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Crime Fiction in Translation

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Introduction

The definition of crime fiction is no simple matter, for it is a genre rooted in the ills of its time. It remains a genre so protean that one contemporary overview offers a glossary that opens with *Armchair Detection* and closes with *Thriller*, by way of *Detective*, *Gothic*, *Pulp*, *Sensation* and even *Meta-fictions* – and much more (John Scaggs, pp.144-148). Stephen Knight, prolific author of academic works on the topic, reminds readers that ‘a historically and socially conscious understanding of genre sees [crime fiction] as a formation that is brought into being to realise and interpret new socio-historical forces created as urban society becomes more complex... for many people their senses of identity and security are elided’ (Stephen Knight, p. 223).

If this was so by the turn of the last century, then it is all the more so by the turn of the present one. Another twenty years on, and globalisation spins the world, where the pace of unpredictable change, the scale of transnational – and often criminal – networks, and the extent of dangerous undercurrents are impossible to fathom. At such times we may turn to, even trust, cultural over political investigation. And what better than the logical, rational detective work of a police procedural, elucidating the criminal networks that can underpin world trade using all means of illegal trafficking.

Over the past twenty years there has been a major reversal towards reading popular rather than high literature in translation. Or at least towards reading crime in a popular format, cheaply produced in colourful editions by predominantly small-scale publishers or in translation lists selected by independent editors for middle-range ones. In 2013 Arts Council, England, together with Literature Across Frontiers (<http://www.lit-across-frontiers.org/wp-content/uploads/2013/03/>), compiled a – necessarily incomplete - list of 67 British and Irish publishers of translations. Of 62 recently established in England, 11 offer crime fiction lists. Their catalogues emphasise ‘high-end crime’ (Europa) , ‘high quality crime literature’ (Bitter Lemon) and ‘quality thrillers’ (Harvill Secker). Pushkin Press’s catalogue also includes Erich Kästner’s *Emil and the Detectives* (retranslated by Anthea Bell) - while Alma offers a children’s adaptation of Conan Doyle’s *Sherlock Holmes*.

The emphasis on ‘high quality’ could be intended to defend crime writing against its reputation as ‘low’ literature. It may further have assisted small publishing houses in obtaining the grants so necessary to produce translations, averting the need to ‘pay twice’ in contracting both author and translator. Arts Council, England, is unique in sponsoring translations *into* rather than *out of* the national language and, since 2012, have channelled *all* support to publishers via literary translation. There is also a relationship between overseas countries that offer schemes to cover translation and book promotion costs, and the number of their books translated into English. In addition, most continental European countries have institutes based in Britain with cultural programmes that promote national literatures, particularly generously supported in the case of Scandinavia. It may be no coincidence that *Nordic Noir* has proved such a success story.

The number of books annually published in Britain has risen to 180,000 and while the percentage of translated works sticks at around 3%, it still amounts to 5-6000 translated titles. As consumers, we now regularly access foreign crime writing without reading a book. It

comes to us serialised on radio and, at the time of writing (January 2017, in England), is aired on the *Book at Bedtime* (via ‘Norwegian Noir’) and *Reading Europe* (an Italian thriller).

Television, now relegated to the ranks of old media, has succeeded where cinema failed decades ago in gathering a mass audience to watch Saturday night movies with subtitles.

Over the past ten years, Scandinavia has again won out with *Wallander* (screenplay adapted from Henning Mankell) and *The Killing* (Sweden), with *The Bridge* (Sweden/Denmark) and *Borgen* (Denmark) showing scenes of extreme violence. The milder alternative, containing at least as many recipes as corpses, is the long-running series of first the mature and then the young *Inspector Montalbano*, creations of best-selling Italian author Andrea Camilleri.

None of which satisfactorily explains the public appetite for foreign crime, high or low.

Perhaps it has never really gone away, either side of the non/Anglophone language divide, although translations receive scant attention in the literary canon. Europe has been devouring US crime writing ever since Poe’s *The Murders in the Rue Morgue* and *The Mystery of Marie Rogét*, so ably translated into French that they could have been back-translations. As poets, Poe and Baudelaire famously practised the highest form of literature. Perhaps fine writing is, after all, applicable to crime writing.

HISTORY OF CRIME WRITING IN TRANSLATION

It has been repeatedly advanced that crime documentation began in the Garden of Eden, before even Cain slew Abel. ‘Crime literature and the investigator who searched for the perpetrator is as old as time [... in] Eve’s eating of the Forbidden Fruit – God was the investigator ferreting out the guilty party...’ (Browne and Kreiser 2000, 6). Adam may have taken the fruit, but Eve still gets the blame. The book was translated from the Hebrew in the third century BC by 70 unnamed translators, hence known as the Septuagint. It was intended for the edification of the community of Greek-speaking Jews in Alexandria. A Latin version

of both Testaments, called the Vulgate (for being in the common or ‘vulgar’ language) was commissioned by Pope Damasus in 382 from a desert hermit who was to become sanctified as St. Jerome, patron saint of translators. In Britain it was only superseded by the King James Bible, to which over 50 translators contributed. Also known as the Authorised Version, it was begun in 1604 and completed only in 1611. Although it was the Vulgate’s third translation into English, its language was regarded as so sublime it became an early example of a translation entering the national literary canon. In contrast, the Qu’oran remains to be read, memorised and recited in the classical Arabic in which it was first recorded. Translated editions are principally for the purposes of its introduction to non-believers. As a sacred text, tone and register in the Qu’oran is deliberately conserved in ‘high’ Arabic, untranslated into contemporary vernaculars.

Crime, with its moral tales of war and treachery, transgression and retribution in the Ancient World, remained on school and university curricula until the mid-twentieth century. Its popularity has declined with the demise of teaching in classical Greek and Latin and despite the increase in modern translations, of which those from Sappho, Ovid and Homer by the Irish poet Michael Longley are powerful recent examples.

Most histories of crime fiction start with the nineteenth century and concentrate on Anglophone and – sometimes – French contributions. Attention deserves to be paid, however, to an early international crime sensation, Dostoevsky’s *Crime and Punishment*. First published as a magazine serial in 1866, it achieved immediate success. The first English translation was by Frederick Whishaw in 1885. It has been followed by ten retranslations (most recently by Pevear & Volokhonsky, 2008) and 25 films. Originally conceived as related by the murderer Raskolnikov, his voice predominantly speaks through an omniscient narrator. It has been argued that this contributes ‘formally two distinct but closely related

things, a particular type of tragedy in the classical Greek mould and a Christian resurrection tale'. (Cassedy, 1982, p. 171).

A profound example of the psychological crime novel, the minutely documented shifts between the protagonist's inner and outer worlds and his manipulation of temporal sequence, were retrospectively hailed by western critics as evidence of modernism. This opinion may have been influenced by the fact that the dominant translation for over 80 years was that by Constance Garnett (published 1914), herself a member of the Bloomsbury group. As with Poe in Baudelaire's translation (*Introduction p.2*), crime was an integral part of high literature, accorded translation by a professional author. Baudelaire acknowledged his debt to Poe's essay, *The Poetic Principle*, in which Poe established the primacy of "Dividing the mind into its three most obvious distinctions, Pure Pure Intellect, Taste and the Moral Sense", regardless of subject, and praised Thomas Hood's *The Haunted House* for its "wild insanity". (EA Poe, *Essays English and American*, Harvard Classics 1909-14, Bartleby.com).

The French version of the great European novel is commonly credited with introducing crime fiction to a newly literate urban mass readership. Zola, Féval and Dumas and Balzac (the latter inspired by real-life convict, Vidocq, who became head of the French Sureté or Secret Police) put criminals at the heart of their novels. The fact that these authors all found multiple translators – including Henry Reed, EK Brown and Burton Raffel - is a testament to the longevity of their popularity. Zola's first translator (and publisher) Henry Vizetelly, paid the price of his commitment, being sent to jail for 'obscenity' for publicising 'gutter language'. Again, the language of the translator can run most risks when it stays closest to the source text. It is a measure of talent that some of the most successful and respected authors of their times depicted lives of crime as lived by real life humans.

In the nineteenth century the term ‘detective novel’ acquired common usage, alongside the establishment of national police forces and the rise of the independent investigators or private detectives, including Agatha Christie’s Poirot. According to A.E. Murch: ‘It was recognised in France, earlier than elsewhere, that such stories constituted a new *genre* requiring a new descriptive phrase, and when Gaboriau produced his novels of Monsieur Lecoq [the first published in 1868] his publisher Dentu gave them the name of *romans judiciaires*’ (2nd edition 1968, p. 244). Modified into *romans policiers*, the epithet applied whether or not investigations were led by a heroic, if flawed, police protagonist. In the mid-twentieth century they were cast as ‘police procedurals’, and latterly *polars*. Ed McBain was a fan and helped popularise them in the United States. Monsieur Lecoq was, of course, Conan Doyle’s inspiration for Sherlock Holmes in the 1890s. Small surprise, then, that André Gidedescribed Gaboriau as ‘the father of all detective fiction’. [www.lulu.com/shop/émile-gaboriau/monsieur-lecoq-two.../product-21266091.html]

The first US use of the term ‘detective story’, appeared on the title page of *The Leavenworth Case*, subtitled *A Lawyer’s Story* (1878) by Anna Katharine Green. The vast success of her subsequent copious output inaugurated a golden era in the US’ domination of the field.

Unlike those of Edgar Allen Poe, Green’s detective mysteries remain untranslated abroad.

C.D. Malmgren charts the development of detective fiction in a ‘decentred world’, in which ‘basic societal signifiers such as honesty, justice, law and order ... become detached’ (1997, p. 9) and explores the distinguishing features of mystery, detective and crime fiction. The variant known as hard-boiled, which combines the latter two and had its heyday from 1920-60, was deployed by some of the most influential and widely translated American crime writers of the twentieth century including Robert B. Parker, Chester Himes, Dashiell Hammett, James M. Cain, Ross Macdonald and Patricia Highsmith.

The mutually influential nexus of Franco/Anglophone crime fiction persisted with the *Fantômas* series by Marcel Allain and Pierre Souvestre. Credited on the eponymous website with being ‘the first pulp fiction’, it ran in monthly magazines from February 1911 to September 1913 - altogether 32 volumes. Following Souvestre’s death, Allain supplied a further eleven. Their style straddles early Gothic and the more contemporary fashion for serial killers, lending itself to vivid adaptations to film, TV, and graphic novels. As the fictitious Fantômas travelled the world, translations appeared in many of the continents where he committed his murderous crimes, including Africa, the Americas, Europe and the USSR (there too, accompanied by two films). Famously groundbreaking authors – including the Argentine Julio Cortázar – continued the series in their own languages; by the 1930s Fantomas was hailed even by the Surrealists, in the words of Blaise Cendrars, as ‘the modern Aeneid’ (Cendrars, Blaise, *Selected Writings*, p.175). Also by Raymond Chandler, claiming status as a pulp fiction writer, with the oft-quoted maxim: ‘When in doubt, have a man come through the door with a gun in his hand.’

A new generation and a new Francophone author, the Belgian Georges Simenon, came to dominate European crime fiction. The prolific author produced 75 titles in his Maigret series, originally published between 1931-1972, together with 38 short stories [1938-1950].

Routledge initially balked at signing up more than one novel, hiring British Author Geoffrey Sainsbury to translate *La Tête d'un homme* (1931) as an experiment.

Success came swiftly, and Routledge became Simenon’s first exclusive English publisher, while Sainsbury’s career soon epitomised the extent to which a pioneering translator can extend his remit. According to his biographer, Simenon ‘soon offered his translator informal status as minister plenipotentiary: “What I'd like is for you to be, so to speak, Simenon in England.”’ Sainsbury declined, treating translation as creative writing, and repeatedly

addressing Simenon as 'Dear Colleague'. 'He freely altered names, psychological profiles, details, and even plot elements when he considered them inappropriate, implausible, or contradictory. The results of his "recreation" were duly submitted for the author's approval, which was always forthcoming. And for good reason: Simenon did not understand a word of English.' Once he learnt squabbles resulted, not least over what to call Maigret. Simenon preferred 'inspector' and Sainsbury 'superintendent'. The eventual compromise was Detective Chief Inspector Maigret (Assouline 1997, pp. 54-55).

The entire Maigret series, together with the 117 *romans durs* (the 'dark novels') and a late autobiography (*When I was Old*) are currently being republished in Penguin Classics. Extant translations include those by Antonia White, Moura Budberg, Paul Auster, Robert Baldick, Julian McLaren-Ross and Isabel Quigley, now replaced by a growing team of – currently eight – translators including Sian Reynolds, Linda Coverdale, Howard Curtis, Anthea Bell and Ros Schwartz. Both groups are drawn from the US as well as the UK, the principal distinction being that the former were primarily authors who happen to be Maigret *aficionados*, while the latter earned their reputations as professional translators.

It is hard to escape French predominance in searching out translated crime fiction via anthologies. *The Picador Book of Crime Writing* (Pan, 1993) contains five French translations, and one from each of four other languages, from among 54 stories. One by Japanese cabaret dancer Masako Togawa (translated by S. Grove, 1988) is described by the editor Michael Dibdin as such an 'eccentric choice that it well suits playwright David Hare's enthusiasm for the whole spectrum of crime.' Hare adds: 'If I have a preference at all, it is for those who work against the form to make it do something to which it is not apparently suited.' (Dibdin, Michael p.2).

Despite very different judicial systems in the US/UK/France, and the consequent challenges to the translator, common denominators of a plot-based novel were based on the methodical uncovering and rational investigation of the precise circumstances of a mysterious event, almost always a crime. In the shadows cast by two World Wars and the Cold War, a common mood of uncertainty and the sinister prevailed. In Europe, it was *noir* literature and cinema that challenged traditional definitions, in crime as in other literary genres. Plots, types, theme and form broadened to challenge and transgress established norms. Elements of *noir* can be found in the more hard-boiled novels of James Ellroy, who in turn has a major influence on the political/crime thrillers of Dominique Manotti.

A more recent *Companion to Crime Writing* (Wiley-Blackwell, 2010) contains 47 contemporary essays on its history, criticism, sub-genres, and authors. Only the Argentine, Jorge Luis Borges, is outside the Anglophone canon. (Hong Kong film director John Woo appears in the final section on cinema). Borges was, of course, forerunner of the international phenomenon known as the Latin American ‘boom’ of the 1960s and – as in so many areas – ahead of the curve, a pioneer of crime writing. Indeed, there is now almost as much literature on Borges’ experimentation with and adoption of crime/mystery writing as there is material to comment on. [An excellent place to start would be with Borges, writing together with his fellow-author and colleague Adolfo Bioy Casares, in *Seis Problemas para don Isidro Parodi*, 1942 and José Fernández Vega’s *Una Campaña Estética: Borges y la Narrativa Policial*, 1996]. Like Alfonso Reyes in Mexico, both Argentines revered Chesterton’s *Father Brown* stories to the extent that all three translated them. Borges and Bioy published two short story anthologies (including another Chesterton tale, *The Three Horsemen of the Apocalypse*) which they also translated. They regarded translation on a level with authorship.

Between 1969-76, Argentine author and academic Ricardo Piglia directed his *Serie Negra* in evident homage to the French *Série Noire*, regarded as the first popular publication of hard-boiled novels. From 1976, when Argentina was subjected to seven years of successive military dictatorships which targeted intellectuals – among many others - as ‘subversives’, Piglia fled to the United States, having buried the text of his latest novel under a garden tree. Crime writing became the natural medium for the times: the indiscriminate violence of criminal gangs being the perfect parody of the unscrupulous and bloodthirsty rulers of the day. This is nowhere more explicit than in his story of a bank robbery *Plata Quemada* (1997)

This period of 55 years (1942 to 1997) runs way before and beyond that accorded to the literary ‘boom’ of the 1960s and ’70s. It indicates what a continuous force crime writing has been in Latin America. Initiated in Argentine and, to some extent, in Mexico, with translation of Anglophone detective and hardboiled novels, it soon spread throughout the region, with powerful regional differences. After all, what should Brazilian authors such as Patricia Melo and Rubem Fonseca (or even the monk – and biographer of Fidel Castro - Frei Betto) necessarily have in common with Cuban Leonardo Padura, Mexican Elmer Mendoza or Colombian Santiago Gamboa? Other than falling within the broadest genre of crime fiction.

In the more contemporary anthologies, a chapter is added on ‘diversity’ (Knight, op cit). This applies only to ethnic rather than linguistic diversity. Yet this century, with authors from Elmore Leonard to Walter Moseley in the US, Mike Phillips to Anita Nair in the UK, ethnic – like gender – diversity is sufficiently mainstream as hardly to require relegation into a separate section.

Like Latin America, Scandinavia had its international ‘boom’, initiated in the 1960s by Maj Sjöwall and Per Wahlöö’s series of ten novels featuring detective Martin Beck, closely

followed by their fellow Swede, Henning Mankell. Social critique was the stuff of their writing. ‘The legacy of Sjöwall and Wahlöö has defined the shape of Scandinavian crime fiction, making it recognizable to readers beyond the Scandinavian countries and creating a set of expectations’ (Andrew Nestingen and Paula Arvas, p.2). Henning Mankell’s series on the tormented detective *Wallander* introduced the genre to TV, in Swedish (three series running from 2005-10) then in English versions (shown in four series, between 2008-15).

If Mankell is king of *Nordic Noir*, Norwegian Karin Fossum is repeatedly referred to as its queen. Inspector Sejer combines an exciting career with being mild-mannered widower who seems to have more in common with Fossum’s previous career as a social worker than with his fellow fictitious detectives – least of all with Harry Hole, creation of Jo Nesbø, who now outsells the rest with extravaganzas of sadistic violence. The series suffers from what is known as being TOOO (translated out of order), partly prompted by the withdrawal of Nesbø’s longtime translator, Don Bartlett and the need to find other translators.

In reviewing several decades of translation, Bartlett, Britain’s most prolific and polyglot translator of Scandinavian languages, had this to say when I interviewed him in 2008:

“In my years as a literary translator, the position of Scandinavian literature has changed immensely. Where once you rejoiced over the successful publication of one Scandinavian novel, now you are struck by the large number of Scandinavian novels in short and long lists for the *Independent Foreign Fiction Prize* [IFFP] and on the Crime Writers’ Association [CWA] *Golden Dagger Award*. All the time you have the excitement that the English-speaking world still hasn’t had the great good fortune to meet such or such a Norwegian novel.”

Unfortunately, the IFFP no longer exists, and translated authors are no longer eligible for the Golden Dagger. The former was rolled into a Man Booker International Prize in 2017; the latter sidelined into a separate category for crime writers. Here too, Nordic *noir* was blamed for being too successful, and for scooping ‘too many’ awards. Arnaldur Indridason’s *Silence of the Grave*, being the clear winner of the CWA’s Gold Dagger Award in 2005. It was to be the first Icelandic and last translated work permitted entry. Thereafter the organisers deemed foreign literature unfair competition to Anglophone authors. The CWA revised its rules of submission, creating new category for non-anglophone source texts. It maintained the Gold Dagger award at £25,000, and set the International Dagger award at £5000. In 2014, Indridason went on to win the world’s most lucrative prize for crime fiction, the RBA International Prize (€25,000).

With Stieg Larsson, Swedish crime writing again comes out on top. The phenomenal success of manuscripts brought to light only after Larsson’s death was largely instrumented by British publisher Christopher MacLehose, who had Larsson’s series edited down by a third, before it could be translated (by Steven T. Marran). The overall production line then added a film series, rendering the original novel part of a far larger commercial package.

Here is not the place for a history of crime fiction, but a brief reprise of its translation. It has been something of a surprise, then, to find how often the translators themselves get lost in the process. There are numerous websites dedicated to Scandi Crime or Nordic Noir, but scant mention of translators Don Bartlett, Tiina Nunnally, Paul Norlen or Will Hobson, vital in the genre’s dissemination beyond Scandinavia. Neither Wikipedia nor Amazon nor publicity websites (in English) mention those who have brought their work onto the widest world market. While any overseas author desires to be published in English, those facilitating the

process remain largely unrecognised, with the salient exception of Ann Cleeves, [<http://anncleeves.com/translations.html>.] herself a crime writer, and champion of translated crime fiction. She opens a recent roundup of favourite new crime writing wonderfully: ‘I love translated crime fiction. It gives me the buzz of a good story but a delicious voyeurism too.’ [*The Guardian*, 22.01.2014]. Its straphead reads: ‘Looking beyond Scandinavia for forensic insights’, and every translator is named.

Fifty years ago it was commonplace for translators’ names to be omitted from publication lists, flyleaves and book reviews, and it has been a major effort this century to effect change. Publishers and the press have been prevailed upon to print an acknowledgement; most recently to obtain recognition of those no longer with us. In 2011, Hopkinson wrote the first entries on influential literary translators for Oxford University Press’s *New Dictionary of National Biography*. More recently still newspapers, and specialist journals, have accepted obituaries for some of those most responsible for globalising the Latin American or Scandinavian literary booms – Gregory Rabassa and Anne Born, respectively.

Globalisation is crucial in the dissemination of crime fiction and English is now the universal ‘bridge’ language. Or perhaps it would be more accurate to say that *translation* is the universal language.

Current contributions and research

Translation has been central to crime fiction from its very beginnings; it is ‘intrinsically and inextricably tied to the act of translation’ (King and Whitmore 2016, 3). Translations of canonic Anglophone texts such as Poe’s *The Murders in the Rue Morgue* Doyle’s Sherlock Holmes stories, Hammett’s and Chandler’s gritty hard-boiled *noir* into European and non-European languages shaped genre conventions and national traditions in the receiving

cultures. Sturge (2004) and Storm (2016) show the predominance of Anglophone detective stories in Germany in the 1930s and 40s, Robyns (1990) and Rolls (2016) discuss how the famous French *série noir* was modelled on and introduced American Hard-boiled into the post-war French cultural landscape (with French authors using English pseudonyms to suggest their text as (pseudo)translations from the American); King and Whitmore (2016) establish a similar case for Catalan crime fiction. Hung (1998), Zhang (2005) and Seago & Lei (2014) outline the development of modern Chinese crime fiction through engagement with translations of Sherlock Holmes, Dralyuk (2012) makes the case for the appropriation of Westernised crime stories in Russia and di Ciolla (2010) traces the development of Italian crime fiction from American translations.

While translation research databases such as *BITRA* or *Translation Studies Abstracts* or the British Library's digital repository of theses, *ETHOS*, only list a minimal percentage of work addressing the genre, since the early 2000s there has been a marked increase in articles, edited books and journal issues on the translation of detective and crime fiction. Books include *The Foreign in international crime fiction* (Anderson, Pezzotti and Miranda 2012), *The Voices of Suspense and their Translation in Thrillers* (Cadera and Pavic Pintaric 2014), *Serial Crime Fiction* (Anderson, Miranda and Pezzotti 2015), *Cross-cultural connections in crime fictions* (Miller and Oakley 2012), *Investigating identities: questions of identity in contemporary international crime fiction* (Krajenbrink and Quinn 2009). Special journal issues include *Crime (fiction) in translation*, a special issue of the *Journal of Specialised Translation* (Seago, Evans, Rodriguez 2014) and *Translating National Allegories: The Case of Crime Fiction*, a special issue of *The Translator* (Rolls, Vuaille-Barcan and West-Sooby 2016). These publications have started to address how the genre's conventions have developed historically, how they differ in specific cultural and linguistic environments, how

they adapt in cultural and linguistic transfer or influence the receiving culture and what this reveals about cross-border contexts of production and reception.

The organisation of conferences specialising in crime fiction translation (Madrid 2012, Portsmouth 2013, a crime fiction strand at the American Comparative Literature Annual meeting in 2015, 2016 and 2017), a one-day conference and series of talks at the British Library (2012/13) and the European Commission-funded symposium *More Crime Across the Continent* (2014) in London as well as Mark Lawson's BBC4 radio programme *Foreign Bodies* (2012) are all indicators of burgeoning academic and cultural interest in the international circulation of crime fiction. Since 2011, City, University of London has been teaching an MA which focuses on the translation of popular culture (including a module on crime fiction translation), the 2013 British Centre for Literary Translation/Monash University summer school focused on the translation of crime fiction, in 2013 the Chartered Institute of Linguists introduced workshops on literary translation, including crime fiction, as part of their continuing professional development programme, and the Institute of Translation and Interpreting had a keynote event dedicated to crime fiction at its 2015 annual conference.

Crime fiction is particularly suited to contrastive cultural analysis. The core features of crime fiction are the commission of a crime, its investigation by a professional or amateur detective who assesses clues and evidence in order to identify the motives and means in relation to possible suspects and the identity of the perpetrator, revealed in an act of partial or full narrative closure at the end of the text. Crime is the transgression of a culture's social, moral and legal norms, but the investigation addresses any departures from the normal in attempting to identify potential suspects and thus holds up a mirror to what a society views as legitimate and deviant, what its morals and values are. Crime fiction reflects and interrogates cultural and social anxieties and gives an insight into ideologies of power.

It comes as no surprise, that much of the research on crime fiction in translation focuses on (cross)cultural analysis giving an insight into the source text and generic or cultural motivation for changes implemented in translation in relation to features such as cultural specificity, taboo or sensitive issues, social (and ideological) critique. Linder, for example, has addressed the reception of Chandler (2011a, 2011b) in Spain, the treatment of sex under censorship (2004), analysed the challenges of rendering slang (2000), or irony in Hammett (2010). Sturge (2004) also addresses translation under censorship conditions while Epstein (2011) identifies gender-specific strategies for the translation of swearing Swedish into English.

Crime fiction is deeply culturally embedded and the translator has to deal not only with culturally specific language and institutions but also habits, place and atmosphere, as well as dialect variations, and wide varieties of register from highly formal language to street slang. The examples of the studies above respond to these issues, but these features are also common to literary translation, whereas the genre-specific challenges of crime fiction translation remain an under-researched field. In audiovisual translation, Mayoral, Kelly and Gallardo (1988) introduced the concept of constrained translation to conceptualise how the added dimension of intersemiotic meaning construction needs to be borne in mind when translating. Does genre translation pose similar demands on the translator which go beyond the typical challenges of literary translation and add genre-specific constraints which need to be addressed when translating crime fiction? Slowly, research is starting to address these genre-specific challenges. For example, Seago (2014a) shows how the rhetorical manipulation of the reader in clue puzzles deploys a number of syntactic and linguistic devices which need to be recognised and conveyed by the translator. Articles in the special issue of the *Journal of specialised translation* (2014) and Seago's introduction (2014b) address more specifically to what extent and how genre conventions and constraints, structure

and thematic concerns, formal and rhetoric peculiarities impact on and crucially shape translation strategies in crime fiction.

Recommendations for practice

Crime fiction is an umbrella term adopted to refer to a multitude of sub-genres, from the early detective stories of ratiocination (Leblanc's Arsène Lupin or Doyle's Sherlock Holmes) to the clue puzzles of the Golden Age (Christie's Poirot or Miss Marple series, Sayers' Lord Peter Wimsey or the American Ellery Queen); the private investigators of Hammett's and Chandler's hard-boiled or Paretsky's feminist hard-boiled; the professional investigative teams in the police procedural to the thriller (action, forensic, pathology, legal, etc.).

All genres share a similar narrative structure where the focus is on plot, with a mystery / crime that is solved in the course of a double narrative: the story of the crime, which moves backwards in time to find out motives, means and suspects and the story of the investigation which follows the investigator assessing clues, analysing evidence and building a case to its resolution. These narrative strands are often fragmented, spread across different perspectives and seen through the eyes of various characters, at different times and different places or settings which are not necessarily clearly identified. Information is often intentionally manipulated, foregrounded or backgrounded or only partially conveyed. The investigator, and the reader, stitch together the clues to arrive at a chronological sequence of cause and effect which is only revealed with the dénouement.

Reader involvement is a central feature of crime fiction and it can take the form cognitive participation where the reader attempts to solve the crime on the basis of the clues made available (armchair detective), it can be the emotional involvement of suspense or the thrill of the chase, or it can be the exposure to a foreign environment where the reader is an

armchair tourist. What is crucial in all these aspects is that the reader involvement needs to be maintained in translation: ambiguously presented clues must maintain their multiple meanings, if a first person narrative is deployed to obscure the identity or perhaps the gender of the narrator, this must not be revealed or suspenseful, frightening or emotionally involving scenes must offer a similar level of immersion.

As discussed above, crime fiction is culturally embedded and this is particularly challenging in relation to the legal/criminal justice system, institutional procedure, nomenclature and jargon. Specific cultural conventions, regional and social register variations, and geographical settings can perform plot-relevant functions, contributing to misdirection or generating clues. These are substantial challenges for the translator who has to keep track of complex narrative structure, render cultural specificities which cannot easily be domesticated or paraphrased if this means the translation draws attention to, or loses, plot-relevant information, avoid explicitation, be absolutely accurate in conveying minute detail or apparently irrelevant repetition and attempt to render the ambivalence, ambiguity and multiple meanings of the source text for a reader not familiar with the connotations of the source culture. In addition, the marginal literary status of genre literature, and the peripheral position of crime fiction texts in the literary system is likely to have an impact on translation decisions, publisher guidelines, the extent of editorial intervention, and, perhaps most crucially, the time available for completing the translation.

In the following, we will look at some of the sub-genres of crime fiction, what some of their characteristics are and what typical challenges for the translator they pose.

The clue puzzle / detective story

The early puzzle mysteries with their closed circle of subjects are often set in a country house with pronounced class differences, making description, culturally specific meanings, register

and misdirection central features for the translator. The focus on the puzzle, the fair play rule of making all clues available to the reader and the lack of interest in characterisation apart from (stereo)-typical role constructs mean that rhetorical manipulation, implicatures, inferences and cultural schemata are the main features which shape this sub-genre and pose typical translation challenges. For example, in *The mysterious affair at Styles*, Christie uses repetition to confuse the reader by having a long witness statement where the maid describes leaving a tray with the hot chocolate which kills her mistress unattended for some minutes and when she returns she notices some coarse grains on the tray which the reader is invited to understand is the poison which was put into the drink at this point. However, the maid explains that she thought this was salt, and so decided not to change the drink. Throughout this witness statement, the maid refers to the tray and the salt with the pronoun 'it' which results in a highly confusing passage where the reader loses track of what the maid is actually saying. Similarly, Christie generates red herrings by foregrounding irrelevant clues and burying important information in a long description of three potential suspects playing charades and dressing up in wigs and moustaches, brandishing knives. The reader is led to believe (or infer) that the crucial information is the wig while in actual fact the real clue is given in a little throwaway statement that one of the women was very good at impersonating a male character. For a more detailed discussion of this see Seago (2014a).

The hard-boiled crime story and feminist crime fiction

In hard-boiled fiction the narrative revolves around action rather than (in Poe's terms) ratiocination or approaching the case analytically; it also evokes a very particular setting, the mean streets of urban America (or contemporary Italy, Scotland, Sweden, Norway or other settings of hard-boiled or *noir* crime fiction) populated by criminals, often involved in organized crime, with their street slang and investigated by a private eye working for a living

and speaking in an everyday, contemporary, often laconic tone. Style is central here as is the handling of orality, slang, swearing, linguistic abuse (sexism / racism), as are representations of sexuality (homosexuality), sexually suggestive dialogue and social critique.

But the fast pace, dynamic description of action and fight scenes also pose problems and this is particularly interesting in relation to feminist crime fiction which appropriates the notion of the marginal, outsider private investigator challenging organised / institutionalised crime but introducing a pronounced focus on women-centred social issues. Sarah Paretsky was the first to exploit the hard-boiled format to demonstrate the validity of a female professional modelled on the private eye: V.I. Warshawski demonstrates the typical features of the PI – hard talking, dysfunctional, negotiating violence, a pronounced moral code which is often in conflict with law enforcement agencies - but she subverts these and gives them a critical twist. Fight scenes are dynamic and with very active involvement by V.I., but then she throws up on her opponent, shaming him in the eyes of his fellow thugs. Similarly, she uses language and educated irony to counterbalance her physical inferiority and her ‘dysfunctionality’ consists in being a woman in a man’s world, not in the isolation of the male PI without emotional ties who seeks refuge in drink. These tropes of a masculinist format are successfully mapped onto a critical counter-model and enacts a feminist politics through its subversion and interrogation of the traditional format. For the translator awareness of this critical interplay in how verbal violence, gender-specific language, stereotypes, setting and personal relationships are used to develop a social and ideological critique is one of the main challenges.

The police procedural and legal thriller

Police procedurals work in the realistic setting of a police investigation with a focus on institutional procedures, team dynamics and the requirements of the professional context, foregrounding legal terminology, institutional phraseology and in-depth understanding of the

country's law enforcement frameworks from police ranks to the criminal justice system as highly culturally specific translation challenges. Social and psychological dynamics within the team, and between the team and the investigative context, as well as social and geographical setting form typical challenges for translation in terms of register specificity, affective language and nuanced description.

The thriller (psychological/forensic)

Terminology, and the need to create believable experts, also plays an important role in the various thrillers (pathology, forensic), as does the emotive, suspenseful use of language which needs to have an impact on the reader and generate a range of emotional responses from thrill and excitement, to suspense and fear. Setting, atmosphere and tone as well as deployment of different voices (typically, the perpetrator monologue) and the engagement with clichés of socio-psychological patterns and pop-psychology profiling are central features which pose challenges for the translator. Identifying the perpetrator monologues is obvious in Val McDermid's *The mermaids singing* (1995, 1), they are in italics and labelled consecutively:

FROM 3½'' DISC labelled: backup.007; file love.001

You always remember the first time. Isn't that what they say about sex? How much more true it is of murder. I will never forget a single delicious moment of that strange and exotic drama. Even though now, with the benefit of hindsight, I can see it was an amateurish performance, it still has the power to thrill, though not any longer to satisfy.

This is the opening paragraph and the perpetrator reflections increase in sadistic description of the torture he inflicts on his victims and the satisfaction their suffering gives him. In Ian Rankin's first Rebus novel *Knots and crosses* (1987, 1) the move from third person descriptive exposition and internal monologue is more difficult to pin down:

The girl screamed once, only the once.

Even that, however, was a minor slip on his part. That might have been the end of everything, almost before it had begun. Neighbours inquisitive, the police called in to investigate. No, that would not do at all. Next time he would tie the gag a little tighter, just a little tighter, just that little bit more secure.

Liza Marklund plays with the genre knowledge of the reader in her perpetrator's memories which outline the stereotypical pathology of the psychopathic serial killer who progresses from torturing animals as a child to dissociative serial killer incapable of affect:

Sometimes I would put a lump of sugar on the hill. The ants loved my gift, and I smiled while they poured over it and pulled it down into the depth of the hill. In the autumn, when days grew colder and the ants slowed down, I would stir the hill with a stick to wake them up again. The grown-ups were angry when they saw what I was doing. They said that I was sabotaging the work of the ants and had ruined their home. To this day, I remember the feeling of injustice. I meant no harm. I just wanted a bit of fun. I wanted to rouse the little creatures. (The Bomber, 10)

Since thrillers are often part of a series, the question of how continuity, sustaining reader interest and recognition are handled in establishing and maintaining the protagonist character of detective-sergeant or detective-forensic/psychological expert pairing is a central translation challenge. In terms of stylistic continuity, the continuation of successful characters such as "Sherlock Holmes", given a twenty-first century afterlife by Anthony Horowitz's *The House of Silk* (2012) and *Moriarty* (2015), or authors such as Stieg Larsson whose Millenium Series has had a fourth instalment added by David Lagercrantz *The Girl in the Spider's Web* (2016) beyond the death of the original author, raises interesting questions about authorial and translatorial voice and perhaps collapses the distinction between "original" writing and the translator's rewriting.

Future directions

Focusing on the challenges of genre- and plot-specific features in translation and whether genre-constraints in translation can be established is an area in crime fiction translation research which needs further development, addressing questions of how tropes and conventions change across cultural boundaries, to what extent plot-relevant cultural context can be conveyed in translation without affecting reader pleasure, what impact translation

choices have on the text, whether plot is materially affected in translation and to what extent cultural analysis is a feature of translated crime fiction or whether plot-requirements override cultural schemata. And if genre conventions in the receiving culture shape the translation process, this raises the question whether this has a flattening effect and impacts on reader reception, or – given the huge success of translated crime fiction – whether it is those texts which do not crucially rely on atmosphere, cultural context and connotations which perform well in translation.

A second area of research would be to widen the investigative focus from crime fiction proper to include transmedial forms, audiobooks, TV series and graphic novels, and to address how crime stories are translated between and across different media. Given the huge popularity of adaptations of Sherlock Holmes, for example, or the remaking of Danish-Swedish TV series *The Bridge* into a British-French investigation involving the Channel Tunnel is another large area of future interest. Similarly, transadaptations from comic to film or from text to graphic novel are a growing field and will raise interesting questions about translation that goes beyond lingua-cultural renderings. A good example is Bergman's 2014 analysis of the transmedial transformation of Stieg Larsson's Lisbeth Salander.

A third area of investigation is indicated by developments which are starting to consider crime fiction as part of world literature, interrogating assumptions of uni-directional dissemination patterns of a dominant Anglo-American 'ur'-genre and looking at the circulation and cross-interactions of crime fiction in translation across the globe. The 2016 special issue of *The Translator*, the 2017 Worlding Crime Fiction strand at the American Comparative Literature Association Annual conference and the Bloomsbury's inclusion of a contribution on *Crime fiction as world literature* (Nilsson, Damrosch, d'Haen 2017) in their *Literatuers as world literature* series are first instances work going beyond the confines of

genre and the growing recognition of crime fiction as ‘serious’ literature engaging with pressing issues of the global world.

Conclusion

This century, English has become the global ‘bridge language’ *par excellence*. This means that where it is not the first language of a particular country, it is most frequently the second. Tourists reaching Mongolia are greeted with signs proclaiming ‘English is our next language’. Books in English are widely diffused and read, un-translated, in the source language. In Western Europe, almost as many best-sellers are sold in English as in translation, to readers who don’t want to wait. In 1994 the Nederlandse Literatuur Fonds [Dutch Foundation for Literature] attempted to reverse the trend and pioneered a new policy. They obtained the agreement of Caribbean author V.S. Naipaul in persuading his publisher to the launch date of the original English *A Way in the World*, in order to await that of the Dutch translation, in return for selecting the book in celebration of National Book Day. It became the exception rather than the rule, however, and now the reverse is increasingly the case: the best-selling Chilean author Isabel Allende allows publication of the original Spanish text only once the English version is prepared. This does, of course make particular sense in the United States (where Allende now lives) and where marketing is pitched at a dual-language market.

English-speakers, abetted by the ‘bridge language’ syndrome, are likely to be the least bothered – or able – to read other languages. As Abram de Swaan has pointed out: ‘The more languages, the more English’ (Words of the World, p. 144). He has described English as a ‘hypercentral language’ operating alongside home languages as an official and formal *lingua franca*, imposing bilingualism even in countries where the study of other languages has

dramatically declined. Also worth noting is the dramatic drop in the academic pursuit of foreign languages in Anglophone countries and the considerable rise in the use of informal English promoted by the use of new media. The resulting mass culture is the reverse of Goethe's rarefied 'world literature', where cultural exchanges of great books by cosmopolitan authors take place, as exemplified in his last book of poems, *The West-East Divan*, inspired by the Persian poet, Hafiz. There is a spiritual dimension here, as if there were a meeting of great literary minds above and beyond the apparently word-for-word concerns of rendering one book into another by means of translation, assisted – if not completed – by Babelfish.

'World literature' will always have its place within cultural exchange, and in the early 2000s, it was promoted by UNESCO on its *Global Patrimony [sic] of World Literature* website.

Between 2002 and 2013 alone, six new English translations of Dante's *Inferno* were published. Until late in the twentieth century, translated works continued to be broadly synonymous with the Classics, self-evidently 'world' or 'high literature'. Classics as in the Everyman or Penguin series, preferably from Ancient Greece or Rome, and always with a suitably non-decorative dust jacket. When not ancient, the source text tended to attain classical status around the minimum half-century since first publication dates, guaranteeing it to be out of copyright and so free of charge to the publisher. In 1995, the period of copyright within the European Union was extended to 70 years.

It was the middle-of-the-road/middle-class novel and the comfortable Aga sagas that became squeezed by the demise – or, more often, amalgamation – of independent mainstream publishers. The benefit has come in the form of a corresponding dissemination of home-based technology, allowing for the emergence of numerous small imprints requiring little more than a desktop computer with a print-on-demand facility. Add to that an interest in less highbrow literatures which capture the idioms and attitudes of our times and our communities, and which prolific and popular genre in expressing this new mood.

In tandem with the increase in crime writing as an international medium, solo or small-scale UK publishers have mushroomed with lists specialising in its translation. Arcadia, founded in 1996 by Gary Pulsifer in who wanted to publish ‘popular culture, crime writing... and quickly!’ thrived for 15 years before going into liquidation in 2012. Its demise was due to a number of reasons, not least Pulsifer’s terminal illness (he died early in 2016) but its most successful lead series was Eurocrime. It highlighted ‘Nordic Noir’ authors, among others; its Parisian crime writer Dominique Manotti (together with translators Ros Schwartz and Amanda Hopkinson) won the Crime Writers’ Association International Dagger in 2006.

In 2003 Francois von Hurter founded Bitter Lemon press, with Laurence Colchester as commissioning editor. Its remit was even more specific: to publish only crime writing by previously untranslated contemporary authors, such as the Italian Gianrico Carofiglio, the Swiss Friedrich Glauser, the Catalan Teresa Solana and the Cuban Leonardo Padura. Bitter Lemon authors and translators have been shortlisted for the Crime Writers’ Association Gold Dagger and a Dublin IMPAC awards. It is an example of successfully meeting specific aims, and remains a boutique publisher, its output just six books a year.

In the last five years, bigger publishers have ‘swallowed’ lists predominantly of crime writing. Profile, in buying out Serpent’s Tail, or Quercus with the MacLehose Press imprint, have taken on what were essentially one-man outfits with a strong *noir* twist. (It may possibly be worth noting that both Pete Ayrton, founder of *Serpent’s Tail*, and Christopher MacLehose, with MacLehose Press, have close cultural and family ties with France). The latter famously picked up Stieg Larsson’s *Girl with the Dragon Tattoo*, when it failed to make it through slush pile of seven other Anglophone publishers. Still smaller publishing houses publish crime in different formats: Comma includes it on their translation list (exclusively short stories) as does & Other Stories, which is particularly strong on emergent Latin American authors. For a few happy decades from the 1980s, such publishers, when not

supplying online or by subscription, had recourse to Max Jakubowski's Murder One bookshop on Charing Cross Road, the onetime street of booksellers, now sadly boasting only Foyles [founded in 1903 as 'family firm' and famed for its literary lunches] and a few second-hand bookshops. Murder One was to be London's only 'specialist crime and erotica bookstore' - the genres Jakubowski himself writes and translates.

Publishers in the US vary widely in what crime lists they publish. At one extreme, the established *Hard Case Crime* list limits itself to US hard-boiled classics. At the other, Fahrenheit, a new start-up, specialises in the even more delimited 'Icelandic Noir'. While university presses in Britain tend towards the conventional and academic, in the United States there have been developments favouring literary translation and popular culture. Dalkey Archive has migrated to a number of different campuses in the recent decades, while Open Letters is based at Rochester University, New York State. Founder-director Chad Post named its translation list 3% after the percentage of books published in translation in both the US and UK. Both houses remain dedicated to publishing books whether of 'high' and 'low' register. In 2003, Bard University's website launched and hosted the online translation house, Words Without Borders, now based at Chicago. It has expanded to publish up to a dozen translated works a month. To date it has also published eight full-length books, in association with publishers that have included ECCO, New Directions, The New Press, Open Letter and W.W.Norton. In 2016, WWB was awarded the London Book Fair/Publishers Weekly Literary Translation Initiative Award.

The panorama for crime fiction authors and translators is also changing. There is a growing diversity of authors, their characters and settings. Crime writers may be called Vaseem Khan or Qiu Xiaolong, but they are bilingual and require no translation. Black writers with western names (Elmore Leonard; Walter Mosley; Mike Phillips) also expand the canon and conventions of crime writing. Conversely, UK or US crime writers may increasingly immerse

themselves in foreign cultures – as does Donna Leon in Venice - and are as familiar with different legal systems, police forces and recipes as born locals.

Meanwhile the drastic decline of language teaching in UK and US State schools makes literary translation a harder career choice than in the past. There remains an ambiguous interplay between source and the target languages, between what languages are taught at school level, and what languages get translated. As long as only European languages were offered, there was little choice beyond French and German, occasionally Italian or Russian. With the Latin American boom of the 1970s, Spanish entered the curriculum, and in the wake of the saga boom came that in crime fiction. Spanish is now the most common language to be taught in British (and US) schools. It seems logical to argue that translation is also a two-way street between what gets read and what gets taught: the popularity of Latin American boom literature encouraging the teaching of Spanish, and Spanish teaching opening up a career choice in literary translation.

With the overall paucity of language teaching in State schools, many translators have learnt their skills outside the education system. Some translators live immersed in another country and culture (David Hackston in Finland, Tim Parks in Italy) or happen to have a different mother tongue (Marta Dziurosz, Max Jakubowski). Training, if at all, occurs mainly at university level: courses in Creative Writing increasingly contain a translation option, and a few postgraduate degree courses now pioneer crime translation as a named module on their Popular Culture MA (City, University of London since 2011) or Columbia University in the United States, (in their American hard-boiled and Crime Fiction, starting 2017). On a small scale, organisations heavily funded by Arts Council, England such as the Free Word Centre in London and Writers' Centre, Norwich support translators through mentorship schemes.

These are small but potentially important changes. While the US and UK stubbornly eschew reading books in translation, most continental European countries (and probably many more non-European ones for whom we have no statistics) buy substantially more fiction translated from English than any other language: 40% of novels read in France or Germany, and over 50% in Italy. While it is clear that we are not enjoying as much of this increasingly popular – and diverse – genre as we otherwise might, crime novels selected as *Paperbacks of the Year* (2016) by the mainstream British book chain Waterstone are all Anglophone. They include a range of the predictable (Ian Rankin; Philip Kerr; Lee Child; McCall Smith, even the late Ruth Rendell) but also a début novel from Vaseem Khan called *The Unexpected Inheritance of Inspector Chopra*. The first in the Baby Ganesh Detective Agency series, it marks a step change in being at least partly set in Mumbai by a British author of Indian heritage who spent a decade working there and has mastered a differently inflected English to that of the Queen. It is necessary to go well beyond the best-selling crime novels of the year to encounter a sub-list of winning translations: *Six Four* by Hideo Yokoyama (translated from the Japanese by Jonathan Lloyd-Davies); *Death under a Tuscan Sun* by Michele Giuttari (translated from the Italian by Howard Curtis); *The Father* by Anton Svensson (translated from the Swedish by Elizabeth Clark Wessel); and *The Girl in the Spider's Web* by David Lagercrantz (in continuation of Stieg Larsson's *Millennium* series, also originated in Swedish, translated by George Goulding). Alas, the only foreign book on the British best-seller lists in January 2017 is *The Little Book of Hygge...* by (Danish) Meik Wiking.

The latter title excepted, this may well indicate that the Nordic boom is still riding high, even 15 years on. In 2003 the monthly journal *Crime Times* devoted an issue to *Crime in Translation*. On page one, editor Barry Forshaw noted: “Few, either writers or readers, can have failed to notice the growth of interest in the first-class writing sweeping onto UK bookshelves from other climes (a syndrome not entirely to the liking of UK authors – every

Henning Mankell sale, they often feel, is one less for a Brit author). And there are the awards, showing the strength of foreign crime – recent Crime Writing Association [CWA] Daggers Awards have put paid to the idea that there’s anything parochial about that august institution”. What happened to that just 3 years later is previously referred to on p. ??

Yet, if crime writing has something to teach, it is to expect the unexpected. It came as no surprise that Dan Brown’s ahistorical *The Da Vinci Code* (2003) sold millions and was translated into over fifty languages. Much more surprising is that it was preceded by a first novel from an Italian Professor of Semiotics, Umberto Eco’s *The Name of the Rose* (1980, trans. William Weaver). A best-selling work of pseudo-medieval crime fiction containing 500 pages and footnotes in French and Latin, it was a rare exception to rules regarding what sells in English translation.

Another seller of that order has been a while coming. Elena Ferrante has been perhaps the next international sensation in which crime and violence are writ large: the surprise at her phenomenal success was perhaps as great in Italy as abroad. The author of a half-dozen best-sellers, Ferrante’s vividly illuminated Neapolitan context turns out to have much in common with her husband’s background at the height of the Camorra’s most violent turf wars in the 1950s. Ferrante herself, having established that “books, once written, have no further use for their authors” claimed anonymity as necessary precondition for her writing. With the assiduous persistence of the most meticulous sleuth, investigative reporter Claudio Gatti used royalties records to trace the best-selling author through the volume of her book sales. He identified her as Anita Raja, a Jewish German-born translator, married to Neapolitan writer Domenico Starnone. The point here is perhaps less that her outing, heavily derided as an invasion of privacy, is in itself kind of detective story than that any setting, filtered through a novelist’s imagination and sparking that of the reader renders any context viable.

Nonetheless, in January 2017, agent Lizzy Kramer (who sold Paula Hawkins' *The Girl on the Train*) was brave enough to take a punt. She suggested a fresh location for the next imported best-seller. 'Suburban noir. It won't be the first thriller set in the suburbs, but it will somehow redefine the suburbs in our imagination, and hit the nail harder than it has ever been hit before.' [Interview with Danuta Kean, *The Guardian*, 17.01.17] Except, perhaps by Hawkins' fellow best-selling author, American Gillian Flynn. And US films have, of course, been doing suburban *noir* for decades, notably with *Twin Peaks*, directed by David Lynch. In Europe a different variant has emerged, alternating between producing noir crime fiction and sudden – often unexpected – best-sellers. Rarely thrilling, it is life-writing on the guilt, shame and blame spectrum. And it has been claimed as the new Nordic Noir. As genres blend and reform, the two signature twenty-first century genres of life-writing and crime-writing may yet coalesce. It is exemplified in Karl Ove Knausgaard's *My Struggle*, but don't expect Wikipedia to credit the translator (Don Bartlett, six volumes appearing between 2009-2011).

Further reading crime fiction handbook literary translation

Forshaw, Barry. 2012. *Death in a Cold Climate: A Guide to Scandinavian Crime Fiction*. Hampshire: Palgrave Macmillan.

An overview of Scandinavian crime fiction, films and TV adaptations with interviews with authors and translators. It is a guide, or companion which provides a first introduction to key authors and recommendations for the main novels. Forshaw has published further guides to crime fiction in the *Pocket Essentials Series* published by Old Castle Books, Harpenden: in 2013, *Nordic Noir*, 2014 *Euro Noir* and 2017 *American Noir*.

Lindqvist, Yvonne (2010) 'Manipulating the Matricial Norms: A Comparison of the English, Swedish and French Translations of *La caverna de las ideas* by José Carlos Somoza.' In Gile, Daniel, Hansen, Gyde and Pokorn, Nike (ed.) *Why Translation Studies Matters*. Amsterdam/Philadelphia: John Benjamin, pp. 187-208.

This article compares the Swedish translation of the Spanish crime novel *La caverna de las ideas* with its English and French translations, demonstrating different translatorial manipulation depending on cultural context. It discusses the cumulative processes of legitimation through translation which enabled the publication of the Spanish crime novel in the Swedish literary market.

Maher, Brigid. 2013. 'A Crook's Tour: Translation, Pseudotranslation and Foreignness in Anglo-Italian Crime Fiction.' Brian Nelson & Brigid Maher (Eds). *Perspectives on Literature and Translation: Creation, Circulation, Reception*. New York: Routledge, pp. 145-160.

This chapter discusses how culturally specific features in Italian crime fiction are handled in English translation and compares them to their treatment in pseudo-translations, crime fiction set in Italy but written by Anglophone authors. Cultural specificity is used to convey setting and a sense of place, and Maher's analysis shows how creative translation manages to convey traces of the foreign while writers (of pseudotranslations) are given greater scope for foreignization practices, and how familiarity with generic conventions and tropes ameliorates the foreign setting.

Matzke, Christine, and Susanne Mühleisen. 2006. *Postcolonial Postmortems, Crime fiction from a Transcultural Perspective*. Amsterdam, New York: Rodopi.

Pearson, Nels and Marc Singer. 2009. *Detective Fiction in a Globalised, Postcolonial and Transnational World*. Farnham: Ashgate.

These two books are examples of research focusing on and exploring the international body of work which characterises the crime fiction genre, addressing questions of identity, citizenship, and justice in a globalised, postcolonial world. While these books do not consider translation per se, they deal with issues of cultural translation, transcultural interpretation, migration and diaspora.

Nilsson, Louise, David Damrosch and Theo D'haen. 2017. *Crime fiction as World Literature*. London: Bloomsbury.

Essays in this collection address the international dissemination and reach of crime fiction, focusing on issues of translation, market mechanisms, global tropes and analyses of crime fiction from a range of countries and languages.

Rolls, Alistair and Deborah Walker. 2009. *French and American Noir: Dark Crossings*, Basingstoke: Palgrave Macmillan.

This book engages with the exchange and cross-influence between noir as crime fiction and as film, as well as the relationship between the American model of hard boiled and its French translation into noir as a reflection on French history to become 'allegories of the contemporary French condition' (p. 2).

Taylor, Judith Louise. 2009. *The Specificity of Simenon: On Translating 'Maigret'*. University of St Andrews.

This unpublished thesis examines German and French translations of selected ‘Maigret’-novels, with a focus on linguistic and cultural specificity in the context of different paradigms of crime fiction in the three cultures involved. The thesis is available for full-text download from Ethos, the British Library’s e-theses online service

<http://ethos.bl.uk/Home.do;jsessionid=41228FE1854306284C8E6B7E42E4F830>

Venuti, Lawrence. 2008. *The Translator’s Invisibility: A History of Translation*. London: Routledge.

In his chapter on dissident translation (pp. 153-163), Venuti discusses the recent popularity of crime fiction translation into English, providing evidence on publication figures and considering to what extent this success in the Angloamerican market is due to an interest in the foreign and whether traces of foreignness can survive the process of translation, and the decontextualization of any social critique. He concludes with a detailed discussion of language used to describe ethnicity in Henning Mankell’s first novel.

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