages, direct translation could be applied. Grammatical language was left intact, so as to retain the uneven stylistic level. With the help of these techniques, a suitably ungrammatical, foreignising effect could be created in the TT.
4 Discussion and conclusion

This paper has examined the expression and translation of the author's textual persona in *Packing for Mars* (Roach 2011) with reference to the parallel texts *Stiff* (Roach 2003a) and *Shantaram* (Roberts 2003) and their Swedish translations (Roach 2003b; Roberts 2007). The three investigated features – appositional constructions, first and second person pronouns, and unstandardised direct quotation – were found to contribute in many ways to the joint expressive and informative function of the text, e.g. by filtering personal aside comments from facts, acting as hedging or narrative devices, helping to develop a strong interactive bond with the reader, and allowing the author to convey her impressions of other people in the text. The resulting textual persona is someone who in one sense represents the reader, as a 'normal' person taking in scientific information and providing her own thoughts, whilst at the same time acting as a conversational partner who mediates her experiences in a personal and humorous way, stays on the readers' level, and addresses them accordingly.

The translation of the features mentioned above had an largely communicative (Newmark 1981: 39) focus, aiming to produce an effect on the reader equivalent to that of the original. For appositional constructions, this meant using a limited set of modification strategies (*with* phrases, relative clauses, nominal apposition) to try to create a structure as similar as possible to the original. When this was not possible, transforming participles into finite verbs was seen as a necessary step to preserve idiomaticity, though this may have led to some diffusion of the textual persona. For first and second person pronouns, the strategy relied on a distinction between personal and general pronouns, as well as those that signalled conversational language. The translation was then carried out according to function, and, where necessary, used compensation to prevent semantic loss. For unstandardised direct quotation, the translation mainly used word order to create an ungrammatical effect, but also applied morphological errors similar to those of the source language. Wherever possible, the translation stayed close to the source text grammar, even when quotes were grammatically correct. This also supported the text's informative function.

Overall, the strategies employed in this paper were found to be successful on an individual basis; even if direct translation was not possible, most of them were able to compensate in various ways to achieve an equivalent effect. As mentioned in section 3.1.6, however, the overall impression of the textual persona as signified by e.g. appositional constructions may have been lost, since it now corresponds to a number of
different constructions in the TT. This poses the question whether any translated text can truly and holistically be 'the same' as the original, since formal differences between languages are often inevitable. Choosing from a limited bank of translation techniques, however, may be a way of ameliorating this effect, especially over the course of a whole text, and the present paper has therefore tried to incorporate limitations on the number of translation strategies used, in order to make the TT more consistent.

In terms of choosing a voice for the textual persona, the present paper has sought to conform as far as possible to Roach's already established voice, via *Kroppens sällsamma liv* (Roach 2003b). However, just like no two authors share the exact same style, translators are bound to work in different ways. Although the examples brought up in this paper have tried to use similar solutions as the parallel text, the overall translation is, again, very different, e.g. in the inclusion of cultural factors from the ST, the degree of formality, and the use of explicification. There were also translations in the parallel text, such as the one featured in section 3.1.6, that seemed to sacrifice function for form; something that was not in line with the overall translation strategy for the TT, and consequently was not adhered to. Apart from the textual persona, consistency, fluency, humour and culture were perceived as vitally important to this text, and were all prioritised as means of reaching out to the target audience.

In summary, this paper has contributed to an understanding of different expressive and humorous functions, which, due to the similarity in style between the ST and literary fiction, can be applied to fiction as well as non-fiction texts. It has explored the possibilities and limitations of translation to represent various grammatical, semantic and pragmatic features, and has also described some ways in which authors are able to tailor texts, and their own presence in them, for different purposes and audiences. Although the analysis has strived to be as clear and transparent as possible, it should nevertheless be stressed that the qualitative methods of this study, as well as its limited scope and size, render it subject to constraints in applicability that can only be resolved by further research. Until then, the results of this paper remain a giant leap for me, but a small step for mankind.
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