

Translating Text World-Specific Elements: Paolo Bacigalupi's *The Windup Girl*



Floris Bouwman, 4135830
MA Thesis Vertalen
Utrecht University
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Supervisor: Onno Kusters
Second Reader: Jaap van Vredendaal

Abstract

This MA thesis discusses translation difficulties found in Paolo Bacigalupi's science fiction novel *The Windup Girl*, in particular those which are caused by its *nova*. From a translation-oriented point of view, the investigation focusses on the novel's text world-specific elements (TWSEs). Through a discussion of the possible and desirable ways of translating these elements, a translation strategy is proposed. As a test-case, two passages from the novel are translated into Dutch using this strategy. The conclusion reflects on the desirability of the proposed translation strategy and suggests further research.

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Introduction

Within the literary field, the genre of science fiction is often marginalised. Several successful and critically acclaimed writers such as George Orwell, Margaret Atwood, and Kurt Vonnegut have published works that might be categorised as science fiction, yet most of the genre appears to suffer from severe stigmatisation and “condescension” (112). Russ states “literary critics misperceive or misconceive” (Russ 118) science fiction because “their critical tools, however finely honed, are simply not applicable” (112) to the genre. This suggests that not only literary criticism of science fiction requires a unique approach, but the translation of it as well.

A statement by Patrick Parrinder, author of several anthologies on science fiction, describes the genre as a “confused concept and a confused field, varying from formula-repetition and institutionalized self-congratulation on the one hand to the most profound imaginative achievements on the other” (vii). Despite this, there are critics who do take the genre of science fiction seriously, defining it as a unique and valuable literary genre.

Literature on the translation of science fiction, however, is sparse.

This thesis focuses on Paolo Bacigalupi’s novel *The Windup Girl*. In an interview included in a 2015 print of the novel by Night Shade Books, the author has stated that he does not “really care what people call it. It can be bio-punk, or dystopian, or environmental, or science fiction, or anything else” (466). The aim of this thesis is to determine what aspects of science fiction found in the novel *The Windup Girl* pose noteworthy translation difficulties, what translation strategies might be used to solve these difficulties, and what translation strategies appear to be best suited to this end. Two passages from the novel will be translated into Dutch as a test-case for the investigation.

Before diving into the novel itself, with the aim to become familiar with science fiction, the first chapter briefly explores the genre and some of its particularities. It discusses some of the writings by several figures well-known in the field, Darko Suvin and Stanislaw

Lem. In their work, they explore and attempt to define what makes science fiction a unique literary genre. Although they use different vocabularies, they express similar ideas: that of the *novum* and deviation as characterising elements of science fiction literature. Furthermore, this chapter also comments on the presence of the *novum* and characteristic science fiction story elements in *The Windup Girl*.

The second chapter introduces Paolo Bacigalupi and offers a summary of *The Windup Girl*, as well as an overview of themes found in the novel. Additionally, it briefly comments on other writings that appear to take place in the same universe as *The Windup Girl*. This chapter thus serves to introduce the novel and the world it depicts before it is analysed from a translation-oriented perspective.

Chapter three approaches *The Windup Girl* from a translation-oriented point of view. It first analyses the style of the two passages that have been selected for the test-case translation. The remainder of the chapter focuses on the investigation and discusses an array of possible solutions to translation problems posed by *nova*, singling out the most desirable ones. A translation strategy is proposed as a conclusion to the chapter.

This translation strategy is put to the test in chapter four, which presents the translation of the two test-case passages. In this chapter, footnotes contain clarifications of noteworthy decisions. The conclusion then reflects on the findings of the investigation and the applicability of the translation strategy as presented in chapter three, and comments on the possibilities of further research related to the focus of this thesis.

Chapter One: Characteristic of the Science Fiction Genre, and the *Novum*

Darko Suvin presents the “attitude of estrangement” (*Poetics*, 375) as a defining element of science fiction writing. This estrangement originates from the “imaginative framework alternative to the author’s empirical environment” (375). This means that science fiction is set in a world that is fundamentally different from that of author and audience alike. This allows science fiction to pose possibilities “first as problems and then [explore] where they lead to” (375), a quality through which the genre distinguishes itself from others.

Suvin also introduces the concept of the “*novum*” (*Metamorphoses* 6), which is that element of science fiction writing made up by the author and which defines their fictional world; it is that part of the writing that creates estrangement. Suvin calls the *novum* “so central and significant that it determines the whole narrative logic” (70). Parrinder offers another definition of the concept, describing it as the “crucial element generating the estranged formal framework or world of the [science fiction] text” (*Learning*, 41): through the presence of the *novum*, differences between the audience’s empirical world and the text world exist, which instigates estrangement. Parrinder adds that an original and creative *novum* adds to the “measure of aesthetic achievement” (47) of the writing.

Science fiction writers and readers have a “curiosity about the unknown” (Suvin, *Poetics*, 373). The *novum* embodies this curiosity and because of this, the genre serves as a “mirror to man” (373) which allows the reader to engage in reflection “*of* but also *on* reality” (377, original emphasis). Suvin considers this possibility to reflect one of the most important aspects of science fiction, dubbing it “cognition” (377). The altered framework which is established through the *novum* raises implicit questions such as “which man? in which kind of world? and why such a man in such a kind of world?” (375). Suvin claims that the *novum* is such a unique feature of science fiction writing that it has allowed the genre to develop into a “full-fledged literary genre ... [with] its own repertory of functions, conventions and devices”

(377).

Stanislaw Lem uses a different vocabulary to express ideas similar to those of Suvin's. He argues that science fiction worlds are established through the portrayal of "different kinds of deviation" (28). Each work of science fiction features a unique set of deviations that are original and specific to that particular work, which embody its "core and meaning" (31). The reader recognises these deviations and begins to "interpret the world (attribute values to it, judge it, call it names, laugh at it, etc.)" (28, original punctuation). Deviations are "the premise" (28) of science fiction and signal "the existence of real problems with the help of prima-facie impossible occurrences or objects" (29). An important note is that deviations should always be "interpretable empirically and rationally" (28).

The Novum and The Windup Girl

Lem's description of the deviation is reminiscent of Suvin's *novum* and both concepts appear to be similar, perhaps even interchangeable. The *novum* and deviation are both cornerstones upon which science fiction writing is built and which encourage the audience to consider their empirical environment critically. Suvin emphasises that it should be possible to validate the *novum* through cognitive ways (*Metamorphoses*, 68), while Lem argues a deviation should be interpretable from empirical and rational viewpoints. Both critics also state that there should be "no inexplicable marvels, no transcendences, no devils or demons" (Lem 28) in science fiction writing. The presence of a believable *novum* or deviation allows "any significant SF text [to] be read as an analogy, somewhere between a vague symbol and a precisely aimed parable" (Suvin, *Metamorphoses*, 76). As it appears to come down to preference which of the two terms is used; the term *novum* will be used to refer to the estranging element of science fiction for the remainder of this thesis.

The concept of *novum* remains abstract: it can take many forms, as long as that which it embodies deviates from the author's empirical world. The *novum* might be something small,

perhaps a specific technology, or the *novum* may encompass something intangible, such as a worldview, or a specific chain of events. A single *novum* might therefore open the gateway to the existence of several other *nova*: if a specific event in a novel is a *novum*, the results of this event – whether they be technological advancements, the emergence of new worldviews, et cetera – can also be considered *nova*. Much of a science fiction text can thus be considered a *novum*.

This is the case in *The Windup Girl*. This novel's dystopian premise – the exhaustion of fossil fuels, advances in genetic engineering, and the domination of calorie companies over the world population – is a *novum*, specific to this universe, and gives rise to the existence of other *nova*: technologies, diseases, animal species, et cetera. These pessimistic aesthetics represent “the great triple malediction: pollution, overpopulation, [and] dehumanization” (Klein 7); “human concerns” (Russ 118). Bacigalupi uses *nova* as a “means of creating the strongest possible impression” (Shklovsky 8) of this fictitious world and through which *The Windup Girl* fits perfectly among the kinds of stories Klein considers to be science fiction. He observes that contemporary science fiction “predict[s] the end of history” (Klein 12) and attempts to deliver to the reader “a serious and responsible message” (3), usually embodying a “distrust of science and technology, and of scientists, especially in ... physics, chemistry, biology and genetics” (3).

As has been mentioned before, the *novum* appears to be a cornerstone of the science fiction genre. Eric Rabkin argues science fiction authors use language in a way so that it presents an “alternative ideology” (93) as its aim is to “create realities” (94) different from the empirical world. If this theory is applied to the *novum*, it appears that it consists of two parts: the language that expresses the *novum* (the signifier), and that which is referred to by the language (the signified). In the novel, *novum* signifiers are generally highly expressive and the signified is often imaginary, which poses translation problems in ways reminiscent of culture-

specific elements (CSEs). However, as every *novum* is unique to Bacigalupi's writing and has no counterpart in the empirical world, these *nova* might perhaps be more accurately described and subcategorised using a new term: text world-specific elements (TWSEs). This emphasises the fictitiousness of the elements as well as their uniqueness to the genre of science fiction, and suggests that their translation might require an approach different from regular CSEs.

Chapter Two: Paolo Bacigalupi and *The Windup Girl*

Paolo Bacigalupi

The American writer Paolo Bacigalupi was born on August 6, 1972. He has been publishing short stories since 1999 and published his first novel, *The Windup Girl*, in 2009. He has written several other books since then, including *Ship Breaker* (2010), *Drowned Cities* (2012), *Zombie Baseball Beatdown* (2013), and *The Water Knife* (2015). Although *The Windup Girl* and most of his other novels are targeted at an adult audience, Bacigalupi has also written for children and young adults. He has been nominated for many awards, winning a considerable number of these nominations. Among other prizes, his debut novel has received the Nebula Award and the Hugo Award, two prestigious literary awards for science fiction and fantasy writing. His work has also been translated and, to date, German, Japanese, Spanish, French, Hungarian, and Italian translations of *The Windup Girl* exist (Title:).

The Windup Girl: Plot Summary

The Windup Girl is set in a fictitious 23rd century Thailand. Fossil fuel resources are almost entirely depleted and power is now generated from manual labour, fuelled by man or animal power. This requires great amounts of food, or rather calories – this future’s unit of power. With the depletion of fossil fuels as a profitable source of income, several companies have shifted their interests towards the food industry and genetics. Through advances in genetic engineering, these so-called calorie companies such as AgriGen, PurCal, and HiGRO have created new diseases and invasive species which have ravaged the world, leading to the mass extinction of plant and animal species. The few species that still exist have been developed and patented by these same companies in order to secure both profits and influence over the world population. Over time, however, the calorie companies have lost control over their creations and are desperately trying to stay one step ahead of the next catastrophe and worldwide starvation.

Against this backdrop *The Windup Girl* unfolds from five points of view. Thailand is

one of the last countries on earth that does not rely on the products of calorie companies to survive. The country has its own seedbank from which it develops its own food sources and because of which it manages to thrive. AgriGen has set its eyes on this seedbank and has sent one of its agents, Anderson Lake, to uncover the seedbank's location and to open up the Thai Kingdom to the calorie companies.

Anderson poses as an entrepreneur developing new ways of energy storage in a Bangkok factory. This factory, SpringLife, originally belonged to Yates, another AgriGen man who fell out of favour with the company. Anderson now is the chief executive of the factory but largely ignores it in favour of locating the seedbank. During his search, he becomes acquaintances with some of the highest Thai government officials as well as the Japanese windup girl Emiko.

Day-to-day management of SpringLife is handled by yellow card refugee Hock Seng, originally hired by Yates. Hock Seng and his clan once ruled over a large trading empire before they were driven from their home in Malaya during a racial purge. Now, having lost everything he once held dear, old Hock Seng attempts to survive in Bangkok. Amid the many dangers and hostilities of the Thai capital, amongst which a new plague spreading from the SpringLife factory, he aims to restore himself to his former glory.

Over the course of the novel, tensions rise between the Ministry of Environment and the Ministry of Trade, the country's two most powerful institutions. Jaidee, captain of the Environment Ministry military unit, the white shirts, is tasked with defending Thailand from foreign influence and devastating plagues. One day, he destroys a large shipment of goods and is hailed by the people as a hero, but which incites anger of the Trade Ministry. In the following escalation, Jaidee is eventually brought down and replaced by his second-in-command, Kanya.

Kanya rises to the top of the Environment Ministry, but is revealed to have originally

been a Trade mole. Having grown sympathetic to Jaidee and his cause, she struggles to come to terms with her divided loyalties. While tensions between the two ministries continue to rise, the Child Queen's protector and regent, the Somdet Chaopraya, is mysteriously killed. Kanya is caught in the civil war erupting between Trade and Environment, forced to decide over the future of the entire Thai Kingdom.

Emiko is a Japanese windup, one of the genetically engineered New People. New People are accepted in Japan, but in Thailand, they are fiercely discriminated against. Emiko has been abandoned by her Japanese all-in-one owner, employer, and lover, and only manages to survive in Thailand by the grace of Raleigh, a brothel owner. Under his patronage, she is regularly abused as a perverse novelty. Over time, she forms an unexpected bond with Anderson, but is exploited by the AgriGen agent for his own ends. Anderson one day introduces her to the Somdet Chaopraya, who abuses her terribly. In an astonishing fit of rage, she kills him, accidentally inciting the civil war.

The Windup Universe

One of *The Windup Girl's* *nova* is the direction humanity has taken in "a post-oil world" ("Paolo" 00:15:26). As a result, human culture has developed into a particular direction, which has led to the existence of new text world-specific elements that are *nova* themselves. Many of these TWSEs are also found in two of Bacigalupi's short stories, "Calorie Man" and "Yellow Card Man". These stories take place in the same universe as *The Windup Girl* and whilst they are standalone stories, they can function as either an introduction to the universe or as a way to further explore it, depending on the order in which the three pieces of writing are read.

"Calorie Man" introduces the reader to the calorie company way of thinking and describes events taking place in a future version of the United States of America, illustrating how the country has changed over time. It was first published in 2005 in *The Magazine of*

Science Fiction & Fantasy. “Yellow Card Man” provides the reader with more of Hock Seng’s backstory, depicting the fall of his clan and trading empire. It was published in 2006 in *Asimov’s Science Fiction* magazine. Together, the texts *The Windup Girl*, “Calorie Man”, and “Yellow Card Man” make up the *Windup* universe.

The Windup Girl: Themes

At the Capclave 2014 science fiction convention, host Mike Zipsler interviewed Bacigalupi. During their talk, they addressed several themes that run throughout Bacigalupi’s writing and his inspirations for writing. The following explores points relevant to *The Windup Girl*’s themes as addressed in this interview, serving as an introduction to some notable themes in Bacigalupi’s debut novel. If relevant, textual evidence from the book is provided in order to better illustrate the points made.

Bacigalupi’s stories usually start out from “a big concept level” (“Paolo” 00:16:14) that often involves “corporate money making” (00:17:17). This theme of “corporate greed” is found throughout Bacigalupi’s writing. Bacigalupi pinpoints the origins of this theme to the “simplistic way of looking at the world” (00:01:25) that is present in “places where corporations cut corners ... where bad things already happen every day” (00:03:30). Such places are a major source of inspiration for Bacigalupi and he explores where that kind of capitalistic thinking might lead to. In *The Windup Girl*, he explores a world in which companies have patented the only food sources that are resistant to plagues and diseases created by these very companies: they release devastating plagues upon the world with the aim to profit and expand their influence from this ensuing devastation. Anderson’s task to locate the Thai seedbank and claim its contents for AgriGen is representative of such ruthless capitalistic thinking. His eventual death is the result of the irrationality and greed of the calorie companies: the plague that spreads from his factory, which “a rational company would shut down” (Bacigalupi 13), is a critique on such capitalistic thinking.

Bacigalupi's works are also notable for the "diversity of [his] protagonists" ("Paolo" 00:04:13) which allows him to address topics such as "bullying, racism, [and] immigration policies" (00:04:03). *The Windup Girl* features five viewpoint characters, all distinct from one another. The American Anderson Lake appears to be the book's protagonist at first, but that soon changes as the reader is introduced to the world through the eyes of a variety of other characters: the refugee Hock Seng, the discarded Japanese windup Emiko, and Jaidee and Kanya, two Thai government officials. Hock Seng and Emiko face racial issues and immigration and discrimination difficulties, whilst Jaidee and Kanya are caught up in events caused by corporate greed. This diversity of viewpoint characters and possible protagonists blurs the lines of morality present in the novel, indicating that no morality might exist in the world.

Bacigalupi's writing addresses "what it means to be different when everyone around you seems more [of] the same" (00:06:48), something he has noticed his "half Indian" (00:04:48) son might face on a daily basis. Such experiences are explored especially in chapters dedicated to Hock Seng and Emiko. Hock Seng is one of the "yellow card refugees" (Bacigalupi 14), a man of Chinese descent who has lost his entire clan during the "Incident" (15) in "Malaya" (13). Due to the trauma of the racial purge he survived in Malaya, he never quite feels safe in Bangkok: "[i]f he speaks to [the Thai girl], she will know him for a refugee. Best that he simply blend in" (81). Emiko is a windup, one of the genetically engineered New People who are actively discriminated against in Thailand because they are considered a "threat" (40), "devils" (40), "soulless creatures imagined out of hell" (40) and "unable to ever attain a soul or a place in the cycles of rebirth" (40). Although sometimes Emiko "almost passes" (115), there is "little hope of survival" (115) for a windup on the streets of Bangkok.

This draws parallels to the audience's empirical world. Through the viewpoint of a marginalised and estranged character such as Emiko, the novel allows the reader to

experience cognition. Through such *nova*, the writing critiques the empirical world and, as Suvin describes, functions as a mirror to the audience.

Chapter Three: Translation-Oriented Text Analysis

Approaching *The Windup Girl* from a translation-oriented point of view, this chapter features a stylistic analysis of the two passages selected for translation. Moreover, it focuses on the translation difficulties posed by the text world-specific elements found in the novel, so as to propose a possible translation strategy for these elements, as well as the text in its entirety. The two passages were chosen because of the high concentration of TWSEs found in the passages, as well as their relevance to the overall plot of the novel. The first passage covers the first pages of the novel and introduces the audience to the text world, whereas the second passage features important plot exposition on a TWSE not present in the first passage: the windup.

Style

First passage

This scene describes Anderson's conversation with a peasant woman about the *ngaw* fruit¹ and what happens in the marketplace while this conversation takes place. Descriptions of the marketplace are graphic and focus on activating the five senses. For example, reading how the *ngaw* is "tickling [Anderson's] palm" (Bacigalupi 1) causes the reader to imagine experiencing a similar tickling, whilst reading about "the blast furnace heat of the tropic sun" (1) recalls the particular feeling of such warmth on the skin. This style is somewhat reminiscent of involuntary memory as described by Marcel Proust in his novel *À la Recherche du Temps Perdu*, in which sensations trigger involuntary recollection of childhood memories in the adult narrator. In *The Windup Girl*, reading about sensations causes the reader to imagine experiencing these sensations themselves: through reading, the body appears to register a specific stimulus and responds to it by automatically imagining a corresponding sensation.

¹ The *ngaw* exists in the empirical world: it is phonetic Thai for *rambutan*. In Dutch, this fruit is called *ramboetan*. An image of the fruit is found in the appendix.

Bacigalupi's use of language exposes the reader to different sensual experiences, with each sense adding supplementary perspectives to the reader's mental reconstruction of the marketplace and offering a unique way to experience it. This adds colour to the reading experience: it is only when all five senses are activated that the audience becomes fully emerged in the text world. This also serves as a preparation for the reader to experience the novel from different perspectives, as Bacigalupi introduces five viewpoint characters over the course of the novel: Anderson, Hock Seng, Emiko, Jaidee, and Kanya. Like the five senses in this passage, each viewpoint character offers unique insights into and experiences of the *Windup* universe to consider. It is no coincidence that Bacigalupi calls upon the reader's five senses and introduces five viewpoint characters: in much the same way as the reader only fully experiences this passage when all five senses are activated, they can only fully experience the text world when they allow themselves to identify with and share the experiences of five different viewpoint characters.

This sense-oriented style of writing also illustrates the detachment of the Calorie companies and their agents from the world. All of the reader's senses are invoked in the passage, yet "[n]one of [them touch] Anderson" (1). The audience is encouraged to lose themselves in the marketplace and the Thai culture, to open themselves up to new experiences, and to estrange themselves from what they know. Calorie man Anderson, however, is so focused on his task that his surroundings go unnoticed and fails to realise the true state of the world. Anderson's detachment is a further illustration of the importance of the presence of different perspectives in the novel: what one character observes, might be missed by another, and vice versa.

The importance of different perspectives is also emphasised by another important style element of the passage: multilingualism. Delabastita and Grutman define a multilingual text as one that is "worded in different languages" (15). While *The Windup Girl* is written

predominantly in English, there is much non-English language used throughout the novel. The first occurrence of this is already found in the novel's very first paragraph: "I want that one, there. *Kaw pollamai nee khap*. The one with the red skin and the green hairs" (Bacigalupi 1, original emphasis). The non-English language featured here is a Latinised phonological spelling of Thai. Delabastita and Grutman argue that there should be a "function and effect" (16) to such a presence in a text. As has been established in the first chapter of this thesis, science fiction aims to provide commentary on the empirical world. This corresponds with what Delabastita and Grutman state should be the goal of multilingualism in a text: through such a presence, a text should comment on "socio-cultural values and the state of the world we live in" (14). The consideration of the "ways in which the 'other' languages are embedded in the overall text and made to interact with each other and the text's 'main language'" (16) might be used to evaluate the effectiveness of multilingualism in a text. Thus, the presence of multilingualism in a text should be both functional and have a considerable effect on the text: "the actual quantity of foreignisms in a text is rather less important than the qualitative role they play within its overall structure" (17).

The presence of the phonological Thai in this passage has several effects. First and foremost, it establishes that the viewpoint character is in a place which is foreign to him. Simultaneously, the reader is confronted with language usage they most likely will not understand, emphasising that the setting is foreign to them as well. It also allows the reader to experience a certain level of estrangement: they are unlikely to understand what exactly is said, although they will be able to imagine what it sounds like due to the use of phonological spelling. This adds to the vividness of the imagery and experience of the marketplace. Bacigalupi uses multilingualism not only to reveal key information about the novel's setting and viewpoint character, but also to immerse the reader in that setting. Multilingualism thus serves important qualitative purposes in this passage and should be maintained in translation

whenever possible, so as to represent the effects of the source text as closely as possible.

Furthermore, the use of language that is incomprehensible to a majority of the audience introduces a theme of communication and the importance of understanding one another. Anderson and the peasant woman are able to communicate, yet many cultural differences exist between them. The second passage features a similar situation and focuses on communication, empathising with another's perspective, and associated difficulties.

A final noteworthy stylistic element found in this passage is a repetition of sentence structure. Three sentences follow a specific pattern: Bacigalupi starts the sentence with "Anderson", describes an action, places a comma, and finally uses the present participle to describe a second action that happens at the same time as the first one. Especially noteworthy is that the second action is described using one or at most two words. This is an effective way to describe the scene whilst also maintaining the pace of the text.

Table 1 presents these stylistically marked sentences as well as two suggested translations for each sentence.² The first suggestion maintains word order and describes the two actions as if they were taking place simultaneously. This is achieved through the use of a passive verb tense, which also has the effect on the target text that its pacing is considerably lower than that of the source text. The second suggestion uses an active verb tense and avoids this slowdown of the pacing, but it presents the two actions as if they take place one after another, rather than simultaneously.

The desirability of these solutions can be determined by comparing their effects on the target audience with the effects found in the source text. The option that constitutes the smallest shift might be pinpointed as the most desirable of the two. As the use of an active form does not change the pacing of the writing, it might be considered to be the most desirable option. While it changes the contents of the writing to a certain degree, this change

² If deemed necessary, footnotes in chapter four further explain choices made during the translation of these sentences.

has no further impact on the plot. Moreover, the proposed use of the passive tense is marked and will therefore stand out to the reader, negatively affecting their reading experience: the pacing of the reader will be slowed down because of it, and the use of this verb tense might signal to the target audience that the text is translated, as its use in this sentence structure is unusual.

Second Passage

This passage focuses on the conversation between Kanya and the Japanese businessman Yashimoto. The two do not speak each other's languages and are only able to converse due to the presence of the Japanese windup Hiroko, who interprets the conversation for both Kanya and Yashimoto. This passage is also multilingual, but in a way very different from the first fragment, in which Bacigalupi presents the multilingualism on what might be described as a surface level of the text. In that passage, he exposes the reader to phonetical Thai in order to establish several parameters of the novel without affecting the reader's ability to understand the writing – it might even be said that the multilingualism adds to that ability, as it is used primarily for worldbuilding. This is not the case in this passage. While multilingualism is very much present in this scene, it is not nearly as visible on the surface level.

This passage explains how Emiko was able to kill the Somdet Chaopraya and several others, which is an important plot element. In order for the reader to fully understand the important information presented in this passage, the language should be clear and easily understandable. Adding a quantity of multilingual elements might negatively impact their qualitative role, as they might obstruct the understandability of the passage. There are, for example, only two instances of phonetic language. Twice, the phonetic word “*hai*” (325, 326, original emphasis) is used. The meaning of this word is precisely indicated by its context, whereas the exact meaning of “*Kaw pollamai nee khap*” (1, original emphasis) cannot be determined. This relative absence of surface level multilingualism is due to the fact that the

second passage focuses on plot exposition rather than establishing a setting: the use of phonetic language illustrates the power relations between Yashimoto and Hiroko, exemplifying the subordinate position of New People. In this passage, it suffices to merely hint at multilingualism rather than actually show much phonetic language, as an overdose of it might obstruct the pacing and comprehensibility of the writing.

The portrayal of translation in this passage closely resembles Monika Wozniak's general observations on the portrayal of translation and translators in science fiction. She notes that they are often portrayed as a "kind of nuisance that must be somehow dealt with efficiently and rapidly" (349). The way in which Hiroko's presence is erased from a major part of the passage indicates that, indeed, actively acknowledging her presence in the writing obstructs the effectiveness of the passage, indicating that she is indeed a nuisance. Moreover, Yashimoto elaborates on the status of New People, whose "inferior status with respect to [Old People] is never doubted by anyone" (357), not even themselves. This is a common characteristic of the translator that Wozniak also observes in the genre.

The majority of speech acts are represented in English, even though the languages that are actually spoken are Thai and Japanese: the dialogue an English representation of Kanya's Thai and Hiroko's Thai translation of Yashimoto's Japanese. There appear to be several differences in style between the Thai that is spoken: the Thai in translation appears to be more complex than Kanya's. The vocabulary used to represent his speech appears to be of a higher register than Kanya's, although neither of them uses more complex grammatical structures. The use of a high register of vocabulary might indicate a high level of formality that is characteristic of the polite Yashimoto. These register differences should still be noticeable in translation, as they are indicative of the characters' personalities.

A possible way to indicate different register and formality levels is through the translation of pronouns. Over the course of the passage, Kanya's attitude towards Yashimoto

changes. Whereas at first she is polite, she becomes increasingly frustrated with him. This might be shown through a change in formality which is possible in Dutch. Dutch uses two pronouns, *u* and *jij/je*, in order to differentiate between formality and levels of irritation with one another. It might be a possibility to let Kanya use *u* at first and, as her mood changes throughout the passage, switch to using *jij/je* in order to indicate this change. Meanwhile, such a switch should not occur in the representation of Yashimoto's Japanese in translation: he remains exquisitely polite throughout the passage and a shift from formal to informal pronoun usage would not be indicative of his character. The possibility exists that this approach to emphasising style differences through the use of pronouns might be an incorrect representation of Thai and Japanese courtesies. This possible injustice might already exist in the source text as English offers relatively few possibilities of representing a pronoun-related courtesy system. Whether this proposed solution is desirable is dependent on the translation strategy that will be chosen to approach the translation of the passage.

Culture-Specific Elements

The aim of this thesis is to explore prominent causes of translation problems in *The Windup Girl*, what causes them, and what translation strategies might be employed to solve them. A prominent source of translation problems is the abundance of *nova* in the novel. They are unique to the dystopian cultures depicted in Bacigalupi's writing and are essential in flavouring it. While these elements have been defined as text world-specific elements, they might still be considered to be *realia* or culture-specific elements, as they are a more specific form of CSE.

Diederik Grit defines *realia* as “cultuurbepaalde termen en uitdrukkingen” (189). To this definition, he adds that *realia* are “de concrete unieke verschijnselen of categorale begrippen die specifiek zijn voor een bepaald land of cultuurgebied en die elders geen of hooguit een gedeeltelijk equivalent kennen” (189) as well as “de voor deze

verschijnselen/begrippen gebruikte namen” (189). All *realia*, Grit explains, consists of two parts: a signifier and the signified.

The definition of culture-specific elements offered by Javier Franco Aixelá is similar to Grit’s definition of *realia*, but whereas Grit only hints at the relevance of *realia* from a translation-oriented point of view, Aixelá explicitly mentions this in his definition:

die tekstueel manifeste elementen waarvan de functie en connotaties in de brontekst een vertaalprobleem met zich meebrengen bij overzetting naar een doelttekst omdat het element waarnaar verwezen wordt of niet bestaat of een afwijkende intertekstuele status heeft in het cultuursysteem van de lezers in de doelttekst (198).

Both terms, however, appear to be so similar that Grit’s definition also applies to culture-specific items and Aixelá’s to *realia*. From this point onwards, the term culture-specific elements will be used.

It should be clear as to why *The Windup Girl’s nova* are to be considered a subcategory of CSEs: they only exist within Bacigalupi’s writing and, within the text world, only exist due to specific cultural developments – the end of the “Expansion” (Bacigalupi 4) era. As Aixelá explains, CSEs exist within “een concrete tekstuele situatie” (198) in which they are meaningful. He distinguishes between two types of CSEs: names and idiom, which encompasses those elements specific to a culture that are not names (198-9). He continues to distinguish between categories within this overall distinction between names and idiom.

Names can either be “conventionele of sprekende [namen]” (199) – conventional or expressive. Conventional names are all names that, apart from possible intertextual or intratextual references, have no particular meaning, whereas expressive names are motivated in one way or another: they carry literary meaning. Expressive names also include nicknames and names “waaromheen zich bepaalde netwerken van historische of culturele associaties hebben gevormd binnen de context van een bepaalde cultuur” (199). Translation strategies for

this category of CSEs are rather simple, Aixelá continues. Conventional names are usually not touched by the translation process, whereas expressive names might go through a change, depending on their nature. A nickname, for example, is far more likely to be changed than a brand name (199).

Like expressive names, idiom poses a larger obstacle for the translator than a conventional name. The proper approach to the translation of idiom is largely determined by the context of the idiom, by the ways in which idiom is positioned within the text. Aixelá observes that in determining the proper translation strategy to approach idiom as well as expressive names, the translator should take into account both the “supratekstuele, tekstuele of intertekstuele factoren” (199) and the “aard van de [reale]” (199). Thus, the translator should consider what exactly is signified by the CSE, but its denotation and connotation – respectively the “objectieve betekenis ... [en] de met die begrippen verbonden associaties” (Grit 190) – should also play a role in finding the best possible translation of a CSE.

Text World-Specific Elements in The Windup Girl

In total, there are twenty-seven TWSEs to be found in the two chapters discussed in this investigation, most of which originating in the first chapter. The following focuses on a selection of these, introducing and analysing them from a translation-oriented point of view, offering possible and desirable solutions to the problems posed by the TWSEs. As has been mentioned before, there appears to be no previous translation-oriented research into the TWSE and, therefore, the investigation into the translation difficulties posed by these elements will be based on the discussion of the CSE above.

The investigation is divided into two parts. The first part of the discussion introduces the genehacking technology, which is the *novum* that is “so central and significant that it determines the whole narrative logic” (Suvin, *Metamorphoses*, 70). The second part of the discussion covers TWSEs that have been created with the use of genehacking technologies.

Other TWSEs that are not genehacks or which are not directly linked with the technology are not discussed due to the focus of this investigation.

The TWSEs discussed below are all representative of the particular direction into which humanity has developed in the *Windup* universe. Many of them appear to have a worldwide presence: they are not specifically tied to one particular culture, for example American or Thai culture, but rather they transcend cultural boundaries. This becomes evident from the imperialistic nature of the calorie companies and the widespread presence of windups, but perhaps the text most clearly supports this claim where the cheshire diaspora is considered. These genetically engineered cats “mated with natural felines, and within twenty years, the devil cats were on every continent and *Felis domesticus* was gone from the face of the world, replaced by a genetic string that bred true ninety-eight percent of the time” (Bacigalupi 31).

The Windup Girl takes place on a future version of planet earth, and its *nova* are to be found all around the globe. This implies that they also exist in the area that constitutes the present-day Netherlands and in regions where Dutch is currently spoken. It is therefore likely that the Dutch language has developed its own words for TWSEs like *windup* and *blister rust*. This presumption lies at the core of the investigation below and validates the use of the term text world-specific element.

Worldbuilding

Genehacking

“Genehacking” is an advanced technology in the field of genetic engineering, allowing the alteration of genes in such a way that new species can be developed. Although genetic engineering is possible in contemporary society, genehacking can be considered to be a *novum* – and perhaps the novel’s most important and central one – as the technology has advanced considerably. As mentioned previously, genehacking is a *novum* “so central and significant that it determines the whole narrative logic” (Suvin, *Metamorphoses*, 70) of the

novel.

Genehacking is a compound word that consists of the parts “gene” and “hacking”, of which the Dutch words *gen* and *hacken* are the self-evident translations. These words might be combined to form the possible translation *genhacken*, a translation that is true to the source text both in form and meaning. From a target text perspective however, this solution might not be as desirable. The tone of *genhacken* is not as captivating as that of genehacking. This might be due to the pronunciation of *gen*, as it is a rather short sound. Combined with *hacken*, it results in a word that simply might not sound appealing enough to be a believable Dutch signifier for a technology. Furthermore, the spelling might cause interpretation difficulties as the singular *gen* is not used that often in Dutch. The idiomatic expression *het zit in de genen*, for example, uses the word’s plural form rather than the singular. The possibility therefore exists that the audience might not recognise *gen* and that it might not be immediately clear what *genhacking* is. That would constitute a shift in effect on the reader, which is an undesirable change and should be avoided.

The use of the plural form of *gen* results in the word *genenhacken*. This solves the potential difficulties that might arise from the inability to recognise the singular *gen*, as well as some of the possible pronunciation complications. This solution is not necessarily more true to the source text than the one previously suggested, but it might be a more desirable candidate to be used in a translation.

A more creative translation for genehacking might be *DNA-hacken*. This translation would constitute a shift in the meaning of the TWSE, although this might not be problematic: genes consist of DNA molecules. As Bacigalupi never explains the process of genehacking, this solution might be considered: using *DNA-hacken* would not result in a text that contradicts itself. Choosing *DNA* as the translation of gene might improve the TWSE’s interpretability, as the audience might immediately know what DNA is and therefore what

DNA-hacken is. This increase in interpretability allows the TWSE to appear more idiomatic in comparison to the options suggested above. Moreover, readability is also improved due to the required hyphen in *DNA-hacken*: this separation allows the audience to clearly distinguish between the separate parts of the TWSE and their respective meanings.

Throughout the novel, the word *genehack* also appears as a noun. The translation of the verb *genehacking* should therefore also be able to function properly as a noun in Dutch. This becomes somewhat difficult if the options *genhacken* or *genenhacken* is used, which would change into *genhack* or *genenhack*. The first option is eliminated not only because of the possible reading difficulties caused by the use of the singular *gen*, but also as a result of its pronunciation, which is somewhat flat. The plural *genen* marks the second option as a possible contender, but as target text TWSEs are required to match source text TWSEs as closely as possible in terms of effect, *DNA-hacken* appears to be the most desirable option.

Generipper

A “generipper” is an individual that works in the field of *genehacking*. Again, the word consists of two parts: “gene” and “ripper”. Gene should be translated in the same way as gene in *genehacking*, as there is a strong connection between the two TWSEs. Above, *DNA* has been suggested as a suitable translation for gene. In the case of *generipper*, gene will therefore also be translated as *DNA*.

Ripper implies that *genehacking* is something rather violent and forceful, as it involves the splitting and combining of genes. A translation might be sought in this direction, although the word rip is also found in “rip-off”, which implies acts of fraud and swindling. As it might be argued that a *generipper*’s profession consists of fraud and swindling with nature, an ideal translation of *ripper* might aim to embody the ripping as well as the ripping-off.

An option for *ripper* might be *hacker*, as this would provide clarity about the *generipper*’s profession to the audience. However, using the word *hacker* as a translation for *ripper* would diverge from the source text in a way that might be undesirable, as the

connotations of a generipper might be different from those of a genehacker: ripper implies that the profession involves a certain overt approach to the tearing apart and reconfiguring of genes, whereas a *hacker* usually aims to operate covertly. Should *hacker* be chosen as a translation for ripper, the target text TWSE signifier carries a different connotation that changes the way in which the TWSE is portrayed. Another candidate for ripper might be *lasser*. This solution emphasises the combining rather than the deconstruction of genes that is involved in the profession. *Lasser* has a more appealing sound to it than solutions that might focus more on the deconstructing aspect of the job, such as *knipper* or *splitser*. A third option worth considering is *rover*: this emphasises both the ripping and the ripping-off, and bears some visual resemblance to the source text element, as ripper and *rover* both begin and end with an R.

Taking into consideration the circumstances under which generippers practice their profession, the most suitable translation might be *DNA-rover*. *Rover* has negative connotations that resemble those of ripper to some extent. While it is questionable whether calorie companies would give their employees the title of *DNA-rover*, a similar job title with questionable connotations already exists in the source text. Ripper, for example, might call to mind the London serial killer Jack the Ripper. The morality of the calorie companies is grey at best, and it might not be too far-fetched for these companies to describe their employees' function with a word such as *rover*. Furthermore, generippers are not generally held in high regard, which might also explain why their function is described with a rather negative word. Thus, from the options suggested above, *DNA-rover* could be the most true to the source text.

Calorie company

The “calorie companies” have developed the many species and diseases that have ravaged much of the planet. Their actions are the cause of the continuous threat of plague and food shortage, yet they are still saviours to many people as they sell patented food sources. Yet due to their imperialistic nature, the calorie companies also pose a threat: they will stop at nothing

to expand their circles of influence and to increase their profits. This TWSE is also a compound, as it exists of two parts: “calorie” and “company”.

The Dutch word for calorie is also *calorie*. Other words that express food-related energy measurements might be found in the direction of *voedingsstof* or *vitamine*. It is important to take into consideration that in the novel, “calories” is used as a unit of measuring energy. Within the context of the target language, it should be imaginable that the chosen word’s function might realistically develop into being a unit of energy measurement as well. The translation of *calorie* should also be compatible with the translation of *company* in the sense that the combination of the two words does not appear to be too far-fetched.³

There are several translations to consider for *company*, such as *bedrijf*, *firma*, *organisatie*, *zaak*, *compagnie*. Taking into consideration the array of possible translations for *calorie*, a noteworthy option might be *vitaminefirma*. This possibility keeps the alliteration of the source text, although there is a shift in meaning present due to the choice of *vitamine* for *calorie*. *Calorieënorganisatie* is another option worth considering due to the pleasant combination of phonemes that attribute a certain natural-sounding quality to the option, whereas a possibility such as *calorieënbedrijf* is less appealing because the combination of *calorieën* and *bedrijf* lacks a certain poetic quality. The imperialistic nature and the scale on which the *calorie* companies operate should also be taken into consideration when determining the translation for *company*. This is especially important as the *companies* represent a theme of moral ambiguity throughout the novel: while their technologies have

³ The translation of *calorie* should also be compatible with *calorie man*, an employee of the *calorie* companies. Because this term does not appear in one of the two selected chapters, it will be discussed very briefly here, as the translation of *calorie company* is also dependent on choices made with regards to *calorie man*: the translation of *calorie* should fit with both *company* and *man*. The translation of the word *man* might be as straightforward as the Dutch *man*, but it is important to consider how such a company would describe their employees’ functions in a Dutch language situation. While not impossible or necessarily unlikely, it remains debatable whether such a powerful company would choose as simple a word as *man* for powerful executives such as Anderson.

saved many people from starvation, the companies are the ones responsible for food shortages in the first place. They also prey on the Thai Kingdom and aim to topple its government, opening it up to their imperialistic practices.

This is why perhaps the option *compagnie* is the most appealing of all possibilities. The choice for *compagnie* instigates a shift, as the signifier of the target text TWSE is considerably more marked than the rather neutral source text TWSE signifier. The word *compagnie* carries strong connotations with the Vereenigde Oostindische Compagnie (Dutch East India Company) that the target audience will immediately transfer to the calorie companies. Both the Compagnie and the companies practice a profit-based policy that exploits much of the rest of the world. There is also a military flavour present in the word *compagnie* that is not found in company. This additional layer is not unwelcome as the calorie companies are aggressive organisations and have access to armed forces: towards the end of the novel, the calorie company AgriGen is in league with the Trade Ministry to invade the country and seize control of the Thai Kingdom.

Above, it has been argued that a shift in connotations might be undesirable when translating TWSEs. In this case, the contrary is true: the addition of a connotation is desirable, as the word *compagnie* evokes a connotation in the target audience that accurately captures the essence of the calorie company. *Compagnie* is therefore a suitable choice as a target text TWSE signifier, as it perfectly illustrates that which is expressed in the source text in a way that adds an unmistakable Dutch flavour to the target text.

AgriGen, HiGRO, PurCal, TotalNutrient, U-TeX

These are all calorie companies. These names might be considered to be speaking names, as they express meaning. The word “PurCal”, for example, is indicative of what the company produces: pure calories. Because of their expressiveness, these words might be translated, but these names are all brand names, which, by convention, are usually not translated. An argument not to translate these brand names into Dutch is simply because these companies are

not Dutch. Changing the names of these companies would imply a considerable alternation of the text world, which is undesirable in the present-day conventions of translation. A name change might also confuse the reader and cause them to pose questions as to why Dutch companies have settled in the American Midwest. The names of the calorie companies should, in conclusion, not be translated.

Genehacks

Blister rust

“Blister rust” is a dangerous genehacked disease which was developed by the calorie companies. Over time, it has evolved and, like other diseases, now poses a constant threat to natural and genehacked species alike. Whenever a new variant of blister rust strikes, humanity has to race against the clock to develop new immunities to this disease. Once a plant has contracted the disease, it develops a “rust-red tinge” (1) that indicates its infection. The signifier is a compound word, consisting of “blister” and “rust”. Both parts of the compound are likely to invoke a negative association with the reader: the audience can be expected to be familiar with the experience of blisters on their own body and they may also be expected to know that rust on metal indicates that the metal is worn.

An important question is whether blister or rust is the more important aspect of the compound and which, in translation, should be emphasised. In writing, it appears rust is stressed: it is mentioned second, which might be indicative of end-focus. This might mean that an infected plant shows rusting that looks like blisters. However, when pronounced, blister might appear to attract more attention than rust: the plosive B-phoneme and the repetition of the R-phoneme might put more force in the pronunciation of the first word rather than into that of the second word, which receives a little less focus. This might indicate that an infected plant shows blisters which are the colour of rust. Bacigalupi’s description of the disease is that an infection plant shows a “rust-red tinge” (1) rather than a blister, which might suggest that rust is the more important element of the compound. In any case, the text and the

signifier imply that the symptoms of the disease show up across the entire infected organism. Such considerations should be taken into account while deciding on a translation for the term blister rust.

It appears that the denotation of this TWSE is important: insofar as possible, the literal meaning of the signifier is the key factor in determining what might be the most desirable translation. Rust implies that discolouration appears across an infected organism. Blister seems to function as an adjective of rust. The disease thus has a name that consists of a noun being described by an adjective, something that is the case in several Dutch names of diseases: *gele koorts*, *Spaanse griep*, *rodehond* (respectively yellow fever, Spanish flu, and rubella in English). The option *geblaarde roest* might be the most desirable translation of blister rust, as it copies the structure of the aforementioned disease signifiers.

Options such as *blaren roest* or *blaarroest* might be eliminated because as signifiers, they are more marked than *geblaarde roest*: the target audience is familiar with disease signifiers that follow the structure of *geblaarde roest* and therefore a signifier that follows an unknown pattern draws attention to itself. As such an effect is not found in the source text, it should also not be present in the target text. Especially *blaren roest* might have the effect of drawing additional attention to itself as it is a loan translation in which the source language has been translated literally. This results in a translation that is unidiomatic and therefore undesirable. *Blaarroest* is a more natural adaptation of the TWSE to the target language, but it fails to properly domesticise the TWSE where *geblaarde roest* manages to do so. In order for this translation to be grammatically correct and to appear idiomatically in the target language, the article *de* is placed in front of the TWSE: as in English, with some diseases – such as the flu or *de griep* – it is conventional to place an article in front of the disease when referring to it. This convention appears to be applicable to *geblaarde roest* as well.

Cibiscosis

“Cibiscosis” is another infectious disease. Its signifier is not nearly as expressive as blister rust, but its spelling is reminiscent of other disease signifiers and it is therefore easy to identify what is signified by the TWSE. As the word *cibiscosis* does not carry much expressive meaning in the sense that blister rust does, its translation process should focus on finding a proper translation that achieves the same effect as the source text: emphasising that the TWSE is a disease.

As there is little expressiveness found in this TWSE, it is not necessary to look for a translation that completely adapts the signifier to the target language. Several Dutch disease signifiers exist that are spelled in a way similar to *cibiscosis*, for example *bronchitis*, *endometritis*, and *pericoronitis*. One possibility is not to change the TWSE at all and use the source text spelling in the target text. There are also Dutch disease signifiers that have a similar Latinesque spelling that end in *-se*: *coccidiose*, *dysenterie*, and *tuberculose*. This opens up the possibility of using the spelling *cibiscose* as translation of *cibiscosis*.

Both *cibiscosis* and *cibiscose* are options worth considering, as words with a comparable spelling are used in Dutch to refer to diseases. In this case, readability is a central factor to determining which of the two is the most desirable option. The syllables in *cibiscosis* resemble each other more closely than those in *cibiscose*, which might negatively impact the reading experience, as the word is more difficult to read and pronounce due to this repetition. This is an effect that is absent from the source text: the rhythm and stress of the source text TWSE have no considerable effect on the readability of the text. In order not to disturb the rhythm of the target text and to recreate the source text’s effect in the target text, the option *cibiscose* might be the more suitable translation. As is the case with blister rust, an article should be placed before the Dutch translation of the disease in order to improve the grammar of the Dutch target text.

Nippon genehack weevil

The “weevil” is a kind of beetle that exists in the empirical world, which in Dutch is called a *snuitkever*. It belongs to the *nova* of the novel as the calorie companies have developed a genehacked version of it, called the “genehack weevil”. As the weevil is an existent species, its official Dutch name should be used in translation. “Nippon” and “genehack” function as adjectives, which is important to consider before settling on a translation. This is especially the case with genehack, as the translation that has been earlier proposed for the TWSE genehacking cannot immediately be applied to this TWSE: the words belong to different word categories. Therefore, the most desirable translation of genehacking should be adapted to this TWSE in order to make sure the target text TWSE achieves the same effects as the source text TWSE. Finally, the word Nippon is occasionally placed in front of genehack weevil. This word appears to be a Romanised phonological spelling of the Japanese word for Japan, although this is never explained in the source text. This gives the TWSE a mysterious air to it, as the audience is left in the dark as to what Nippon might or might not be. This is an important part of the estranging aspect of this TWSE and therefore, in order to maintain the source text world in the target text, Nippon should be maintained whenever encountered and should not be changed.

Two possible translations of Nippon genehack weevil might be *Nippon DNA-gehackte snuitkever* and *DNA-gehackte Nippon-snuitkever*. Of these two options, *DNA-gehackte Nippon-snuitkever* might be the most desirable of the two, as the most important element of this TWSE is the fact that it is a genehacked species. This is emphasised by placing the translation of genehack at the beginning of the signifier. A side effect of this placement is that it is somewhat less ambiguous what *Nippon* is, as this word order might more clearly indicate that *Nippon* refers to a particular weevil species, rather than an unidentified entity in the text world. This is a shift that might have to be taken for granted, as the word order in *DNA-gehackte Nippon-snuitkever* is more idiomatic than the word order of *Nippon DNA-gehackte*

snuitkever. Taking into consideration the aim to present the target text in idiomatic Dutch, *DNA-gehackte Nippon-snuitkever* is the most desirable translation of this TWSE.

Scabis mold

“Scabis mold” is a genehack that causes “growths” (23) in whatever organism is infected by it, which is indicated by the word mold. The translation of mold should thus have the same effect: it should imply that the genehack causes growths in the infected organism. The difficult part of translating this TWSE comes from scabis. It is spelled similarly to scabies, which might offer the translator ideas as to how to translate the TWSE. Simultaneously, this similarity might be entirely coincidental and could be misleading. The novel offers very little information on what scabis mold is or what it looks like, except that it was one of the genehacks that caused the devastation of the natural world and that it causes growths in infected organisms. Therefore, taking scabies as a starting point from which to translate scabis mold is justifiable, as it is not unthinkable that the word scabies has evolved into scabis by the time of *The Windup Girl*.

The imagery suggested by scabis is unclear. As scabis is reminiscent of scabies, a Dutch translation might take *schurft*, the Dutch signifier of scabies, as a starting point. In order to recreate the effect of scabis, a letter might be removed from *schurft*. Any of the three final consonants may be removed from the word in order to recreate this effect: the vowel cannot be removed as that would make the word unpronounceable, whereas the first three consonants form a phoneme that is commonly used in the Dutch language. Removing one of these letters would result in a word that would not appear to be Dutch. Although that might function as estrangement, it would do so in a way that is not present in the source text and which therefore would be an undesirable shift from source to target text. Assuming that, by the time of *The Windup Girl*, scabies has changed into scabis, the option *schuft* might be the most fitting translation, as the deletion of the R from *schurft* results in a word that is most easily pronounceable of the alternatives.

Although the TWSE as a whole is somewhat mysterious, mold offers the reader some clear imagery. The word *schimmel* recreates this imagery as it is a direct translation of mold. It is questionable whether the combination of *schuft* and *schimmel* is a successful translation: the alliterating effect of *schuftschimmel* is not found in the source text and might add an undesirable comedic effect to the TWSE. The translation *schuiftgroei* might be the most desirable translation as it closely approaches the source text TWSE's balance between gloominess and clarity of image: this solution adds no poetic or comedic effect to the TWSE, *schuft* remains an element of estrangement, and *groei* clearly indicates the symptoms of the disease. The option *groei* also fits the symptom of growths, as those might be described with the word *gezwel*. The correlation that exists between *groei* and *gezwel* adds a level of cohesion to the target text that might not be present should another option such as *schimmel* be chosen for mold.

Megodont

The “megodont” is an “elephantine creature” (20) that is created through a process of genehacking. Generally docile, the megodont is used as a labour animal. Although the animal “was never destined for fighting” (23), the Trade Ministry still effectively employs the megodont and its “Pleistocene rage” (21) amidst the chaos of the civil war. The animal's name hints at its prehistoric origins and is spelled rather similar to the English word *macrodont*, which means “to have large teeth”. Translating the word *megodont* might not be necessary, as the word is unlikely to appear strange to the target audience, as the reader might recognise the expressive elements to this name as it is. It is possible to change the word slightly and present a Dutchified spelling of it to the target audience: *megadont*. The slight change in spelling emphasises the animal's prehistoric origins, while also referring to the animal's gigantic size.

Cheshire

One of the new species introduced in the novel and perhaps the clearest example of a scientific experiment gone devastatingly wrong, is the “cheshire”. These genehacked cats can melt into their surroundings and disappear entirely from sight. This chameleon-like ability makes them incredibly efficient predators and extremely hard to catch – or control. The cheshires are an example of the “aesthetics of disgust and freakishness” inherent to chimerical species in the *Windup* universe and are reminiscent of the Cheshire Cat of *Alice’s Adventures in Wonderland*, which might also be described as freakish: it can disappear almost entirely, leaving behind just its grin. The engineered cats have similar abilities which have led to them being described as “devil cats” (31).

The cheshire species is indeed an intertextual reference to *Alice’s Adventures in Wonderland*: they were “supposedly created by a calorie executive – some PurCal or AgriGen man, most likely – for a daughter’s birthday. A party favour for when the little princess turned as old as Lewis Carroll’s Alice” (31). To the fictitious characters of the *Windup* universe and the reader alike, the presence of these cats is “a relentless reminder” (Hageman 296) of the potential of human “shaping and reshaping [of] ecology” (296). Bacigalupi explicates the intertextual relationship. The Cheshire Cat might already be considered a culture-specific element, and one that is well-known in Western culture. The *Alice* franchise is still popular in contemporary Western society: the most recent screen adaptation of Carroll’s writing dates from 2016. In this case, it appears that Bacigalupi has taken something which already appears to be a TWSE and has transformed it into a *novum*: the word cheshire already exists in our empirical world, but that which it signifies – a genetically engineered cat species – does not: within the text world, the word cheshire has attained a new connotation that does not exist in the empirical world.

The Cheshire Cat of *Alice in Wonderland* is a well-known character. It might be expected of the source audience to recognise the intertextual relationship before it is

explicated. Because of this explication present in the novel, it might be undesirable to change the name of the TWSE in any significant way. However, there exist many Dutch translations of *Alice* the audience might be familiar with, many of which have translated the Cheshire Cat's name. According to Judith van den Berg in her article "Vertalers in Wonderland: Over de Nederlandse vertalingen van *Alice*", one of the best translations of the name is Sophie Engelsman's solution "Kolderkat" (53), as this translation is creative and manages to retain the source text's alliteration. This option is a serious contender, as it might add to the believability that the TWSEs found in *The Windup Girl* have Dutch language signifiers. There would be no risk of disturbing the intertextual relationship, as the target text would simply refer to a translated version of the original intertextual relationship. It might be argued that translating cheshire into *kolderkat* is necessary in order to present a coherent target text, as translating TWSEs so far has been considered to be desirable. Thus, in order to stay true to the overall translation strategy so far, it is desirable to translate cheshire with *kolderkat*.

WeatherAll

Due to the rapid deforestation of the planet, the calorie companies developed "WeatherAll", which is used in the construction of many houses in Bangkok's slums. This wood-like building material is designed to be highly resistant to elemental wear and diseases, yet remains flammable. This resistance to the elements is implied by the very name of the building material: it withstands all kinds of weather. The word WeatherAll might also be a pun on the phrase "wither all". The planet and all life on it have been ravaged by humanity at the time of the novel, it could thus be said that they have been withered. Solutions in which some of this expressiveness is maintained might be *WeerStand* or *WeerStaat*. These options emphasise the resistance of the material, rather than implying the destruction caused by the calorie companies. This constitutes a shift in meaning, however, a similar pun is found in these options: they now hint at the irony that the calorie companies embody both the cause of and the solution to food shortages in the novel.

An important note, however, is that the W and A of weather and all in WeatherAll are always capitalised, indicating that the building material is a brand. As mentioned before, brand names by convention are usually left untranslated. While WeatherAll poses the translator an interesting challenge, it might be more desirable to leave the TWSE untouched because it is a brand name.

Windup

The “windups”, or New People, are genetically engineered human beings. They are physically superior to natural humans – windups are incredibly fast, immune to diseases, and age slowly – and show considerable intelligence. They are designed in such a way as to limit their potential, however, as they are innately infertile, have an overwhelming desire to be obedient to natural humans, and their bodies overheat very quickly. While windups, apart from their stutter-stop motions, appear to be human, other kinds of less human windups also exist: Jaidee implies that the rumours that the Japanese use “ten-hands” (Bacigalupi 322) in their factories are true.

There are two important aspects to this TWSE that should be considered during the translation process. The word windup is immediately reminiscent of mechanically engineered windup toys. Secondly, the word windup is simultaneously used as a noun and an adjective. The translation of windup should thus emphasise that they are not ‘real’ people and it should be possible to use the target text signifier in multiple word categories.

Solutions that immediately come to mind involve the verbs *opdraaien* en *opwinden*, which convey the action of winding up a windup mechanic. A suitable translation might be found in this direction, as these verbs can easily be turned into an adjective and be combined with *meisje* as a translation of windup girl: consider *opdraaimeisje* and *opwindmeisje*. An argument in favour of using *opwindmeisje* is that the verb *opwinden*, depending on its context, can also mean “to arouse”. *Opwindmeisje* thus means both windup girl as well as girl that arouses. This is fitting as many windups, including Emiko, are often considered sexual

objects. Choosing this translation would add a meaningful new layer to the term that is absent from the source text. However, if *windup* is used as a noun, the use of *opgewonden* might not be suitable everywhere due to its sexual connotation, a problem that is absent from using *opgedraaide*.

The translation of *windup* should be flexible as it is used in a number of different circumstances. As mentioned before, translations that involve verbs related to *windup* do not appear to be perfect candidates. Their presence might bring to the reader's attention that the target text is a translation, as solutions in this direction appear to stretch the limits of how the Dutch language functions.

The word *windup* accentuates the way in which Old People think about New People. Kanya, for example, thinks the following about Hiroko: “[i]t’s just a *windup*. It apes the motions of humanity, but it is only a dangerous experiment that has been allowed to proceed too far” (328), and a moment later tells her that: “[*windups*] have no souls and have no *kamma*” (328, original emphasis). *Windup* emphasises that the New People are not considered to be ‘real’ people. This emphasis stems from the fact that the signifier refers to the technological advances that allow the New People to exist: a desirable translation of *windup* might utilise a denotation that, even though it diverges from the source text, is equally expressive.

A way to emphasise the difference between New and Old People in Dutch might be achieved through the use of the verb *schijnen*. This word implies that the New People appear to be ‘real’ people, but in fact are not – as they are the result of genetic engineering. The narrator describes how Emiko might pass for an Old Person if she “is very careful, and fights her nature and training – if she wears *pha sin*, and does not swing her arms” (115, original emphasis). *Schijnen* might thus achieve a similar effect as *windup*: it emphasises that they appear to be ‘real’ people, but that they in reality are not. The way in which it is brought to

the audience's attention that the windups are different from 'real' people has changed. The source text focuses on the technological advancements because of which the windups exist, whereas the use of *schijnen* emphasises that while the windups might appear to be 'real' people, they are not.

The word *schijnen* can be used as flexibly as windup. If used as a noun, *schijn*, it does not appear to be as forced a solution as *opgedraaide* or *opgewonden*. The combination windup girl simply becomes *schijnmeisje*, which has a natural feel to it that cannot be matched by options that sound rather contrived, such as *opwindmeisje* or *opdraaimeisje*. The solution *schijn* for windup is simply a better fit within the macrostructure of the text than an option such as *opgedraaide*, as the TWSE should be recognisable as something that might exist in a Dutch language situation in the universe *The Windup Girl*.

While *schijn* can function within the target text, it is debatable whether this option is the most desirable one. The target text aims to present the novel as if it were originally written in Dutch, while also recreating the effects of the source text on its audience as closely as possible. This is where the problem with *schijn* arises. While *schijn* as a noun is less marked than other options discussed above, it is still considerably more marked than the TWSE's source text signifier. The word *schijnen* is used primarily as a verb or an adjective, and the form *schijn* is used only in the proverb *de schijn ophouden*. While this usage of *schijn* fits the target text usage of the word, this form simply draws attention to itself as it is only used in a specific context. Windup, on the other hand, is not tied to such a specific use: for example, a windup toy might be referred to as a windup. Should *schijn* be chosen as the most desirable translation of windup, this would constitute a shift in the effect this TWSE has on the audience: compared with the source text, the target text TWSE would be more marked and would therefore draw more attention to itself. Considering the overall importance of this TWSE within the novel, this shift might be categorised as undesirable and, therefore, *schijn*

should not be used as a noun in the target text.

The problem with *schijn* arises from the way in which it functions as a noun in target language sentence structure rather than from the content it expresses. It is marked because the word *schijn* is tied to a specific usage. This problem might be solved by creating a compound translation for windup that incorporates a commonly used noun: *schijnmens*. This option more explicitly expresses the nature of the windups due to the addition of *mens*, but the signifier still heavily relies on *schijn* in order to express itself. The addition of *mens* allows the compound to blend into the target text: *mens* is a common noun in Dutch, thus the combination of *schijn* and *mens* allows the TWSE to function more organically in the target text than *schijn* would. The use of this compound also creates a level of textual coherence in the translation: *schijnmens* and *schijnmeisje*, both of considerable importance to the overall novel, closely resemble each other.

Military Windup

At least two kinds of windups appear to exist: regular ones such as Emiko and Hiroko, and “military windups”. The main difference between the two appears to be that, as Yashimoto explains in the second passage, a military windup’s body is not prone to overheating. In the cases of genehacking and generipper it has been argued that elements found in both TWSEs should be translated with the same word. Here, the same strategy might not be applied as effectively. The translation of military windup is therefore discussed separately, as the most desirable translation of this TWSE might deviate from that of the other usages of windup.

A translation of military windup might become *militair schijnmens*. This translation remains close to the source text, yet is a somewhat lacklustre option: it fails to convey the level of foreboding expressed by the source text TWSE. This effect is achieved by placing military in front of windup, a simple yet effective way of describing the nature of this kind of windup. The option *militair schijnmens* fails to achieve a similar effect because it clings to its source text: within this language unit, the presence of two adjective elements is too much: the

signifier clings to its source material and therefore fails to convey what it should convey. A more creative solution should be sought in order to recreate the effect of the source text and to present the translation as proper-sounding Dutch.

This might be solved through the use of *schijn* as the root for translating military windup. The absence of *mens* allows the translation to focus on military, opening doors to translations that recreate the effect of the source text more effectively. Straightforward translations include *militaire schijn* and *militieschijn*. These might function properly in the target text, however, they are not the most optimal translations that might be found. *Militaire schijn* is undesirable as the wording is somewhat reminiscent of the proverb *de schijn ophouden*. Although it should be clear from the context that *militaire schijn* refers to windups, this translation might be undesirable because of this possible association. *Militieschijn* is another possibility, although this option is not optimal either, as a *militie* is usually part of a rebel group. The source text eliminates this option as a possibility, as it is explicitly stated that the Japanese Ministry of Defense keeps the military windups under strict control. Both solutions are also rather uncreative, which is another argument to continue searching for a better alternative, which might be found in *oorlogsschijn*.

Oorlogsschijn is a creative solution that manages to convey the source text effect, although there is a shift in the TWSE's denotation. This translation might imply that these windups are only used in times of war, which might not be the case. There is, however, very little information available about military windups: while it is mentioned throughout the novel that the Thai have fought the deadly military windups in the past, Yashimoto only reveals that they are built to expend incredible amounts of energy and that Japanese military windups are under strict control of their Defense Ministry. As there is little overall information available on military windups, the option *oorlogsschijn* covers what the purpose of these windups. Moreover, the combination of *oorlog* with a noun is used in more Dutch compounds:

oorlogsschip and *oorlogsvliegtuig*, for example, use a similar construction. While this solution deviates from the proposed translation for *windup*, it is a translation that embodies creativity by embracing of the Dutch vocabulary.

Proposed Translation Strategy

Suvin's suggestion that science fiction is a genre that presents itself as a "mirror to man" (*Poetics*, 373) underscores how the reader as an effect of the text may experience cognition and reflect on contemporary society. A translated science fiction text should therefore aim not only to translate the story, but to recreate that cognitive effect as closely as possible in the target language. In order to achieve this, it might be required to utilise shifts. This has been the case, for example, with *windup* and *calorie company*. The proposed translations of these TWSEs attempt to capture the expressiveness of the source text TWSE signifier through domestication. The use of decidedly Dutch vocabulary and connotations that aim to express a similar sentiment to the source text allows the target audience to experience the cognitive effect of the source text as closely as possible. Moreover, such usage also presents the text as if it were originally written in Dutch.

This proposed translation strategy takes into account characteristics of the science fiction genre as discussed in chapter one and might correspond with translation advice offered by Cees Koster in his article "Stof, stijl en zitvlees". He argues that "overtuigende samenhang tussen stijl en stof" (60) is an essential element for any text that wishes to prove its urgency and should be maintained in translation. Should the translator dare to utilise "het repertoire van de eigen taal [om] op zoek te gaan naar beter passende correspondenties" (62) rather than cling to the source material, it is likely that the quality of the translation is improved. This correspondence might indicate that the proposed translation strategy is indeed a desirable approach to the source text.

Chapter Four: Translations

The footnotes in this chapter contain clarifications to noteworthy translation decisions unrelated to the translation of the TWSEs discussed in the previous chapter. As mentioned before, the domestication of the text aims to confront the target text audience with cognition that is as similar as possible to the cognition experienced by the source text audience.

First Passage: Ngaw

‘Nee, de mangistan wil ik niet!’⁴ Anderson Lake leunt voorover, wijst. ‘Ik wil dat andere, dáár.’⁵ *Kaw pollamai nee khap.* Met die rode schil en die groene haartjes.’⁶

De marktvrouw⁷ gebaart naar het fruit dat naast haar in een piramide is opgestapeld en lacht haar door het betelkauwen zwartgekleurde tanden bloot. ‘*Un nee chai mai kha?*’

‘Ja, die. *Khap.*’ Anderson knikt en forceert een glimlach. ‘Hoe heet dat?’

‘*Ngaw.*’ Voor zijn buitenlandse oor articuleert ze de naam duidelijk en ze overhandigt er eentje.⁸

Anderson pakt de vrucht aan, fronst. ‘Is dit iets nieuws?’

⁴ *The Windup Girl* begint halverwege een gesprek op een markt in Bangkok. Door middel van ‘end-focus’ (Leech en Short 170) wordt de lezer op de hoogte gesteld van wat er tot op dit punt gezegd is, namelijk dat Anderson geen mangosteen wil. Om ditzelfde effect te bereiken, dient de woordvolgorde veranderd te worden: de Nederlandse grammatica laat een woordvolgorde als ‘Ik wil niet de mangosteen’ simpelweg niet toe. Het effect van de end-focus kan worden benaderd door de twee brontekstzinnen tot één te combineren.

⁵ In de brontekst legt de komma nadruk op het erop volgende aanwijzend voornaamwoord. Het behoud van deze constructie resulteert in een ongrammaticaal aandoende Nederlandse zinsconstructie. Om een vergelijkbaar effect te bereiken in de doelttekst, kan een nadrukteken geplaatst worden op het aanwijzend voornaamwoord: dit verlengt de uitspraak van het woord, wat nadruk suggereert.

⁶ Het gebruik van een verkleinwoord verduidelijkt hier het beeld dat de lezer op dit punt heeft van de vrucht die Anderson wil hebben. ‘Haartjes’ impliceert dat er meerdere kleine haartjes verspreid uit de vrucht groeien, wat ook het geval is (zie appendix voor een afbeelding van de ramboetan). Het gebruik van haar zou de lezer kunnen associëren met dierlijk haar en zodoende een verkeerd beeld kunnen krijgen, bijvoorbeeld dat van een volledig met haar bedekte vrucht.

⁷ Een reflexvertaling voor *peasant woman* zou ‘boerin’ kunnen zijn. Dit woord heeft echter een onwenselijke connotatie met klompen, koeien en kaas die niet binnen de tekst past. De vertaling ‘marktvrouw’ is een verschuiving, maar deze is geenszins schadelijk voor de weergave van de brontekst, verandert inhoudelijk niet aan het verhaal en roept tevens geen onwenselijke connotaties op. De gekozen vertaling kan dus zelfs als wenselijker gezien worden dan het brontekstgetrouwere boerin.

⁸ Het vertalen van *sample* als ‘eentje’ is een afzwakking: de brontekst is specifiekker dan de vertaling. Er zijn mogelijkheden die dichterbij de brontekst blijven, zoals ‘voorbeeld’ of ‘eentje om te proeven’, maar problematisch zijn omdat ze niet binnen de context passen. ‘Voorbeeld’ is onwenselijk omdat dit woord niet in vergelijkbare Nederlandstalige situaties wordt gebruikt. ‘Eentje om te proeven’ is een goede vertaling van *sample*, maar niet binnen de context: Anderson gaat nog niet proeven. Bovendien is deze mogelijkheid een expliciterende vertaling, wat hier overbodig is. De gekozen vertaling schippert dus goed tussen brontekst- en doelpubliekgerichtheid in.

‘*Kha.*’ Ze knikt bevestigend.

Anderson bestudeert de vrucht, draait haar rond in zijn hand.⁹ Het lijkt meer op een kitscherige zeeanemoon of een harige kogelvis dan op een vrucht. Er groeien overal ruige, groene sprietten¹⁰ uit die zijn handpalm kietelen. De schil heeft de roestrode teint van de geblaarde roest, maar de vrucht ruikt niet bedorven. Integendeel, ondanks haar uiterlijk lijkt ze helemaal gezond te zijn.

‘*Ngaw,*’ zegt de marktvrouw nogmaals, en dan, alsof ze zijn gedachten leest: ‘Nieuw. Geen geblaarde roest.’

Anderson knikt afwezig. Om hem heen wemelt deze markt-*soi* in Bangkok van mensen die hun ochtendboodschappen doen. Bergen opgestapelde doerians liggen in steegjes te stinken en in watertanks spetteren slangenkopvissen en *plaa* met rode vinnen in het rond. Boven zijn hoofd, in de gloeiende hitte van de tropische zon, hangen uitgezakte tentdoeken van palmoliepolymeer die de markt wat schaduw bieden en die met de hand beschilderd zijn met logo’s van klippersondernemingen en het gezicht van de vereerde Kinderkoningin. Een man baant zich een weg door de menigte, hij tilt verontwaardigd flapperende en kakelende kippen boven zijn hoofd, brengt ze naar de slacht, en vrouwen in felgekleurde *pha sin* onderhandelen met handelaren, lachen naar ze, afdingend op de prijs van illegaal verbouwde U-Tex-rijst en tomaten van een nieuwe variëteit.¹¹

Het doet Anderson niets.

‘*Ngaw,*’ zegt de vrouw nogmaals, op zoek naar contact.

⁹ De informatievulgorde is hier omgedraaid om een vreemde, vertaald aandoende zinsconstructie te vermijden.

¹⁰ Het gebruik van ‘strengen’ zou mogelijk dichter bij de brontekst blijven, maar de harige uitsteeksels van de ramboetan doen eerder denken aan sprietten. Hoewel beide woorden van toepassing kunnen zijn op haar, zijn strengen haar vaak langer dan sprietten haar. De haartjes van de ramboetan zijn vrij kort, dus is het woord ‘sprietten’ hier geschikt.

¹¹ Het draait bij de *new-variant tomatoes* voornamelijk om het feit dat ze *new-variant* zijn: dat wordt benadrukt door het verbindingsstreepje waarmee Bacigalupi *new* en *variant* verbindt – de tomaten zijn dus van een nieuwe variëteit, wat essentiële informatie is. Een vertaling als *nieuwe variëteitstomaten* zou een verkeerde nadruk leggen: dit benoemt dat de tomaten nieuw zijn, niet per se de variëteit waartoe ze behoren. Om de brontekst zo getrouw mogelijk te blijven, kan de informatie *new-variant* hier dus het beste achter *tomatoes* geplaatst worden.

De lange haartjes van de vrucht kietelen zijn handpalm, hem uitdagend om hun afkomst te herkennen. Weer een geslaagde DNA-hack van de Thai, net als al die¹² tomaten, aubergines en pepers in de naburige kraampjes. De voorspellingen uit de Grahमितische Bijbel lijken uit te komen. Het voelt alsof de heilige Francis zich al roert in zijn graf, ontwaakt, er bijna klaar voor is om uit de dood op te staan en terug te keren op aarde met een schat aan verloren calorieën uit het verleden.

‘En met trompetten zal hij komen, en het Paradijs zal wederkeren...’

Anderson draait de vreemde, harige vrucht rond in zijn hand. Het stinkt niet naar de cibiscose. Geen enkel vlekje van de geblaarde roest. Geen tekenen van besmeuring door DNA-gehackte snuitkevers te zien op de schil. De bloemen en groentes en bomen en vruchten van de wereld vormen een kaart in het hoofd van Anderson Lake, maar nergens weet hij een duidelijke grensovergang te vinden die hem bij het identificeren van de vrucht kan helpen.

De *ngaw*. Het is een raadsel.

Hij beeldt uit dat hij de vrucht wil proeven en de marktvrouw neemt de vrucht terug. Zonder moeite trekt haar bruine duim de harige schil open en wordt er een bleek hart onthuld. Het is bijna doorzichtig en met aderen doorlopen, en lijkt nog het meest op de zilveruitjes die geserveerd worden bij de martini's op de wetenschapssociëteiten van Des Moines.

Ze geeft hem de vrucht weer aan. Voorzichtig ruikt Anderson eraan. Ademt de bloemige geur in. *Ngaw*. Het zou niet moeten bestaan. Gisteren bestond het niet. Gisteren was er geen enkel kraampje in Bangkok te vinden die de vrucht verkocht, maar nu liggen ze half in de schaduw van het tentdoek rondom de smoezelige, hurkende vrouw opgestapeld. De martelaar Phra Seub knipoogt naar hem vanaf het glimmende, gouden amulet dat om haar nek hangt, een talisman die beschermt tegen de agrarische plagen van de calorieëncompagnieën.

¹² *Abound* is vervangen door *al die*. Dit kan gezien worden als een registerverschuiving, maar deze keuze is te verdedigen doordat deze zin gelezen kan worden als het interieur monoloog van Anderson: het is niet vergezocht dat iemand *al die* denkt wanneer er in het Engels *abound* staat, in plaats van een Nederlandse variant van een hoger register.

Anderson zou de vrucht graag in haar natuurlijke omgeving willen bekijken, waar het in een boom hangt of verborgen wordt door de bladeren van een of andere struik. Mocht hij over wat meer informatie beschikken, dan zou hij misschien het genus of de familie kunnen raden, zou hij misschien iets te weten kunnen komen over het genetisch verleden dat het Koninkrijk Thailand probeert op te graven, maar er zijn geen verdere aanwijzingen meer te vinden. Hij stopt het doorzichtige, glibberige balletje van de *ngaw* in zijn mond.

Een smaakexplosie, vol van welig suiker. De plakkerige bloembom omhelst zijn tong. Hij is weer terug in Iowa, midden op de akkers van HiGRO, waar hij als pietlutterig boerenjochie, blootvoets en omringd door maïs, zijn allereerste, keiharde snoepje aangeboden kreeg van een landbouwkundige van het Middenwesten-compact. Zulke smaak – échte smaak, hij verkeert in shellshock – heeft hij een leven lang niet gekend.

Zonnestralen storten neer. Marktgangers dringen rond en onderhandelen wat, maar het doet hem niets. Hij speelt met de *ngaw* in zijn mond, proeft het verleden met zijn ogen dicht, de tijd liefkozend waarin deze vrucht volop te vinden was, voordat het landschap vernietigd werd door de cibiscose, DNA-gehackte Nippon-snuitkevers, de geblaarde roest en schuiftgroeï.

Onder het gehamer van de tropische zon, omgeven door het gezucht van waterbuffels en het gekakel van stervende kippen is hij in de zevende hemel. Als hij een Grahamiet was geweest, zou hij op de knieën zijn neergevallen en in extase een dankgebed hebben opgezegd voor de smakvolle terugkeer van het Paradijs.

Anderson spuugt de zwarte pit uit in zijn hand, grijnst.¹³ Hij heeft reisverslagen gelezen van de botanisten en ontdekkingsreizigers uit de geschiedenis, mannen en vrouwen die tot in de dichtste jungles wisten door te dringen op zoek naar nieuwe soorten – maar hun

¹³ ‘Grijzend’ is specifiekler dan *smiling*, maar past beter bij het kattenkwaadachtige vervolg van de alinea: Anderson is zich hier bewust van de potentie van zijn ontdekking. Dat bewustzijn wordt met deze keuze beter uitgedrukt dan door mogelijkheden zoals ‘lachend’ of ‘glimlachend’.

ontdekkingen zijn niets vergeleken bij deze ene vrucht.

Al die mensen waren op zoek naar ontdekkingen. Hij heeft een herrijzenis te pakken.

De marktvrouw glimt, zeker van zijn aankoop. ‘*Ao gee kilo kha?*’ Hoeveel?

‘Zijn ze veilig?’ vraagt hij.

Ze wijst naar de certificaten van het Ministerie van Milieubeheer¹⁴ die naast haar op de keien uitgestald liggen, omcirkelt met haar vinger de inspectiedata. ‘Nieuwste variëteit,’ zegt ze. ‘De allerbeste.’

Anderson bestudeert de glimmende zegels. Waarschijnlijk heeft ze het inspectieproces dat garantie zou bieden voor immuniteit tegen de achtste generatie van de geblaarde roest en resistentie tegen de cibiscose 111.mt7 en mt8 niet afgewacht, maar heeft ze de withemden omgekocht om een stempel te zetten. Cynisch als hij is, vindt hij dat het er nauwelijks toe doet. De ingewikkelde stempels die in de zon glimmen zijn eerder een vorm van bijgeloof dan iets functioneels, iets waardoor de mensen zich wat veiliger voelen in een vijandige wereld. Maar mocht de cibiscose opnieuw uitbreken, dan kunnen deze certificaten daar niks tegen beginnen. Dat weet iedereen. Het zal dan om een nieuwe variant gaan waarvoor er nog geen test bestaat en hoeveel mensen er dan ook mogen bidden tot hun amuletten van Phra Seub en afbeeldingen van koning Rama XII, hoeveel offers ze ook mogen brengen aan het Heiligdom van de Stadszuil,¹⁵ allemaal zullen ze het vlees van hun longen ophoesten, ongeacht de hoeveelheid stempels van het Ministerie van Milieubeheer die op hun producten prijst.

Anderson stopt de pit van de *ngaw* in zijn zak. ‘Ik neem een kilo mee. Nee, twee kilo. *Song?*’

¹⁴ Er is gekozen voor ‘Ministerie van Milieubeheer’ – in plaats van ‘Ministerie van Milieu’ – omdat het ministerie het Thaise milieu nadrukkelijk beheert en beschermt, waarbij het gebruik maakt van allerlei middelen, waaronder een militaire eenheid, de *white shirts*.

¹⁵ In de *City Pillar Shrine* staan de *Lak Muang*. Er lijkt in het Nederlands geen consensus te bestaan over de precieze Nederlandse vertaling van een *city pillar*, maar een meerderheid van geraadpleegde reisgidsen kiest ervoor om het woord *pillar* met ‘zuil’ te vertalen. Hoewel er uitgebreid gediscussieerd kan worden over de verschillen tussen ‘zuil’ en ‘pilaar’, lijkt zuil inderdaad de beste keuze omdat dit woord ook gebruikt wordt om bijvoorbeeld de zuil van Trajanus te beschrijven: de conventie lijkt te zijn dat een zuil een pilaar is die geen gewicht ondersteunt, wat de *city pillars* niet doen.

Zonder onderhandeling geeft hij haar een zak van hennep aan. Wat ze ook mag vragen, het is te weinig. Zulke wonderen zijn de wereld waard. Een uniek gen dat resistent is tegen een calorieënplag of efficiënter omgaat met stikstof, stapelt de winst torenhoog op. Het bewijs daarvan ziet hij overal om zich heen, in het hier en nu op deze markt tentoongesteld. Het steegje krioelt van Thai die van alles kopen, van DNA-gehackte U-*Tex*-rijst tot aan vermiljoenvariant-gevogelte. Maar dat is allemaal nog gebaseerd op de oude technologieën, op eerdere DNA-hacks van AgriGen, PurCal en Total Nutrient Holdings. Het zijn de vruchten van gedateerde wetenschap, nog gecultiveerd in de krochten van de Middenwesten-compact laboratoria.

De *ngaw* is anders. De *ngaw* komt niet uit het Middenwesten. Het Koninkrijk Thailand is pienter op vlakken waar andere landen dat niet waren. De staat floreert terwijl andere landen zoals India, Burma en Vietnam als dominosteentjes zijn omgevallen en uit hongersnood smeken om de wetenschappelijke vooruitgang van de calorieënmonopolies.

Een aantal mensen blijft even staan om Andersons aankoop te bekijken, maar hoewel Anderson de prijs laag vindt, vinden zij die te hoog en lopen ze door.

De vrouw geeft hem de *ngaw* en Anderson kan wel lachen van geluk. Van deze harige vruchtjes zou er geen één moeten bestaan, hij zou net zo goed een zak met trilobieten in handen kunnen hebben.¹⁶ Als hij de afkomst van de *ngaw* juist geraden heeft, is de terugkeer ervan net zo onthutsend als een tyrannosaurus die over de Thanon Sukhumvit zou komen aanstampen. Maar dat geldt evenzogoed voor de aardappelen, tomaten en chilipepers waarmee de markt gevuld is, die overal trots opgestapeld liggen in een overdadige vertoning van de nachtschadefamilie zoals die in geen generaties meer te zien is geweest. In deze

¹⁶ ‘In handen hebben’ vormt hier een extra woordgrap: het gaat zowel letterlijk als figuurlijk om iets wat Anderson in handen heeft of zou kunnen hebben, aangezien de wetenschappelijke waarde van de *ngaw* die hij in dit deel van de passage draagt, vergeleken wordt met de waarde van een zak vol fossielen.

verzwelgende stad¹⁷ lijkt alles mogelijk. Groente en fruit staan op uit het graf, uitgestorven bloemen bloeien langs de lanen, en aan de oorsprong van dat alles ligt het Ministerie van Milieubeheer dat tovert met het genetisch materiaal van generaties zaliger.

Anderson, met de zak fruit in de armen, baant zich weg uit de *soi*, in de richting van de laan erachter. Verkeerslawaaï komt hem tegemoet, ochtendforenzen verstoppen de Thanon Rama IX als de overstroomde Mekong. Overal zijn fietsen en fietstaxi's, blauwzwarte waterbuffels en grote, sloffende megadonten.

Zodra hij Anderson ziet, komt Lao Gu uit de schaduw van een hoog, vervallen kantoorgebouw tevoorschijn, en drukt hij voorzichtig de brandende punt van een sigaret uit. Weer zo'n nachtschade. Ze zijn overal. In de hele wereld niet te vinden, hier in overdadigheid aanwezig. Lao Gu stopt de rest van de tabak in de zak van een gerafeld shirt en draaft voor Anderson uit naar hun fietstaxi.

De oude Chinees ziet eruit als een in vodden aangeklede vogelverschrikker, maar toch heeft hij geluk. Hij leeft, terwijl bijna zijn hele volk dood is. Hij werkt, terwijl de andere vluchtelingen uit Malaya als legbatterijkippen in broeierige Expansietorens gepropt zitten. Lao Gu heeft pezige spieren aan zijn botten en genoeg geld om zich Singha-cigaretten te kunnen veroorloven. Vergeleken met de andere vluchtelingen met geelpapieren¹⁸ heeft hij net zo veel geluk als een koning.

Lao Gu zit geduldig op het zadel te wachten tot Anderson in de passagiersstoel achter

¹⁷ *Drowning city* verwijst naar het lot dat Bangkok aan het einde van het boek te wachten staat: Kanya en haar troepen blazen uiteindelijk de zeemuur op, waardoor de stad onder water komt te staan. *Drowning city* is dus foreshadowing, maar het fungeert hier ook als beschrijving van de stad waarin Anderson zich bevindt: hij gaat op in de stad en probeert daar te zoeken naar de *seedbank*, maar gaat op in de gigantische stad, hij 'verdrinkt' in Bangkok. Deze dubbelzinnigheid is niet zo precies uit te drukken in het Nederlands als het Engels, daarom is er hier gekozen voor de optie om de vertaling alleen op de directie situatie waarin Anderson zich bevindt te laten slaan.

¹⁸ Vertaling van *yellow card*, een document waarmee vluchtelingen in Thailand mogen verblijven. 'Papieren' wordt in het Nederlands veel gebruikt om naar officiële documenten te verwijzen en is dus een passende vertaling voor *card* dan 'kaart' of 'pas': deze woorden hebben een connotatie die iets verder van officiële verblijfsvergunning ligt dan 'papieren'. In de loop van het boek wordt *yellow card* ook zelfstandig gebruikt, bijvoorbeeld als verwijs- of scheldwoord. De keuze voor 'geelpapieren' geeft de mogelijkheid om dit in de doeltekst gemakkelijk te doen met 'geelpapier'.

hem geklommen is. ‘Naar kantoor,’ zegt Anderson. ‘*Bai khap.*’ Hij gaat verder in het Chinees. ‘*Zou ba.*’

De oude man staat op zijn pedalen en ze voegen zich in het verkeer. Om hen heen klinken de fietsbellen van geïrriteerde mensen die erlangs willen als cibiscosegehoest.¹⁹ Lao Gu negeert ze en gaat dieper op in het verkeer.

Anderson wil nog een *ngaw* pakken, maar weet zichzelf te beheersen. Hij moet ze bewaren. Ze zijn te waardevol om als een hebberig kind op te slokken. De Thai hebben een nieuwe manier gevonden om het verleden bloot te leggen en hij wil het bewijs alleen maar opvreten. Met zijn vingers trommelt hij op de zak met fruit, worstelend om zichzelf in toom te houden.

Ter afleiding haalt hij zijn pakje sigaretten tevoorschijn en steekt hij er eentje op. Hij neemt een trekje, geniet van het brandende gevoel, zich zijn verbazing herinnerend toen hij ontdekte hoe goed het gaat met het Koninkrijk Thailand, hoe wijdverspreid de nachtschadefamilie hier is. Tijdens het roken denkt hij aan Yates. Herinnert zich de teleurstelling van de man toen ze tegenover elkaar zaten met tot leven gewekte, smeulende geschiedenis tussen hen in.

¹⁹ *Chime* betekent zoveel als gerinkel. De manier waarop Bacigalupi *chime* en *cibiscosis* combineert is opmerkelijk. ‘Cibiscosegerinkel’ is een mogelijke vertaling, maar roept meer vragen op dan het vragen over de ziekte beantwoord. De tekst bevestigt dat *cibiscose* de longen aantast, dus is er gekozen om een vertaling te zoeken die aansluit bij wat de tekst wél over de ziekte bevestigt, namelijk dat een geïnfecteerde zwaar moet hoesten. De gekozen optie past goed binnen de context van de zin, aangezien aanhoudend gehoest – wat zeer waarschijnlijk een van de symptomen van *cibiscosis* is – vergeleken wordt met het irritante geluid van het aanhoudend gerinkel van de fietsbellen.

Second Passage: Windup Negotiations

Een deur gaat open. Een mooi meisje glimlacht en maakt een buiging. Kanya trekt bijna haar veerpistool²⁰ tevoorschijn. Het wezen voor haar is een schijnmens. Het meisje lijkt niet door te hebben dat Kanya zich niet op haar gemak voelt. Nodigt haar simpelweg met een hakkeltakkel-beweging uit om naar binnen te komen. De ruimte is zorgvuldig ingericht met tatamimatten en *sumi-e*-schilderijen. Een man waarvan Kanya aanneemt dat het meneer Yashimoto²¹ is, zit geknield te schilderen. De schijn brengt Kanya haar naar een zitplek.²²

Jaidee bewondert de kunst aan de muur. ‘Heeft ie allemaal zelf geschilderd, wist je dat?’

‘Hoe weet jij dat nou?’

‘Ik ben even langs geweest om te kijken of ze hier echt tienhandigen in de fabriek hebben. Vlak na m’n dood was dat.’

‘En? Hebben ze die?’

Jaidee haalt zijn schouders op. ‘Ga lekker zelf kijken.’

Meneer Yashimoto brengt zijn penseel omlaag en maakt zijn schilderij af in een enkele, snelle, soepele beweging. Hij staat op en buigt voor Kanya. Hij begint in het Japans te spreken. Een moment later volgt de stem van het schijnmeisje met een vertaling in het Thais.

²⁰ De *spring gun* wordt een ‘veerpistool’. Het Engelse *gun* is een algemenere term dan het Nederlandse ‘pistool’, maar doordat *spring* vertaald wordt met ‘veer’, is het nodig om een ander woord te zoeken voor *gun*: de vertaling ‘veergeweer’ zou qua toon de plank misslaan op een vergelijkbare wijze als schuftschimmel. De assonantie geeft veergeweer iets lachwekkends en dat is onwenselijk: het past niet binnen de sfeer en het ritme van de tekst. De keuze voor ‘pistool’ is ligt voor de hand: uit dit fragment wordt duidelijk dat het om een klein handvuurwapen gaat. Een andere mogelijkheid is het gebruik van ‘revolver’, maar het Engelse *revolver* wordt nergens in het boek gebruikt. *Pistol*, daarentegen, wordt wel door Bacigalupi gebruikt om *spring guns* te beschrijven: ‘Anderson spins the last of the dials and yanks the safe open: papers, stacks of colorful money, eyes-only records, a compression rifle ... a spring pistol’ (20).

²¹ De aanspreekvorm *Mr.* kan hier zonder problemen genaturaliseerd worden naar ‘meneer’: de man in kwestie is een Japanner en deze titel zal in het Japans – of Thais – op een andere manier worden weergegeven. Het Engels fungeert hier in feite al als naturaliserende factor voor het brontekstdoelpubliek, dus kan het woord *Mr.* in een vertaling voor het doelttekstpubliek als genaturaliseerd gepresenteerd worden.

²² *Seat* kan geïnterpreteerd worden als ‘stoel’, maar het wordt niet geëxpliciteerd dat het daadwerkelijk een stoel is: de ware aard van de *seat* blijft onbenoemd. Het is mogelijk dat de *seat* een stoel is, maar ook dat het een aangewezen plek op een van de tatamimatten is – dit wordt simpelweg niet duidelijk gemaakt. De vertaling ‘zitplek’ is daarom een geschikte keuze: het is een vertaling van wat er in de brontekst staat, zonder dat er op een mogelijk foutieve wijze geëxpliciteerd of geïnterpreteerd wordt.

‘U vereert met me uw bezoek.’

Hij is eventjes stil en het schijnmeisje volgt zijn voorbeeld. Kanya veronderstelt dat ze erg mooi is. In een vreemde, porseleinen zin van het woord. Haar korte jasje is open rond haar nek, onthult zodoende de huid tussen haar sleutelbenen en haar lichte rokje sluit precies om haar heupen. Ze had mooi kunnen zijn als ze niet zo tegennatuurlijk was geweest.

‘U weet waarom ik hier ben?’

Hij geeft een klein knikje. ‘We hebben geruchten gehoord over een jammerlijk incident. En we hebben gelezen wat er over ons land wordt gezegd in jullie kranten en roddelblaadjes.’

Hij geeft haar een betekenisvolle blik. ‘Veel stemmen keren zich tegen ons. Met onterechte beschuldigingen, vanuit ongepaste invalshoeken.’

Kanya knikt. ‘We hebben een aantal vra-’

‘Ik wil u verzekeren dat we een bondgenoot zijn van de Thai. Vanaf onze samenwerking ten tijde van de grote oorlog tot in het heden, wij zijn altijd een bondgenoot geweest van de Thai.’

‘Ik zou graag willen weten hoe-’

Yashimoto onderbreekt haar weer. ‘Thee?’ biedt hij haar aan.

Kanya dwingt zichzelf beleefd te blijven. ‘Dat is erg vriendelijk van u.’

Yashimoto gebaart naar het schijnmeisje, en ze staat op en verlaat de ruimte.

Onwillekeurig ontspant Kanya zich. Door het wezen voelt ze zich niet op haar gemak... En nu ze er niet is, strekt er een stilte tussen hen uit terwijl ze wachten tot de tolk weer terugkomt. Kanya voelt secondes wegtikken, minuten verloren gaan. De tijd, tijd, tijd verstrijkt. Donkere wolken pakken zich samen en hier zit ze maar te wachten op een kopje thee.

Het schijnmeisje is terug, knielt naast hen aan het lage tafeltje. Kanya dwingt zichzelf

om nog niets te zeggen, om het precieze inschenken en kloppen van de thee niet te verstoren, maar het kost haar moeite. Het schijnmeisje serveert de thee²³, en terwijl Kanya haar vreemde bewegingen observeert, denkt ze iets te zien van wat de Japanners van hun zelfgeschapen bediendes verlangden. Het meisje is perfect, zo precies afgestemd als een uurwerk, en de theeceremonie schenkt aan al haar bewegingen een rituele gratie.

Op haar beurt let het schijnmeisje erop dat ze Kanya niet bekijkt. Kaart niet aan dat ze een withemd is. Merkt niet op dat Kanya haar op een ander moment met veel plezier zou willen vermorzelen. Ze negeert volledig dat Kanya het uniform van het Ministerie van Milieubeheer draagt. Uitzonderlijk beleefd.

Yashimoto wacht tot Kanya een slokje van haar thee heeft genomen, neemt er dan zelf eentje. Zet zijn kopje zorgvuldig op de tafel neer. ‘Onze landen zijn altijd bondgenoten geweest,’ zegt hij. ‘Sinds onze Keizer de tilapia aan het Koninkrijk geschonken heeft in de tijd van jullie grote wetenschapper en koning, Bhumibol. Die relatie heeft nooit onder druk gestaan.’ Hij kijkt haar betekenisvol aan. ‘Ik hoop dat we u met deze zaken kunnen helpen, maar ik wens te benadrukken dat we een bondgenoot zijn van uw land.’

‘Vertel me eens over schijnmensen,’ zegt Kanya.

Yashimoto knikt. ‘Wat zou u willen weten?’ Hij glimlacht, gebaart in de richting van het meisje dat naast hem knielt. ‘Dit is er eentje, bekijk haar maar eens goed.’

Kanya houdt haar gezichtsuitdrukkingen in toom. Dat is lastig. Het wezen naast haar is mooi. Haar huid is glad, haar bewegingen verbazingwekkend sierlijk. En ze bezorgt Kanya kippenvel. ‘Vertel me waarom u ze heeft.’

Yashimoto haalt zijn schouders op. ‘Onze samenleving is vergrijsd, er zijn maar

²³ Een vertaling gebaseerd op het werkwoord ‘inschenken’ is hier een geschikte vertaling. Hier is niet voor gekozen, om verderop een woordgrap met hetzelfde werkwoord een woordgrap in de doelttekst toe te voegen. Indien twee keer een zinsbouw met ‘inschenken’ of een variant daarop gebruikt zou worden, zou dat een onwenselijke herhaling opleveren. Dat is hier, omwille van een kleine toevoeging aan de doelttekst, uit de weg gegaan.

weinig jonge mensen. Brave meisjes zoals Hiroko vullen dat tekort aan. Bij ons gaat het er anders aan toe dan bij de Thai. We hebben de calorieën wel, maar niemand om het werk te verrichten. We hebben persoonlijke assistentie nodig. Arbeiders.’

Kanya laat nadrukkelijk geen teken van afschuw zien. ‘Ja. De Japanners zijn inderdaad anders. En op jouw land na, hebben we geen ander enkel land toestemming gegeven om deze niche-’

‘Uit te buiten,’ vult Jaidee aan.

‘-zo in te vullen,’ maakt ze haar zin af. ‘Het is niemand anders toegestaan om zulke wezens mee te nemen.’ Onwillekeurig knikt ze in de richting van de tolk, met een poging de afschuw in haar stem te verhullen. ‘Geen enkel ander land. Geen enkele andere fabriek.’

‘We zijn ons bewust van het privilege.’

‘En toch maken jullie er misbruik van door een oorlogsschijn mee-’

Hiroko valt haar in de rede, hoewel Kanya blijft doorpraten. Hiroko pakt de uitbarsting van haar eigenaar op.

‘Nee! Dat is onmogelijk. We beschikken niet over zulke technologie. Helemaal niet!’

Yashimoto’s face is verschoten, en Kanya verbaast zich over zijn plotselinge woede. Aan wat voor culturele belediging heeft ze zich schuldig gemaakt? Het schijnmeisje gaat door met vertalen, spreekt met de stem van haar eigenaar zonder dat haar eigen gezicht een spoor van emotie verraadt. ‘Wij werken met Nieuwe Japanners zoals Hiroko. Ze is loyaal, bedachtzaam en vaardig. En een broodnodig hulpmiddel. Ze is voor ons net zo belangrijk als een schop voor een boer of een zwaard voor een samoerai.’

‘Grappig dat je over een zwaard begint.’

‘Hiroko is geen oorlogsschijn. Over zulke technologie beschikken we niet.’

Kanya’s hand verdwijnt in haar zak en smijt de foto van de moordenaar op tafel. ‘En toch heeft één van de jouwe – die door jôuw geïmporteerd is – iemand van jôuw personeel –

de Somdet Chaopraya en acht anderen vermoord en is ze in rook opgegaan, alsof ze een of andere razende *phii* is. Maar jij zit me daar te vertellen dat het onmogelijk is dat er hier een oorlogsschijn is!’ Ze verheft haar stem totdat ze schreeuwt, en het schijnmeisje vertaalt met dezelfde verheffing.

Emoties verdwijnen van Yashimoto’s gezicht. Hij pakt de foto op en bekijkt hem. ‘Hiervoor zullen we onze archieven moeten raadplegen.’

Hij knikt naar Hiroko. Ze pakt de foto en verdwijnt de deur uit. Kanya bekijkt Yashimoto, op zoek naar nerveuze trekjes of tekenen van bezorgdheid, maar die zijn niet te zien. Irritatie, dat ziet ze wel, maar geen angst. Kon ze maar rechtstreeks met de man praten. Luisterend naar de Japanse echo van haar woorden vraagt ze zich af welke verrassende elementen verloren gaan wanneer het schijnmeisje ze uitspreekt, of Hiroko hem misschien voorbereidt op onthullingen.

Ze wachten. In stilte biedt hij haar meer thee aan. Ze slaat het aanbod af. Zelf neemt hij ook niet meer. De spanning in de kamer is zo hoog opgelopen dat Kanya bijna verwacht dat de man opspringt en haar neersteekt met het eeuwenoude zwaard dat als versiering aan de muur achter hem hangt.

Na een paar minuten komt Hiroko terug.²⁴ Met een buiging overhandigt ze de foto weer aan Kanya. Dan begint ze tegen Yashimoto te spreken. Ze vertonen beiden geen enkele emotie. Hiroko knielt weer naast hen. Yashimoto knikt naar de foto. ‘Weet u zeker dat het deze was?’

Kanya knikt. ‘Dat staat buiten kijf.’

‘En deze moord is de verklaring voor de aanwakkerende razernij in de stad. Er

²⁴ De spanning tussen Kanya en Yashimoto duurt de gehele stilte. Dat wordt uitgedrukt door het gebruik van deze formulering en wordt in het bijzonder bereikt door het woordje ‘na’, dat een accentueert dat de spanning enige tijd is blijven hangen. Een oplossing zoals ‘een paar minuten later komt Hiroko terug’ lijkt te suggereren dat de spanning een moment bestond en daarna verdwenen is. Dat is onwaarschijnlijk en hoewel de brontekstformulering eerder deze richting op lijkt te gaan, is er toch gekozen om toe te voegen aan de tekstuele cohesie van de doelttekst.

verzamelen zich menigtes buiten de fabriek. Bootjesmensen. De politie heeft ze weggejaagd, maar ze hadden al toortsen bij zich.’

Kanya verbergt dat de aanwakkerende waanzin haar verontrust. Het gaat allemaal veel te snel. Op een gegeven moment kunnen Akkarat en Pracha niet meer terugdeinzen zonder hun reputatie te schaden, en dan is alles verloren. ‘De mensen zijn woedend,’ zegt ze.

‘Het is een ontelijke woede. Ze is geen oorlogsschijn.’ Kanya doet haar mond open om iets te zeggen, maar hij kijkt haar streng aan en ze doet haar mond weer dicht. ‘Mishimoto weet niets af van de oorlogsschijnen. Helemaal niets. Zulke wezens worden goed in toom gehouden. Ze worden enkel en alleen maar door ons Ministerie van Defensie gebruikt. Ik zou er nooit een ter beschikking kunnen hebben.’ Hij kijkt haar recht in de ogen aan. ‘Nooit.’

‘Maar toch-’

Hij praat door en Hiroko vertaalt, ‘Ik weet over welk schijnmens u het heeft. Ze heeft haar plicht vervuld-’

De stem van het schijnmeisje ebt weg terwijl de man blijft praten. Ze recht haar rug en haar ogen flitsen naar Yashimoto. Hij fronst om haar ondeugdzaamheid.²⁵ Zegt iets tegen het schijnmeisje. Ze buigt haar hoofd. ‘*Hai.*’

Nog een stilte.

Hij knikt naar haar dat ze moet doorgaan. Ze corrigeert zichzelf, maakt het vertalen af. ‘Ze is vernietigd op de voorgeschreven wijze, en niet gerepatrieerd.’ De donkere ogen van het schijnmeisje hebben zich op Kanya gefixeerd, ze knipperen niet, verraden niets van de overrompeling die ze zojuist ervaarde.

Kanya bekijkt het meisje en de oude man, twee vreemde mensen. ‘En toch heeft ze het

²⁵ Het *break in decorum* van de brontekst is zwaar. Het omvat dat Hiroko ingaat tegen haar conditionering. Dit moet uitgedrukt worden door een woord dat meer gewicht heeft dan het kinderlijke ‘ondeugend’ en in de richting van ‘ongehoorzaamheid’ te vinden is. Het begrip ‘ongehoorzaamheid’ omvat *break in decorum*, maar bevindt zich niet in hetzelfde register. De keuze voor ‘ondeugdzaamheid’ komt voort uit het feit dat Hiroko’s gedrag ingaat tegen alles wat haar aangeleerd is, tegen alle deugdelijke gedragsregels die ze normaal gesproken meester is.

blijkbaar overleefd,' zegt ze uiteindelijk.

'Ik was toentertijd geen manager,' zegt Yashimoto. 'Ik kan alleen maar iets zeggen over wat er in het archief is opgenomen.'

'Leugens, blijkbaar.'

'Blijkbaar. Daarvoor zijn geen excuses te maken. Ik word in verlegenheid gebracht door de daden van anderen, maar ik weet er niets van af.'

Kanya leunt naar voren. 'Als je me niet kan vertellen hoe ze het overleefd heeft, vertel me dan alsjeblieft hoe zo'n meisje dat in een mum van tijd zoveel mensen kan doden, het land is binnengekomen. Je beweert dat ze geen oorlogsschijn is, maar eerlijk gezegd kan ik dat maar moeilijk geloven. Het is een zware schending van de overeenkomsten tussen onze landen.'

Onverwachts twinkelt er een lach in de ogen van de man. Hij pakt zijn theekopje op en neemt een slokje, overweegt het vraagstuk, maar er blijft iets stouts in zijn ogen hangen terwijl hij zijn thee opdrinkt. 'Hier heb ik wel een antwoord op.'

Zonder waarschuwing slingert hij zijn kopje in de richting van Hiroko's gezicht. Kanya gilt. De hand van het schijnmeisje is een waas. Het theekopje landt middenin haar handpalm. Het meisje staart naar het kopje in haar hand, kennelijk net zo verbaasd als Kanya.

De Japanner verzamelt de lagen van zijn kimono om hem heen. 'Alle Nieuwe Japanners zijn snel. U heeft de verkeerde vraag gesteld. Hoe ze deze aangeboren eigenschappen gebruiken, hangt af van hun training, niet van hun fysieke gesteldheid. Hiroko is vanaf haar geboorte getraind om zichzelf behoorlijk en deugdzaam te gedragen.'

Hij gebaart naar haar huid. 'Ze is ontworpen om een porseleinen huid met weinig poriën te hebben, wat betekent dat ze vatbaar is voor oververhitting. Een oorlogsschijn zal niet oververhitten, die is ontworpen om zonder grote gevolgen ontzettend veel energie te kunnen verbruiken. Die arme Hiroko hier zou sterven als ze zichzelf te lang zo zou inspannen.'

Maar alle schijnmensen hebben het in zich om snel te zijn, dat zit in hun genen.’ Zijn stem wordt serieuzer. ‘Desalniettemin is het verrassend dat er een is die haar training heeft afgeworpen. Dit is een onaangenaam bericht. Nieuwe Mensen zijn er om ons te dienen. Het had niet mogen gebeuren.’

‘Dus die Hiroko van je hier zou hetzelfde kunnen doen? Acht mannen doden? Bewapende mannen?’

Hiroko siddert en kijkt Yashimoto aan, met grote, donkere ogen. Hij knikt. Zegt iets. Zijn stem klinkt vriendelijk.

‘*Hai.*’ Ze vergeet te vertalen, vindt dan haar woorden weer. ‘Ja. Dat zou kunnen. Het is onwaarschijnlijk, maar het zou kunnen.’ Ze gaat verder, ‘Maar daar zou een uitzonderlijke prikkel voor nodig zijn. Nieuwe Mensen waarderen discipline. Structuur. Gehoorzaamheid. We hebben een spreekwoord in Japan, “Nieuwe Japanners zijn Japanser dan Japanners.”’

Yashimoto legt een hand op de schouder van Hiroko. ‘Omstandigheden zouden uitzonderlijk moeten zijn om van Hiroko een moordenaar te maken.’ Zijn glimlach is zelfverzekerd. ‘Degene die u zoekt, is aan een zeer lage wal geraakt. U kunt haar het²⁶ beste vernietigen voordat ze meer schade kan aanrichten. Daarbij kunnen wij u assistentie bieden.’ Hij is een moment stil. ‘Hiroko kan u wel helpen.’

Kanya wil niet terugdeinzen, maar haar gezichtsuitdrukking verradt haar.

²⁶ In de brontekst wordt *should* gebruikt. Een standaardvertaling hiervoor is ‘zou eigenlijk moeten’. Een vertaling met een dergelijke constructie is hier onwenselijk, omdat Yashimoto Kanya hier adviseert iets te doen. Het past niet binnen zijn gedragsconventies om haar te vertellen dat ze iets zou moeten doen. De gekozen constructie is geschikter omdat het beter aansluit bij de beleefde, neutrale, soms bijna onverschillige toon van de spreker.

Conclusion

Chapter one identified the versatile element of the *novum* as a characteristic aspect of science fiction that causes translation problems in *The Windup Girl*. In this novel, many *nova* appeared to be text world-specific elements. Translation difficulties posed by these TWSEs have been discussed in chapter three, and a translation strategy has been proposed and desirable translations for these TWSEs have been presented. The aim of the proposed strategy was to allow the target text audience to experience the source text's cognition as similarly as possible to the source text audience. Chapter four has presented two translated passages of the novel as a test-case in order to determine whether the proposed translation strategy and the TWSE translations it presented as most desirable were indeed desirable in practice.

Source text TWSE signifiers were often found to be highly expressive, an effect which was usually achieved through their denotative and connotative qualities. Domestication was employed in order to recreate the expressiveness of the TWSEs as accurately as possible in the target text. This was achieved through the use of the extensive Dutch vocabulary, although this achievement was accompanied by a number of shifts in connotations associated with the TWSEs. Whether these shifts were desirable or not was dependent on the effect of the shift on the TWSE. In the case that a shifted TWSE failed to express a similar content to the source text, it was deemed to be an undesirable option and was then eliminated. If the shifted TWSE still managed to embody a sentiment similar to that of the source text, it remained a contender to be used in the target text.

Another criterium was whether the translation of a TWSE appeared to be idiomatic Dutch. This was an important consideration as it is important that a target text is presented to its audience as if it were originally written in the target language. This criterium – recreating the expressiveness of the source text in Dutch that is idiomatic – resulted in TWSE translations that might be categorised as creative: they often diverge from their source material in order to achieve the aims of the translation strategy. This has been deemed

necessary in order to recreate the cognitive effects of the source text.

The TWSE itself is a subject that deserves further research. It would be insightful to approach the term using a larger body of texts in order to further define the term, discuss the manifestation of the TWSE in science fiction, clarify more explicitly the differences between CSE and TWSE. The findings of such a study would be relevant from a translation-oriented point of view, as they would offer more evidence from which a desirable translation strategy for the TWSE element might be distilled. Furthermore, the results of such research would also function as a verification to the findings of this thesis and might determine whether the translation strategy used was, in fact, the most desirable one.

Different research might focus on the effectiveness of the proposed translation strategy that has been applied in chapter four. While the test-case appears to confirm that the target text might accurately recreate the source text in the target language, this is only concluded from a single point of view. Empirical research into audience response to source and target text TWSEs found in *The Windup Girl* might offer more insight into whether the proposed translation strategy is indeed as effective as has been suggested. In order to determine whether source and target text TWSEs create similar effects with their respective audiences, such research might feature a source text audience responding to TWSEs, a target text audience responding to translated TWSEs, and a control group responding to both the source and target text TWSEs. Results might indicate the desirability of the proposed translation strategy, and might be used in order to formulate a more general translation strategy that might be applied to the translation of the science fiction genre. In order to make the results of such research more representative, several source texts might be used, as well as multiple target languages. In addition to offering more insight into the proposed translation strategy, such research might perhaps be useful in proposing a more general strategy for the translation of science fiction,

which might help to transform science fiction from a “confused concept and a confused field” (Parrinder, vii) into a more generally appreciated genre.

Appendix

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"No! I don't want the mangosteen." Anderson Lake leans forward, pointing. "I want that one, there. *Mau poffomai nes kingi*. The one with the red skin and the green hairs."

The peasant woman smiles, showing teeth blackened from chewing betel nut, and points to a pyramid of fruits stacked beside her. "*Ua nee p'hai mai kingi?*"

"Right. Those. *Kingi*." Anderson nods and makes himself smile. "What are they called?"

"*Ngau*." She pronounces the word carefully for his foreign ear, and hands across a sample.

Anderson takes the fruit, frowning. "It's new?"

"*Yea*," she nods an affirmative.

Anderson turns the fruit in his hand, studying it. It's more like a grape seed unremoved on a fatty puffer fish than a fruit. Coarse green lentils protrude from all sides, holding his palm. The skin has the must-red tinge of blister rust, but when he sniffs he doesn't get any stink of decay. It seems perfectly healthy, despite its appearance.

"*Ngau*," the peasant woman says again, and then, as if reading his mind, "New. No blister rust."

Anderson nods absently. Around him, the market soot bustles with Bangkok's morning shoppers. Mounds of dainties fill the alley in reeking piles and water tubs splash with scabbed fish and red-fish plaas. Overhead, palm-oil polyener taps sag under the blast furnace heat of the tropic sun, shading the market with hand-painted images of clipper-ship trading companies and the face of the reared Child Queen. A man fiddles past, holding vermilion-ornithal chickens high as they flap and squawk outrage on their way to slaughter, and women in brightly colored *pha sia* bargain and smile with the vendors, driving down the price of pirated U'Fax rice and new-rantant tomatoes.

None of it touches Anderson.

"*Ngau*," the woman says again, seeking connection. The fruit's four hairs tickle his palm, challenging him to recognize its origin. Another Thai genohacking success, just like the tomatoes and

eggplants and chiles that abound in the neighboring fields. It's as if the Granadine Bible's prophecies are coming to pass. As if Saint Francis himself stirs in his grave, rescues, preparing to stride forth onto the land, bearing with him the bounty of history's lost calories.

"And he shall come with trumpets, and shall return . . ."

Anderson turns the strange hairy fruit in his hand. It carries no stink of chincrisis. No scab of blister rust. No graffiti of genehack weevil engraves its skin. The world's flowers and vegetables and trees and fruits make up the geography of Anderson Lake's mind, and yet nowhere does he find a helpful signpost that leads him to identification.

Nigam. A mystery.

He wishes that he would like to taste and the peasant woman takes back the fruit. Her brown hand easily turns away the hairy fruit, revealing a pale core. Translucent and velvety, it resembles nothing so much as the pickled onions served in martinis at research clubs in Des Moines.

She hands back the fruit. Anderson sniffs contentedly. Includes Novel spray. *Nigam*. It shouldn't exist. Yesterday, it didn't. Yesterday, not a single stall in Bangkok sold these fruits, and yet now they sit in pyramids, piled all around this grumpy woman where she squats on the ground under the partial shading of her tarp. From around her neck, a gold glinting emulet of the martyr Phra Seub winks at him, a talisman of protection against the agricultural plagues of the ethnic compacts.

Anderson wishes he could observe the fruit in its natural habitat, hanging from a tree or lurking under the leaves of some bush. With more information, he might guess genus and family, might divine some whisper of the genetic past that the Thai Kingdom is trying to excavate, but there are no more clues. He slips the *nigam*'s slick translucent ball into his mouth.

A flat of flavor, the with sugar and fecundity. The sticky flower bomb coats his tongue. It's as though he's back in the Hi-Cro fields of Iowa, offered his first tiny block of hard candy by a Midwest Company agronomist when he was nothing but a farmer's boy, barefoot amid the corn stalks. The shell-shocked moment of flavor—real flavor—after a lifetime devoid of it.

Sun pours down. Shoppers jostle and bargain, but nothing touches him. He rolls the *nigam* around in his mouth, eyes closed, tasting the post, savoring the time when this fruit must once have flourished, before chincrisis and Nippon genehack weevil and blister rust and scrib's mold razed the landscape.

Under the hammer heat of tropic sun, surrounded by the groan of water buffalo and the cry of dying chickens, he is one with paradise. If he were a Granadine, he would fall to his knees and give eternal thanks for the flavor of Eden's return.

Anderson splits the black pit into his hand, smiling. He has read travelogues of history's botanists and explorers, the men and women who pierced the deepest jungle wildernesses of the earth in search of new species—and yet their discoveries cannot compete to this single fruit. "Those people all sought discoveries. He has found a resurrection.

The peasant woman beams, sure of a sale. "Au gee kha kha?" How laugh?

"Are they safe?" he asks.

She points at the Environment Ministry certificates laid on the cobble beside her, underlining the dates of inspection with a finger. "Latest variation," she says. "Top grade."

Anderson studies the glinting scale. Most likely, she drilled the white slits for stamps rather than going through the full inspection process that would have guaranteed immunity to eighth-generation blister rust along with resistance to chincrisis 11.1m7 and m8b. The cynical part of him supposes that it hardly matters. "The intricate stamps that glint in the sun are more calismatic than functional, something to make people feel secure in a dangerous world. In truth, if chincrisis breaks out again, these certificates will do nothing. It will be a new variation, and all the old texts will be useless, and then people will pray to their Phra Seub amulets and King Rama XII images and make offerings at the City Pillar Shrine, and they will all cough up the meat of their lungs no matter how many Environment Ministry stamps adorn their produce.

Anderson pretakes the *nigam*'s pit. "I'll take a kilo. No. Two. *Song*."

He hands over a hemp sack without bothering to bargain. Whatever she asks, it will be too little. Minerals are worth the world. A unique gene that resists a calorie plague or utilizes nitrogen more efficiently sends profits skyrocketing. If he looks around the market right now, that truth is everywhere displayed. The alley buzzes with Thai's purchasing everything from genecramped versions of U-Text rice to vermilion-waiver poultry. But all of those things are old advances, based on previous genehack work done by AgriGen and PurCal and Total Nutrient Holdings. The fruits of old science, manufactured in the bowels of the Midwest Company's research labs.

The *ngau* is different. The *ngau* doesn't come from the Midwest. The Thai Kingdom is clever where others are not. It thrives while countries like India and Burma and Vietnam all fall like dandruffs, starving and begging for the scientific advances of the caloric monopolies.

A few people stop to examine Anderson's purchase, but even if Anderson thinks the price is low, they apparently find it too expensive and pass on.

The women hands across the *ngau*, and Anderson almost laughs with pleasure. Not a single one of these hairy fruits should exist, he might as well be holding a sack of trilobites. If his guess about the *ngau*'s origin is correct, it represents a return from extinction as shocking as if a Tyrannosaurus were stalking down Uthman Sukhmvit. But then, the same is true of the potatoes and onions and chiles that fill the market, all picked in such splendid abundance, an array of feral nightshades that no one has seen in generations. In this drowning city, all things seem possible. Fruits and vegetables return from the grave, extend flowers blossom on the avenue, and behind it all, the Environment Ministry works magic with the genetic material of generations past.

Carrying his sack of fruit, Anderson squeezes back down the set to the avenue beyond. A seethe of traffic grows lush, morning commuters clogging Thanon Kaosa IX like the Mekong in flood. Bicycles and cycle rickshaws, blue-black water buffaloes and great shambling megadons. At Anderson's arrival, Lao Gu emerges from the shade of a cumbrous office tower, carefully pinching off the burning tip of a cigarette. Nightshades again. They're everywhere. Nowhere else in the world, but here they riot in abundance. Lao Gu tucks the remainder of the tobacco into a ragged shirt pocket as he trots ahead of Anderson to their cycle rickshaw.

The old Chinese man is nothing but a scarecrow, dressed in rags, but still, he is lucky. Alive, when most of the people are dead. Empty, yet, while his fellow Myanmar refugees are packed like slaughter chickens into sweltering expression towers. Lao Gu has stringy muscle on his bones and enough nerve to indulge in Singha cigarettes. To the rest of the yellow and refugees he is as lucky as a king.

Lao Gu straddles the cycle's saddle and waits patiently as Anderson clambers into the passenger seat behind. "Ofiacc," Anderson says. "Zai kha?" "Then switches to Chinese. "Zai ba."

The old man stands on his pedals and they merge into traffic. Around them, bicycle bells ring like chisicosis echoes, irritated at their obstruction. Lao Gu ignores them and weaves deeper into the traffic flow.

Anderson reaches for another *ngau*, then restrains himself. He should save them. They're too valuable to gobble like a greedy child. The Thais have found some new way to distill the past, and all he wants to do is feast on the evidence. He drums his fingers on the bagged fruit, fighting for self-control.

To distract himself, he fishes for his pack of cigarettes and lights one. He draws out the tobacco, savoring the burn, savoring his surprise when he first discovered how successful the Thai Kingdom had become, how widely splayed the nightshades. And as he smokes, he thinks of Yates. Remembers the man's disappointed as they sat across from one another with resurrected history smoldering between them.

"Nightshades."

Yates' match danced in the dimness of Springlike's office, illuminating floral features as he coughed flame to a cigarette and drew hard. Rice paper crumpled. The tip glowed and Yates exhaled, sending a stream of smoky ceilingward to where crank fans painted against the sarna swelter. "Eggplants. Tomatoes. Chiles. Potatoes. Jasmine. Nicotiana." He held up his cigarette and quirked an eyebrow. "Tobacco."

He drew again, squinting in the cigarette's flare. All around, the shadowed desks and tangle computers of the company sat silent. In the evening, with the factory closed, it was just possible to mistake the empty desks for something other than the topography of failure. The workers might have only gone home, resting in anticipation of another hard day at their labors. Dust-manned chairs and treadle computers put the lie to it—but in the dimness, with shadows draped across furniture and moonlight ebbing through malingary shutters, it was possible to imagine what might have been.

Overhead, the crank fans conformed their slow turns. Lantian nipped matchbands creaking rhythmically as they clattered across the ceiling, drawing a steady trickle of kinetic power from the factory's central kink-springs.

Kanya makes a face at him. "At least you have some use,"
"Even if I'm dead."

A moment later they are being led into the halls of the compound. It is not a long walk. High walls obscure all evidence of manufacturing activity. The Megadont Union complains that no work could be accomplished without a power source, and yet the Japanese either import their own megadonts, or hire the union. It reeks of illegal technology. And yet the Japanese have provided a great deal of technical assistance to the Kingdom. In return for Thai research advances, the Japanese provide the best of their sailing technologies. And so everyone is exquisitely careful not to ask too many questions about how a ship's hull is built and if the development process is entirely legal.

A door opens. A pretty girl smiles and bows. Kanya nearly draws his spring gun. The creature before her is a windup. The girl doesn't seem to notice Kanya's unease, though. Simply motions in her start-stop way for her to enter. Inside, the room is carefully decorated with fan paintings and Sui-e paintings. A man Kanya assumes is Mr. Yoshimoto kneels politely. The windup leads Kanya to a seat.

Faidee admires the art on the walls. "I'd painted it all, you know."

"How would you know?"

"I came to see if they really have ten hands in their factory. Right, the I died."

"And do they?"

Faidee shrugs. "Go look for yourself."

Mr. Yoshimoto dips his brush, and in an exquisitely swift motion completes the painting. He rises and bows to Kanya. He begins speaking in Japanese. The windup girl's own voice follows a second later, with a translation into Thai.

"I am honored by your visit."

He is silent for a moment and the windup girl falls silent as well. She is very pretty, Kanya supposes. In a strange porcelain way. Her compound jacket is open at the collar, revealing the hollow of her throat, and her pale skirt molds fetchingly around her hips. She would be beautiful if she were not so porcelain.

"You know why I'm here?"

The words shortly. "We have heard rumors of an unfortunate incident. And have seen our country discussed in your papers and whisper stories."

He looks at her significantly. "Many voices are being raised against us. How quiet and inaccurate observations."

Kanya nods. "We have questions—"

"I wish to assure you that we are a friend of the Thai. From times long ago when we cooperated in the great war to now, we have always been friends of the Thai."

"I want to know how—"

Yoshimoto interrupts again. "Yes?" he offers.

Kanya forces herself to remain polite. "You're very kind."

Yoshimoto motions to the windup girl, and she stands and lays the sum. Unconsciously, Kanya relaxes. The creature is . . . unscrewing. And now that she is gone, silence stretches between them as they wait for the translator to return. Kanya feels seconds ticking away, minutes being her. Time, time, time moving. Storm clouds gathering and here she sits, waiting for tea.

The windup girl returns, kneels beside them at the low table. Kanya tries herself not to speak, not to interrupt the girl's precise whisking and steeping of the tea, but it is an effort. The windup girl pouts, and as Kanya watches the creature's strange movements, she thinks she sees a hint of what the Japanese desired from their engineered servants. "The girl is perfect, precise as clockwork, and contextualized by the tea ceremony, all her motions take on a ritual grace."

The windup carefully does not observe Kanya in return. Does not say anything about her being a white shirt. Does not observe that in another context Kanya would happily munch her. She ignores Kanya's environment Ministry uniform entirely. Exquisitely polite.

Yoshimoto waits for Kanya to sip her tea, then sips himself. Sets his teacup deliberately on the table. "Our countries have been friends always," he says. "Her since our Emperor made a gift of diamonds to the Kingdom in the name of your great scientist King Rihmud's time. We have always been neighbors." He looks at her significantly. "I hope that we can help you in this matter, but I wish to emphasize that we are friends of your country."

"Tell me about windups," Kanya says.

Yoshimoto nods. "What do you wish to know?" He smiles, motions at the girl kneeling beside them. "This one, you can see for yourself."

Kanya keeps her expression impassive. It is difficult. The creature beside her is beautiful. Her skin is slick, her movements surprisingly elegant. And she makes Kanya's skin crawl. "Tell me why you have them."

Yashimoro shrugs. "We are an old nation; our young are few. Good girls like Hiroko fill the gap. We are not the same as the Thai. We have colonies but no one to provide the labor. We need personal assistants, workers."

Kanya carefully makes no show of disgust. "Yes. You Japanese are very different. And except for your country, we have never granted the soul of a duke—"

"Cringe," Jaldar snarles.

"—excruciation," she finishes. "No one else is allowed to bring in creatures like this one." She nods unwaveringly at the translation, trying to hide the disgust in her voice. "No other country. No other factors."

"We are aware of the privilege."

"And yet you abuse it by bringing a military windup—"

Hiroko's words cut her off, even as Kanya continues to speak. Hiroko instead picks up the vehement response from her owner.

"No! This is impossible. We have no contact with such technology. None!"

Yashimoro's face is flushed, and Kanya wonders at his sudden anger. What sort of cultural insult has she unwittingly deflected? The windup girl continues her translation, no trace of emotion on her own face as she speaks with her owner's voice. "We work with New Japanese like Hiroko. She is loyal, thoughtful, and skilled. And a necessary tool. So is as necessary as a hoe for a farmer or a sword for a samurai."

"Strange that you mention a sword."

"Hiroko is no military creature. We do not have such technology."

Kanya reaches into her pocket and slips down the picture of the windup killer. "And yet one of yours, kidnapped by you, registered to your seal, has now assassinated the Sonidel Clauoprius and eight others, and disappeared into thin air, as if she is some raging pitri. But you sit before me and tell me that it is impossible for a military windup to be here! Her voice rises to a shout and the windup girl's translation finishes at a similar intensity.

Yashimoro's face stills. He takes the picture and studies it. "We will have to check our records."

He nods to Hiroko. She takes the photo and disappears out the door. Kanya watches Yashimoro for traces of anxiety or nervousness, but there are none. Irritation, she sees, but no fear. She regrets that she cannot speak directly with the man. Listening to her words echo into Japanese

Kanya wonders what surprise is lost when the windup girl delivers the same. The preparation Hiroko provides for his shock.

They wait. He silently offers more tea. She refuses. He does not drink anymore himself. The tension in the room is so thick that Kanya half hopes the Jinar to leap to his feet and call her down with the ancient word that adorns the wall behind him.

A few minutes later, Hiroko returns. She hands the picture back in time with a bow. Then, she speaks to Yashimoro. Neither of them betrays an emotion. Hiroko kneels again beside them. Yashimoro nods at the photograph. "You're sure this was the one?"

Kanya nods. "There is no question."

And the assassination explains the increasing rage in the city. There are crowds gathering outside the factory. Real people. The police have driven them away, but they were creeping with resolve.

Kanya stifles her nervousness at the increasing frenzy. Everything is springing too fast. At some point, Akkard and Pracha will be unable to look off without losing face and then everything will be lost. "The people are very angry," she says.

"It is unexpected anger. She is not a military windup." When Kanya cries to challenge him, he looks at her fiercely and she subsides. "Yashimoro has nothing of military windups. Nothing. Such creatures are kept under strict control. They are used by our Defense Ministry, only I could ever possess one." He locks eyes with her. "Never."

And yet—

He continues to speak, still Hiroko translating. "I know of the windup no creature. She had fulfilled her duty—"

The windup girl's voice breaks off even as the old man continues speaking. She straightens and her eyes flick to Yashimoro. He frowns at her break in decorum. Says something to the windup. She ducks her head. "Yes."

Another pause.

He nods at her to continue. She regains her composure, finishes translating. "She was destroyed according to requirements, rather than operated." The windup's dark eyes are on Kanya, steady, unblinking now, betraying nothing of the surprise she evinced a moment before.

Kanya watches the girl and the old man, two alien people. "And yet she apparently survived," she says finally.

"I was not the manager at the time," Yashimoro says. "I can only speak to what I know from our records."

"Records lie, apparently."

"You are correct. For this, there is no excuse. I am ashamed of what others have done, but I have no knowledge of the thing."

Kanya leans forward. "If you cannot tell me how she survived, then please, tell me how it is that this girl, capable of killing so many men in the space of heartbeats could come from this country? You tell me she is not ordinary, but, to be direct, I'm having difficulty believing that she is not. This is a gross breach of our country's agreements."

Unexpectedly, the man's eyes crinkle with a smile. He picks up the tea and sips, considering the question, but the smile does not leave his eyes, even as he finishes his tea. "This I can answer."

Without warning, he flips the cup at Hiroko's face. Kanya starts to run out. The windup girl's hand blurs. The teacup smacks into her palm. The girl gapes at the cup in her hand, as surprised, apparently, as Kanya.

The Japanese man gathers the folds of his kimono around himself. "All New Japanese are fast. You have mistaken the question to ask. How they use their innate qualities is a question of their training, not of their physical capabilities. Hiroko has been trained from birth to use herself appropriately, with decorum."

He nods at her skin. "She is manufactured to have a porcelain skin and refined pores, but it means she is subject to overheating. A million windup still not overheating, it is built to expand considerable energy without impact. Your Hiroko here would die if she exerted herself that over any significant amount of time. But all windups are generally fast, it is in their genes." His tone becomes serious. "It is surprising though that one has shaken off her training. Unwelcome news. New Peoples see us. It should not have happened."

"So your Hiroko here could do the same thing? Kill eight men? And ones?"

Hiroko jerks and looks at Yashimuro, dark eyes widening. He looks away smothering. His tone is gentle.

"Hut." She begins to translate. Then finds her words. "Yes. It is possible. Unlike, but possible." She continues, "But it would take an extraordinary stimulus to do so. New People value discipline. Order. Obedience. We have a saying in Japan, 'New People are more Japanese than do Japanese.'"

Yashimuro places a hand on Hiroko's shoulder. "Gentlemen would have to be extraordinary to make Hiroko into a killer." He looks confidently. "This one you seek has fallen far from her proper place."

he should destroy her before she can cause any more damage. We can provide assistance." He pauses. "Hiroko here can help you."

Kanya tries not to recoil, but her face gives her away.

...

"Again Kanya, I do believe you're smiling."

Indee's grin is still with her, perched on the prow of the skiff as it crosses the Chiao Phraya's wide mouth on a stiff breeze. Spray blows through his hair, leaving him unaffected, even though Kanya expects him to be drenched each time. She throws him with a smile, allowing her one of well-being to reach out to him.

"Tee-hee, I did sound good."

Indee grins. "I listened to both ends of the conversation. Aikarat and Kong were very impressed with you."

Kanya pauses. "You were with them as well?"

He shrugs. "I can go almost anywhere, it seems."

"Except on to your next life."

He shrugs again and smiles. "I still have work here."

Thrilling me, you mean. But her words have no venom. Under the sunlight of the setting sun, with the city opening before her and waves pulsing against her boat's hull as they cut across the water, Kanya can not be grateful that the conversation went so well. Even as she was talking to her one, they were issuing orders to their people to pull back. To head the radio announcement go out. They would meet with the December 12 loyalists. The beginning of a stand-down. If the Japanese did not begin so willing to take the blame for their rogue windup, it might have been different. But reparations were already being offered and peace was exonerated by the copious documentation the Japanese demand and for once, all things were turning out well.

Kanya can't help but feel a measure of pride. Wearing the yoke of her previous has finally paid off. She wonders if it is karma that places her so that she can bridge the gap between General Pracha and Minister Kame for the good of King Thep. Certainly, no one else could have saved the barriers of face and pride that the two men and their factions had received.

Indee is still grinning at her. "Imagine the things our country could accomplish if we were not always fighting one another."

Table 1: Sentence Structure Repetition

<i>The Windup Girl</i>	Possible Translation	Desirable Translation
Anderson Lake leans forward, pointing. (1)	Anderson Lake leunt voorover, wijzend.	Anderson Lake leunt voorover, wijst.
Anderson turns the fruit in his hand, studying it. (1)	Anderson draait de vrucht rond in haar hand, haar bestuderend.	Anderson bestudeert de vrucht, draait haar rond in zijn hand.
Anderson spits the black pit into his hand, smiling. (3)	Anderson spuugt de zwarte pit uit in zijn hand, grijzend.	Anderson spuugt de zwarte pit uit in zijn hand, grijnst.

Image of the Rambutan



Plagiarism Statement



Universiteit Utrecht

Faculteit Geesteswetenschappen
Versie september 2014

VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht zet iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafaseren en plagieren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafaseren van bovengenoemde teksten zonder (deugdelijke) verwijzing; parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtegoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
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Universiteit Utrecht

In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plaglaats is, en welke sancties er opgelegd kunnen worden.

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Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.	
Naam:	Floris Bouwman
Studentnummer:	4135830
Datum en handtekening:	5 juli 2018 

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaats in het werkstuk.