Children's Crime and Detective Fiction as a genre: What are its genre-specific features and how do they perform in translation?

An analysis of six contemporary texts

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Declaration

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Abbreviations and symbols

ACF – Adult Crime and Detective Fiction

BT – Back translation

CF – Children's Fiction

CCF – Children's Crime and Detective Fiction

ST – Source text

TT – Target text

YA – Young Adult Fiction

Ø – omitted in translation

Underlining – indicates a change in punctuation or sentence structure

Abstract

The thesis investigates children's crime and detective fiction (CCF) and its translation from English into German. The basis for the analysis is a corpus of six contemporary English source texts (STs), written for a readership between the ages of 9-12 years. The initial hypothesis is that CCF shares a range of features with adult crime and detective fiction (ACF), albeit often in modified form to make them suitable for a child readership, and that these features pose specific challenges for a translator due to the norms and constraints that govern children's fiction (CF) as well as detective and crime fiction specific norms. The aim is to analyse the shifts between the two corpora that result in an altered effect in translation and to examine whether these changes suggest that there might be divergences between the underlying norms in the source and target corpora.

The thesis addresses a current research gap – there is no research into the translation of CCF at the time of writing to the best knowledge of the author. It also adds to the discussion around CCF as a genre since there are large discrepancies in existing research which has a tendency to either apply neat categories derived from ACF terminology to CCF texts or to remain vague about the elements which a text must possess in order to be part of the genre. This thesis arrives at a flexible definition that is nevertheless precise enough to create a coherent corpus with shared features which allows for a discussion of similarities and differences between the texts as well as how the features perform in translation. It also utilises ACF terminology but acknowledges the presence of multiple ACF elements within each CCF text, an aspect of CCF which some existing research does not address.

My findings have led me to conclude that CCF is indeed a genre with distinctive core features – the raison d'être for the text is an actual or suspected crime, the child protagonist sets out to actively investigate this crime and the text is written to suit the cognitive level of the child readership – as well as secondary features that are closely related to ACF such as clues and misdirection. The analysis of selected features shows that there are significant shifts between STs and target texts (TTs) but that the level of translator intervention varies widely between texts with some translators adhering more closely to the ST than others. The shifts themselves are frequently shifts in degree rather than substance – the level of suspense may, for example, be heightened or lessened in translation – and they often amplify elements of the text that facilitate reader engagement. Overall, the norms in the two corpora appear to coincide, with transgression and criminality being framed in a similar manner, for example. The thesis also suggests areas for future research to build on the findings which will be discussed below.

Chapter 1: Introduction

This thesis sets out to examine children's crime and detective fiction (CCF) as a distinctive genre and how its genre-specific features perform in translation from English into German. My hypothesis, based on previous research into hard-boiled children's fiction, is that CCF shares several features with adult crime and detective fiction (ACF), albeit in modified form, and that these shared elements pose specific challenges for the translator due to the constraints that govern children's fiction (CF), particularly concerning suitable subject matter for the child readership and assumptions regarding the child reader's ability to comprehend complex features such as clues and misdirection which are a prominent element of detective fiction.[1] By comparing how these genre-specific features are rendered in translation, I aim to draw conclusions regarding the norms that operate in the source and target cultures.

Research into CCF is still rare, and there appears to be no research into the translation of this children's fiction sub-genre at the time of writing. Existing CCF research frequently focusses on classics of the genre such as the Nancy Drew books or Enid Blyton's series, for example the Famous Five or Secret Seven. Furthermore, the secondary literature often explores aspects of these texts that are not directly related to the crime or detective element but topics such as gender or family relationships.[2] In German academia, some crime and detective-specific features of the genre are explored, for example the clues that are scattered throughout the text, but mainly with an emphasis on their didactic value as a tool for teaching cognitive engagement and close reading skills (Lange 2005: 539 and Stenzel 2015: 347) or an engagement with 'moralisch-ethische Fragen' (moral-ethical questions) raised by the subject matter (Stenzel 2015: 347). German research also attempts to categorise CCF into neatly divided sub-genres, using terminology borrowed from ACF such as thrillers or detective fiction in isolation. Neither approach does the complexity of the genre justice, and this thesis aims to combine aspects of both. Categories like detective fiction or hard-boiled fiction are a useful starting point for examining different elements contained within the corpus texts and serve as a way of illuminating the hybridity of CCF but should not be applied too rigidly. Furthermore, the thesis addresses certain themes within the corpus such as the socially marginal position of the detective protagonist and the way criminals are depicted. This is

[1] This mention of previous research refers to my MA in Translating Popular Culture dissertation, "From private eye to child detective: hard-boiled fiction for younger readers" (2012).
[2] See for example Rudd (2001) or Nash (2010).

informed by an understanding that CF has a didactic role, and themes and didacticism are not addressed in isolation from each other.

The lack of research into the translation of CCF texts is intriguing. Translated texts are frequently referenced in German research, but they are not addressed specifically as translations.[3] Translations also form a prominent part of the German CCF market – translations of books by Holly Black, Karen McManus and Kevin Brooks all appear on the bestseller list of 'Detektiv- und Kriminalgeschichten' (detective and crime fiction) for readers from the age of ten upwards on Amazon.de at the time of writing.[4] The research gap could be seen as at least partly a result of the perception that CF is not worthy of academic attention (Hunt 2004: 1) due to its perceived formulaic character and simplicity and 'the claim sometimes made that we cannot expect the same levels of originality and experimentation in children's literature that we expect from adult texts' (Gavin and Routledge 2001: 13). If CF overall is undervalued, then 'the translation of books for children [is] doubly so' (Lathey 2016: 1). However, as Gillian Lathey argues, '[a] text written for children or young adults may be just as demanding in its intellectual complexity, stylistic flair or thematic content as a work for adults' (ibid). This complexity is increasingly being acknowledged, and several universities offer courses in CF, for example Roehampton, Reading and Goldsmith's University in the UK, and there are several journals devoted to children's and young adult literature, for example *The Lion and the Unicorn* and *Children's Literature*, both published by Johns Hopkins University Press, *interjuli* in cooperation with Zurich University and *JuLit*, the publication of the German 'Arbeitskreis für Jugendliteratur' (research group for youth literature). A body of research into the translation of CF is also being established, addressing CF-specific concerns around translation such as the constraints that images in a picture book place on a translator (O'Sullivan 2015), censorship, or the particular challenge of the dual readership in CF (Rudvin and Orlati 2006).[5]

ACF similarly suffers from a low status since it is considered genre fiction, 'the kind that seemingly provides only pure entertainment or escapism, [and] has traditionally been derided

[3] Stenzel, for example, mentions Eoin Colfer's *Half Moon Investigations*, Peter Abrahams' Echo Falls series and Marjorie Weinman Sharmat's *Nate the Great*. Lange refers to the author Enid Blyton.

[4] https://www.amazon.de/gp/bestsellers/books/5452873031?ref_=Oct_d_obs_S&pd_rd_w=M3GyA&pf_rd_p=7c2515d2-2b00-4d18-a193-2f36cf17a1b0&pf_rd_r=0ETJF95ZC35MG51AYKV7&pd_rd_r=45e65f09-f30c-41d9-96f9-1fa79c7736a1&pd_rd_wg=IPqrn [accessed 05 September 2021]

[5] See for example Lathey (2006), van Coillie and Verschueren (2006)

and sneered at' (Berberich 2015: 2). Regardless, much research into ACF and its various sub-genres now exists, and there is also a burgeoning interest in its translation. What is still lacking, however, is an acknowledgement of genre-specific constraints and the challenges that genre-specific features pose for the translator, a factor that Karen Seago addresses: 'Until recently, there has been little research on crime fiction translation and existing studies have tended to use a corpus of crime texts to analyse translation issues which are not necessarily specific to the genre as such' (Seago 2014b). This situation is slowly being remedied, for example through special journal issues on the translation of crime fiction (ibid) or essay collections such as Susanne M. Cadera and Anita Pavic's *The Voices of Suspense and their Translation in Thrillers* (2014), and this thesis aims to extend this approach to CCF.

This thesis establishes CCF as a genre in its own right with several core features as well as a range of secondary features that are present across the corpus to varying degrees. Existing ACF and CCF research provided a starting point for reaching a CCF definition that is flexible yet allows for the creation of a coherent corpus with shared characteristics. A clear understanding of the features that a text needs to possess in order to be classed as CCF is necessary for the creation of a corpus and a discussion of patterns and differences within this group of texts. As Richard Alewyn states, in order to be able to analyse or 'befragen' (interrogate) detective fiction, it is necessary to know what a detective novel is (Alewyn 1968). Grappling with definitions is thus a necessary first step, and much early ACF research applied rigid categories to ACF and its sub-genres, sometimes 'lead[ing] the reader down a multitude of formal and thematic dead-ends' (Scaggs 2005: 2). More recently, research has acknowledged that sub-genres like thriller or detective fiction are 'broad categories that are not supposed to be mutually distinctive' (ibid). Interestingly, German CCF research, even recent writing by Lange (2005) and Stenzel (2015), still utilises ACF categories, attempting to divide CCF neatly into sub-categories.[6] Detective fiction is frequently associated with younger readers whereas thrillers are perceived as being written exclusively for a slightly older or YA readership. When used in isolation from each other, such categories are reductive and fail to capture the diverse elements contained in each text as well as the hybridity of the genre overall. This can also lead to CCF research that fails to adequately address some of its features. Stenzel for example claims that crimes in CCF are 'häufig weniger existentiell bedrohlich' (often less existentially threatening) (Stenzel 2015: 333) than in ACF, despite the

[6] I will provide a glossary at the end of the introductory chapter to give a brief overview of the main ACF sub-categories (Golden Age detective fiction, hard-boiled ACF, thrillers, crime fiction) as they are used in this thesis.

fact that crimes such as homicide have been present in CF for a long time, '[h]owever unexpected and seemingly unlikely' (Abate 2013: 6). Murder occurs multiple times in the corpus, and several protagonists find themselves in mortal danger. This thesis hopes to create a more nuanced image of CCF that is representative of the different elements within it. Vague umbrella categories such as mystery fiction (Gavin and Routledge 2001) are equally problematic, however, since they are so broad that it becomes increasingly challenging to locate shared features between the texts that might be included in such categories, making it difficult to discuss them within a shared framework. My findings have led me to conclude that CCF, rather than consisting mainly of detective fiction, contains elements of this sub-genre alongside others such as thriller and hard-boiled elements. The features that will be discussed in the four evaluation chapters of the thesis reflect this diversity: they address clues and misdirection which tend to be associated with detective fiction, but also suspense which is frequently linked to thrillers or hard-boiled ACF.[7] Transgression is a more universal part of ACF, and the detective as a socially marginal figure can equally be found in many ACF sub-genres. The thesis examines how all four features manifest in the CCF corpus. It also engages with existing CCF research and examines to what degree this research is representative of the CCF genre.

What also informed my rationale for selecting these categories for further investigation was that, in addition to features that can also be found in ACF, they are sensitive topics when seen in a CF context. Zohar Shavit identifies two governing principles of CF: texts must adhere to 'prevailing society's perceptions of the child's ability to read and comprehend' (Shavit 2006: 26) and be 'appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"' (ibid).[8] These two principles can

[7] Suspense is here understood mainly to be generated by situations in which the protagonist is in danger.
[8] At this point it must be mentioned that Shavit's monograph *Poetics of Children's Literature* was first published in 1986. Despite not being recent, and the fact that it is quite rare today to see the substantial changes in translation which she discusses, it is still relevant today and offers a useful framework for considering children's literature in translation. Shavit argues for a different approach to children's literature not based on purely didactic questions but on seeing it as a literary system which is part of the literary polysystem, and which deserves to be 'extricate[d] […] from the narrow boundaries of the past and […] place[d] […] in the foreground of literary scholarship' (Shavit 2009: x). She discusses a wide variety of texts such as Roald Dahl's and Enid Blyton's children's books but also much older ones such as the adaptation of *Robinson Crusoe* (1719) or *Gulliver's Travels* (1726) for a child readership. The two principles mentioned above are still echoed in contemporary research, for example when authors discuss sensitive topics and to which degree child readers can be exposed to them as well as the didactic benefits of texts (see for example Lange 2005, Stenzel 2016, Reynolds 2011, O'Sullivan 2015). She is also frequently cited in contemporary research, for example Isabelle Desmidt's article on norms in the translation of *Nils Holgersson* (2003) or even in research

be broken down into more specific concerns such as whether a text is 'too sexually explicit? Too frightening? Too morally ambiguous?' (Reynolds 2011: 1). Many ACF features could at first glance seem to be in conflict with those considerations. Clues and misdirection could appear to be too complex, suspense too frightening and the portrayal of transgressive actions and criminality as unsuitable subject matter for the readership. According to Shavit, the translator can adjust a target text (TT) to ensure that it complies with the requirements of being 'good for the child' and adequate for their level of comprehension. More specifically, adjustments may happen when texts 'are considered racist or socio-politically incorrect' (Lopez 2006: 42), and changes can range from small shifts on a lexical level to 'deleting […] whole paragraphs' (Shavit 2006: 34). The translator must therefore be aware of what is considered as transgressive in the target culture, for example, as well as which level of suspense or violence a child reader can be confronted with.

Such concerns over suitability of topics and language are, in fact, a feature not only of translation but also of publishing in general, particularly children's publishing. Increasingly, sensitivity readers are being employed by authors or publishers to examine texts for harmful stereotyping such as racism, ableism or sexism. In the current corpus, a sensitivity reader might for example be called upon to review the way the Chinese protagonist in *Murder Most Unladylike* or the neurodiverse protagonist in *The London Eye Mystery* are depicted. Sensitivity readers are, however, a recent phenomenon, and when I enquired, the publishers of *Dead Man's Cove*, *The Imagination Box* and *Young Sherlock: Death Cloud* all informed me that to their knowledge, no sensitivity readers had worked on these texts since the publication dates lay too far back. The author of *Murder Most Unladylike* states on her website that she only began working with a sensitivity reader by book five in the series (*Mistletoe and Murder* 2016).[9] This only leaves *The London Eye Mystery* and *Half Moon Investigations*, but these two are the ones that were published earliest of the corpus (in 2006 and 2007 respectively), and it appears safe to assume that they were not reviewed by sensitivity readers either. The range of topics that sensitivity readers work on shows that

that does not focus on translation specifically, such as Peter Hunt's chapter on 'Literature of War' in his book *Modern Children's Literature: An Introduction* (2014). Despite the fact that her research is not of the most recent date, it is thus still relevant today.

[9] The information can be found on the author's website: https://robin-stevens.co.uk/why-i-use-sensitivity-readers/

concepts of sensitive topics are constantly undergoing change, along with a society's changing sensibilities.[10]

Examining potentially sensitive topics and how they perform in translation, i.e. the shifts between source text (ST) and TT, is therefore a good way of determining whether norms in source and target culture differ. The four categories that will be examined in more detail in the evaluation chapters of the thesis thus fulfil a double function: they let me investigate which challenges a translator faces when translating crime and detective-specific features in CCF, and they also let me draw conclusions regarding norms and constraints in source and target culture. My findings show how challenging the translation of some of these features, in particular clues and misdirection can be for a translator, much as in ACF translation (Seago 2014b), and also that some of the other features are indeed rendered differently in translation, for example the way in which the protagonists' transgressive actions are portrayed.

To summarise, the main research aims of this thesis are as follows:

- The thesis examines whether CCF can be considered as a genre in its own right, what its core features are and whether it shares any features with ACF. In addition, it establishes whether the findings here differ from assessments and categorisations in existing CCF research.
- The thesis also examines which constraints govern CCF due to its position as a sub-genre of both CF and ACF.
- A further aim is to determine whether any of its features are potentially problematic due to the CF constraints governing it in source and target culture and which specific challenges its genre-specific features pose for translators.
- Finally, the thesis establishes how those genre-specific features perform in translation, whether there are any trends that can be identified in translation and if they suggest that the source corpus and target corpus are governed by different norms.

[10] The topic is not without controversy, however, as demonstrated in this Guardian article from March 2002 with the title 'Stop moaning about sensitivity readers' (Dawson, J. (2022) https://www.theguardian.com/commentisfree/2022/mar/08/stop-moaning-sensitivity-readers-diversity-publishing [accessed on 11 June 2022]) or this article in The Times from February 2022: 'Is the rise of sensitivity readers progress or censorship' (Urwin, R. (2022) https://www.thetimes.co.uk/article/is-the-rise-of-sensitivity-readers-progress-or-censorship-9zxwm2pkc [accessed on 11 June 2022])

This brings me to the question of how to establish a corpus that allows me to address these questions. CF encompasses a wide range of reading ages, each with its specific features and requirements. Interestingly, CCF texts exist across the entire CF reading age spectrum, from picture books such as Jim Whalley's *Baby's First Bank Heist* (2018) and chapter books for early readers such as Kate Pankhurst's *Mariella Mystery: The Ghostly Guinea Pig* (2013) to novels for readers between the ages of 9-12, for example Lauren St John's *Dead Man's Cove* (2010) and Young Adult (YA) titles like Holly Jackson's *A Good Girl's Guide to Murder* (2019). Each of these age groups is governed by different constraints regarding what is suitable for its readership, depending on socio-cultural perceptions of child development. This also affects the genre-specific features in the texts and to what degree they are shared across the various age groups. Since one of the research aims is to examine genre-specific features across a group of texts and whether there is any indication that the source and target corpora are governed by differing sets of norms and constraints, the corpus texts should be taken from the same age group to ensure that constraints and features across the corpus are consistent and it is possible to identify trends and patterns. There are, of course, other considerations at play such as the marketplaces and publication date range, all of which will be discussed in more detail in the methodology chapter below. The final restriction for selecting the texts was dependent on the very practical factor of which texts have been translated. This also determined the translation direction from English into German since the number of CCF titles translated from German into English is simply not sufficiently high to create a corpus. The only relevant title I was able to discover when I started writing the thesis was Andreas Steinhöfel's *Oskar, Rico und die Tieferschatten* (2008), translated as *The Pasta Detectives* (2010), but even this translation now appears to be out of print.

Underpinning the research aims is a methodological framework rooted in Itamar Even-Zohar's work on polysystems theory which sees broader systems such as 'translated fiction' but also genres like crime fiction or literary fiction as a network of interrelated primary and secondary systems rather than in isolation from each other (Even-Zohar 2008: 202ff.). The status a genre or individual system occupies within the polysystem can have an impact on the way its texts are translated. Together with Shavit's claim that translators can amend CF texts to ensure that they adhere to target culture norms due to CF's peripheral position within the polysystem, this theory informs my initial assumption that the corpus TTs might deviate from the STs in certain areas (Shavit 2006: 26). CF is, however, not a unified system but is stratified within itself, a point I will return to below.

The following is a brief overview of the thesis chapters. The first theory chapter, 'Crime fiction as genre fiction, its status and constraints', explores the definition of CF. It also touches upon CF, CCF and ACF as genre fiction in a polysystems context and the potential impact that this can have on the translated texts since genre fiction allows for greater translator intervention than literary fiction. It furthermore examines CF-specific constraints and the way that such constraints equally allow for translator intervention due to the didactic and socialising function of CF. The chapter also acknowledges the potential conflict between these target-oriented translation strategies and ACF constraints that require a translation strategy which privileges ST features to ensure that the TT performs in the same way as the ST. The second theory chapter, 'Towards a definition of CCF', examines whether CCF can be considered as a genre in its own right, its core features and which features it has in common with ACF. The third chapter, the Methodology, outlines the way in which the corpus for this thesis was created by discussing topics such as the date range from which the texts were selected and the marketplaces. It also deals with the method for selecting the text segments that are analysed in the four evaluation chapters of the thesis and the data extraction categories as well as how they inform the topics that are examined in more detail in the evaluation chapters. The first of the evaluation chapters examines transgression in the corpus and how this aspect of CCF performs in translation. It focuses on the way criminality is signalled in the texts, for example through physical appearance or by depicting criminals in a dehumanised way. From a translation perspective, it examines whether the way the criminals' level of transgression is heightened or decreased. The second evaluation chapter is concerned with the figure of the detective protagonist as an outsider in society and with the fact that protagonists frequently act in a transgressive manner, but with a motivation that distinguishes them from that of the adult criminals in the corpus. It draws comparisons between the way in which the protagonist's outsider position is portrayed in ACF and CCF and demonstrates that the investigation in CCF often results in greater social integration of the protagonist, unlike in ACF. From a translation perspective, the focus lies on whether the protagonists' position as outsiders as well as their level of transgression is heightened or decreased in translation. The third evaluation chapter examines suspense within the corpus. It discusses the varying prominence of suspense in the texts as well as the protagonists' responses to suspenseful situations. The translation part of the chapter compares the level of suspense between ST and TT and whether it has been noticeably increased or decreased in any of the texts. The final evaluation chapter analyses clues and misdirection in the texts. It addresses how this feature differs in ACF and CCF and whether it is more prominent in some of the CCF sub-categories

than in others. The translation part of this chapter explores whether the TT is easier or harder for the reader to follow, for example whether any clues have been obscured in translation or whether the misdirection element is less misleading due to the choices the translator has made. The final chapter, the Conclusion, brings the results from the four evaluation chapters together and also suggests areas for future research.

Glossary of ACF sub-categories

I will here provide a brief overview of the ACF sub-genres which are most relevant for this thesis: Golden Age detective fiction, hard-boiled ACF and the thriller. There is a number of others such as the police procedural or crime fiction in which the focus lies on the crime itself as well as the criminals, their psychology and social circumstances. Since the specific features and characteristics of neither of those two are present in the corpus, I will not discuss them here. What should be noted is that the categorisation of the various sub-genres is not consistent across the secondary literature and that they cannot always be neatly separated.[11] The purpose of the information below is therefore to explain how these terms are broadly understood when used in the thesis.

Golden Age detective fiction: The origins of Golden Age ACF lie in stories such as Edgar Allan Poe's 'The Murders in the Rue Morgue' (1841) and Arthur Conan Doyle's Sherlock Holmes novels and short stories, the first of which was published in 1887, but the fully-fledged sub-genre flourished primarily between the two world wars. The detective figure is often an eccentric genteel amateur with remarkable powers of observation and deduction. The stories themselves tend to be set in upper middle-class circles in a rural setting, with the perpetrator stemming from within the victim's immediate social group. The plots are characterised by intricate clue puzzles, usually with a large number of suspects, an aspect that is particularly relevant for CCF and which will be discussed in the chapter 'Clues and Misdirection' below. These clue puzzles are a central part of Golden Age ACF, and some writers even devised rules of 'fair play' to ensure that the reader would be able to solve the mystery alongside the detective.[12] What further characterises Golden Age ACF is its 'double

[11] The difficulties and inconsistencies in categorizing ACF sub-genres will be explored in more detail in chapter 3.1 below.

[12] SS. Van Dine and Knox drew up lists of rules, for example decreeing that the perpetrator must feature early in the story, no supernatural factors should play a role in solving the crime and that the detective should share any clues with the reader (Scaggs 2005: 36ff.; Todorov 48ff.).

rhythm': the story of the investigation moves forward whilst the story of the crime itself delves further and further into the past, uncovering the reasons for the crime and ultimately the culprit. The crime disrupts society, but once it has been solved and the criminal apprehended, order and the status quo are restored, sometimes leading to the accusation that the genre is conservative at heart. It is also notable that the detective is rarely in danger during these stories, and that the description of violence is kept to a minimum – even the corpses are 'curiously sanitised and bloodless' (Scaggs 2005: 43). Golden Age ACF is often associated primarily with British writers such as Agatha Christie or Dorothy L. Sayers, but there are also several American authors of the genre, for example Ellery Queen or Rex Stout. Nowadays, the influence of Golden Age ACF can be found in 'cosy' ACF, a sub-genre that is often set in small villages, features amateur detectives and which does not usually include any graphic violence despite the fact that the crime is frequently murder. Prominent examples of this sub-genre are M.C. Beaton's Agatha Raisin novels (1992-2021).

Hard-boiled ACF: Hard-boiled ACF is in many ways the flipside of Golden Age detective fiction. The settings tend to be gritty urban ones in the United States, and the private investigators are professionals, not amateurs. Society itself is shown to be corrupt, including supposedly respectable figures like the police. The detective is an often morally ambiguous outsider figure who pits himself against this corruption but is unable to restore order since the criminals are not isolated individuals as in Golden Age ACF but are part of the fabric of society, often in the form of organised crime or decadence in the upper echelons of society. The protagonist also does not rely on ratiocination like the amateur sleuth but 'resorts to physical violence and coercion to achieve his goals' (Scaggs 2005: 61). The figure of the detective as outsider is particularly relevant for this thesis and will be discussed in chapter six below. The beginnings of this sub-genre lie in American pulp magazines such as *Black Mask* and appear to stem at least partly from the Depression and the rise of organised crime in the United States (Scaggs 2005: 57). Prominent examples of hard-boiled ACF are Dashiell Hammett's *The Maltese Falcon* (1930) and Raymond Chandler's Philip Marlowe novels such as *The Big Sleep* (1939). Hard-boiled ACF has since been appropriated by female writers such as Sue Grafton and Sara Paretsky, creating a 'feminist counter-tradition' (Scaggs 2005: 78) by replacing the traditionally male private eye with a female investigator. Other writers have addressed issues such as race or sexuality through hard-boiled ACF. More recent examples of the hard-boiled genre are series written by John Connolly (see the Charlie Parker

series from1999 onwards) or James Lee Burke (see the Dave Robicheaux series from 1987 onwards).

Thrillers: There are multiple definitions of the thriller sub-genre which will be discussed in more detail in chapter 3.1 below. For the purposes of this thesis, the term 'thriller' indicates a sub-genre of ACF in which suspense and action are paramount and are foregrounded over the detection aspect of a text (Nusser 2009: 50; Todorov 1977: 47). There is a vast number of sub-categories within this genre, for example 'legal thrillers, spy thrillers, racing thrillers, psychological thrillers, futuristic thrillers, political thrillers, cyberpunk thrillers, gangster thrillers, serial killer thrillers, heist thrillers, and more' (Scaggs 2005: 108). This makes it more difficult to determine genre-specific features, but thrillers share some further characteristics in addition to the primacy of suspense. The plot does not usually move in the double rhythm of Golden Age ACF but drives forward. This is due to the fact that often it is not a past crime that is being investigated but a future threat which the protagonist is trying to avert (Nusser 2009: 51). The protagonist is frequently no professional or even amateur detective but simply a person who has been pulled into a mystery and 'eine für ihn kritische Situation, in der seine ganze Existenz auf dem Spiel steht' (a for him critical situation in which his whole existence is on the line) (Nusser 2009: 52).[13] This highlights a further difference between the thriller and Golden Age ACF: the protagonist is frequently in danger in a thriller, either when chasing the criminal(s) or when having to flee from a threat (ibid). The element of danger to the detective is particularly relevant to CCF, and I will return to it in more detail in chapter seven below. The origins of the thriller are diverse. Westerns and other adventure stories certainly play a role (Scaggs 2005: 117), and for a sub-genre like the spy thriller, novels like Erskine Childers' *The Riddle of the Sands* (1903) and John Buchan's *The Thirty-Nine Steps* (1915) can be seen as forerunners (Scaggs 2005: 119; Nusser 2009: 117). Going back further, Scaggs cites R.L. Stevenson's *The Dynamiter* (1885) as a model for thrillers involving secret societies (Scaggs 2005: 118). The genre is alive and well today. Despite the fact that Ian Fleming, the creator of the agent/spy James Bond is no longer alive, authors such as Jeffery Deaver (*Carte Blanche* 2011) and William Boyd (*Solo* 2013) have recently written new novels featuring this protagonist. Another example of a spy thriller writer would be John Le Carré, whose last novel *Silverview* appeared in 2021. Dick Francis

[13] However, the protagonist can sometimes be a professional, for example in the case of Thomas Harris' *The Silence of the Lambs* (1988).

was a writer of horse racing thrillers, and Robert Harris (*The Ghost* 2007) and Tom Clancy (*The Sum Of All Fears* 1991) are authors of political thrillers. Kathy Reichs is a prominent author of forensic thrillers with her latest novel, *Cold, Cold Bones* expected in summer 2022, and one of the most well-known authors of psychological thrillers is Thomas Harris, author of *The Silence of the Lambs* (1988).

Chapter 2: Crime fiction as genre fiction, its status and constraints

In order to examine the shifts between the STs and TTs in the corpus, it is necessary to address how the term 'children's literature' or CF is understood for the purposes of this thesis, as well as the status of CF and CCF and the constraints that govern these genres since they potentially influence the way that the relevant genre-specific ST features perform in translation.

On the surface, CF appears to be a simple term. Kimberley Reynolds and Hans-Heino Ewers both give the example of walking into a bookshop or library and finding the children's books section without any problems or seeing a section of CF reviews in newspapers or magazines (Reynolds 2011: 1; Ewers 2016: 3). This 'largely unproblematic, everyday meaning' (Reynolds 2011: 1) changes dramatically in academia, however. As Reynolds points out:

> '[I]t is important to establish that there is no single, coherent, fixed body of work that makes up children's literature, but instead many children's literatures produced at different times in different ways for different purposes by different kinds of people using different formats and media' (Reynolds 2011: 2ff.)

A similarly broad understanding of CF is echoed by others such as Matthew Grenby and Andrea Immel or Riitta Oittinen. In their introduction to *The Cambridge Companion to Children's Literature,* Grenby and Immel acknowledge the 'knotty problems' (Grenby and Immel 2009: xiii) of defining CF and state that '[n]o attempt has been made to restrict the subject by imposing artificial limits, whether chronological, generic, thematic or by the intended age of the readers' (Grenby and Immel 2009: xiv). Oittinen initially appears to delineate CF to a certain degree when she states that she 'see[s] children's literature as literature read silently by children and aloud to children' (Oittinen 2002: 4). She then proceeds to qualify this definition:

> '[T]here is little consensus on the definition of childhood, child, and children's literature. For this reason, I have avoided explicit definitions of these topics but prefer to "define" them implicitly, according to whatever publishers or authors or translators *think* of as children' (ibid).

Murray Knowles and Kirsten Malmkjær combine age group considerations and communicative action in their definition of CF: 'For us children's literature is any narrative written and published for children and we include the 'teen' aimed at the 'young adult' or late

adolescent reader' (Knowles and Malmkjær 1996: 2). They also acknowledge, however, that a certain percentage of literature read by children is adult literature as confirmed by a survey conducted by Knowles in 1989-90. Other authors such as Catherine Butler and Kimberley Reynolds (2014) ignore the question of definitions altogether. Peter Hasubek similarly does not explore the boundaries of CF in *Die Detektivgeschichte für junge Leser (The detective story for young readers)* (1974), and Adrienne Gavin and Christopher Routledge equally leave the topic unexplored in the introduction to their collection of essays *Mystery in Children's Literature. From the Rational to the Supernatural* (2001).

Broad approaches may appear useful and transparent initially, but they insufficiently address the nuances of CF and can lead to contradictions. According to Oittinen, for example, CF is read silently by children, which suggests that children choose their own reading matter. However, she then goes on to cite 'publishers or authors or translators' as the authorities on what should be considered CF. Since children undoubtedly also consume literature that is not originally intended for them and curated by these authorities, her original definition fails to address at least one group of relevant texts. There is, however, a certain consensus across existing research that CF is defined by the fact that 'adults […] dictate what children read, in that they are the writers, publishers and arbiters of children's reading matter' (Lathey 2006: 5).[14] Ewers is one of the writers who considers this relationship in detail. In his nuanced analysis, he uses 'Kinder- und Jugendliteratur' (children's and YA literature) as an umbrella term and differentiates between several sub-categories within it. The largest category he identifies is 'faktische Kinder- und Jugendliteratur' (factual children's and YA literature) (Ewers 2012: 14ff.) which means all texts that are being consumed by young readers. This can then be split into intendierte (intended) and nicht-intendierte (not intended) CF, i.e. fiction which is intended for the consumption of children and fiction which is not intended for children but is consumed by them regardless (ibid). Ewers splits intended CF further in different ways. He differentiates between successful and non-successful CF (literature that is accepted or rejected by its intended readership) as well as between intended literature that was originally written and published for a child audience ('originäre Kinder- und Jugendliteratur') (Ewers 2012: 16ff.) and texts which were originally written for an adult audience but have since been made accessible to a child audience, for example by being included in school curricula or being published in a children's magazine. Ewers then proposes additional groupings of texts which are sub-categories of intended CF such as

[14] For similar statements, see O'Connell 2006: 17; Shavit 2009: 93; O'Sullivan 2005: 2

sanctioned and non-sanctioned or negatively sanctioned CF (Ewers 2012: 17). Ewers defines non-sanctioned CF as literature that is published and distributed in defiance of society's accepted views on good literature.

Ewers' detailed examination of corpora within CF allows for a nuanced approach, rather than a deceptively easy-to-use definition which neglects certain corpora of CF. This thesis exclusively examines intended CF in the sense that all the texts within the corpus are originally written and published for a child readership. Since all the texts were translated into another language and all STs and TTs are in print at the time of writing (September 2021), it can be assumed that they are also successful texts as understood by Ewers.

2.1 Genre, status and polysystem

'Genre' is a term which can be interpreted in several different ways. One approach is to see it as a way of 'grouping texts together on the basis of certain shared features' (Pyrhönen 2007). This definition is useful since it allows readers to form expectations (which can either be fulfilled or subverted by an author) and to 'decode a narrative, co-creating the story as a meaningful and coherent whole' (Pyrhönen 2007). This could be extended to researchers: it enables them to analyse texts and their features in relation to each other, not just as isolated entities. The term 'genre' can also be used as a judgment of literary value, however. 'Genre fiction' such as detective fiction, romance, or horror with its focus on plot and action is often seen as inferior to 'literary fiction': '"Reading for the plot," we learned somewhere in the course of our schooling, is a low form of activity' (Brooks 1992: 4).

Itamar Even-Zohar provides a way of looking at concepts like literary fiction or genre fiction as part of one large 'literary polysystem' which contains primary and secondary systems. Primary systems are prestigious ones such as literary fiction, particularly from countries that dominate the international literary market such as America, whereas secondary systems occupy more peripheral positions within the polysystem. Even-Zohar considers translated fiction to be such a secondary system (Even-Zohar 2008: 203). He also associates primary systems with being innovative whereas secondary systems adopt conservative formats and values (Even-Zohar 2008: 202). The position of a system is not fixed, however. The literary polysystem is dynamic, and individual systems can move from primary status to secondary and vice versa, depending on cultural circumstances. Individual texts can also move from a non-canonical to a canonical position (O'Sullivan 2015: 84). In addition, literary systems are

stratified within themselves, and children's fiction demonstrates the distinctions that can exist within a system.

One way of determining whether a genre or system is primary or secondary is through examining the academic research surrounding it – or by encountering a lack of such research. CF research frequently reflects on the low status of its subject: Peter Hunt, for example, states that it has been 'marginalised' since it has been 'largely beneath the notice of intellectual and cultural gurus' (Hunt 2005: 1). Similar assessments of its position within the wider literary polysystem abound. Butler points out the 'extent to which it remains underrepresented within literary studies as a whole (Butler and Reynolds 2014: 2) and Emer O'Sullivan also refers to the 'low status' of children's literature (O'Sullivan 2015: 19). Eithne O'Connell criticises the 'critical perception [which] seems to be that works of children's literature, with a few notable and usually time-honoured exceptions, do not really deserve to be called 'literature' at all, and are generally somehow second-rate' (O'Connell 2006: 16). Reynolds includes a chapter called 'Why and how are children's books studied' as well as a section entitled 'The cultural value of children's literature' in her study *Children's Literature* (Reynolds 2011: 4 and 31ff.) which appears to serve as an explanation or even justification for studying CF. The reason for this might not only be found in the view that CF is more simplistic or formulaic than adult literary fiction but also in CF's link to the educational system. It is thus seen as 'functional' (O'Connell 2006: 16 and O'Sullivan 2015: 20) rather than literary. This is further substantiated by the fact that the study of CF at university level is 'frequently based within Education rather than Literature departments' (Butler and Reynolds 2014: 2). This potentially gives the impression that CF is one monolithic construct. What must be understood, however, is that it consists of a large number of sub-systems which could be categorised in different ways. CF could, for example, be ordered by reading age groups and then be split further into sub-genres such as school stories, horse stories, fantasy, animal stories, humour, historical fiction - or indeed CCF - within those age groups. Some sub-genres, for example books that are now considered classics, potentially have a higher status than others, and such stratification occurs within the individual sub-genres (Shavit 2009: 33; Ewers 2005: 4). As Lange states with reference to CCF: 'Berücksichtigen muss man in der Diskussion um die Beurteilung und Bewertung des Krimis allerdings, dass es Texte von sehr unterschiedlicher Qualität auf dem literarischen Markt gibt' (In the discussion of the evaluation and assessment of the 'Krimi' (crime and detective fiction in the wider sense) one must consider that there are texts of very different quality in the literary market) (Lange 2005: 541). He mainly

criticises series fiction as having little merit, using Blyton's Famous Five as an example due to their perceived 'Klischees, Übertreibungen, ihrem Antirealismus, ihrer schablonenhaften Strukturen' (cliches, exaggerations, anti-realism, the repetitive pattern of their structures) (ibid). On the other hand, he cites the existence of other texts 'die höheren Ansprüchen in literarischer […] Hinsicht genügen' (which satisfy higher literary demands) (ibid). As mentioned above, such texts can be ones that are designated as classics, but they can also be contemporary texts that have won prizes. One example of such texts is Conan Doyle's *The Hound of the Baskervilles* (1901), which has been published in the UK as part of the Usborne 'Classics Retold' series and as an 'Oxford Children's Classics' title. In Germany, it was published as an 'Arena Kinderbuch-Klassiker'. Contemporary titles can also enter the canonical part of the system. An example is Andreas Steinhöfel's German CCF text *Oscar, Rico und die Tieferschatten* (*The Pasta Detectives*) (2008), which was awarded the 'Deutscher Jugendliteraturpreis', a prestigious children's fiction award, in 2009. Overall, however, CCF's low status is made apparent by the relatively low representation of the genre in secondary literature.[15]

The status of ACF can be deduced in a similar way. Although ACF is now a subject for academic research, as genre fiction it is often regarded as inferior to literary fiction. This precarious position is reflected within the research: some authors include brief rationales why ACF is worthy of study whilst others devote entire sections or essays to the subject (see for example Black (2010); Marcus (2003); Reynolds (2011)). Carl Malmgren, for example, argues that '[i]n narratological terms, we can say that this fiction merits systematic study because it highlights certain aspects of genre theory, […], because it dramatizes certain plot functions, […], and because it foregrounds and interrogates different forms of readerly investment in narrative' (Malmgren 1997: 115). Heather Worthington and Karen Seago offer

[15] CCF sometimes appears as an entry in handbooks such as *The Cambridge Companion to American Crime Fiction* (Ross Nickerson 2010), and there are chapters on CCF in Worthington's book on ACF, *Key Concepts in Crime Fiction* (2011), and Rzepka and Horsley's *A Companion to Crime Fiction* (2010). However, the focus is not necessarily on genre-specific features but on themes such as teenage delinquency, class, gender or family, as mentioned above. In German research, there is one slim monograph on the subject from 1974 (Hasubek 1974), and CCF appears as a CF sub-genre in several handbooks (Lange 2005 and Lange 2016). Compared to the secondary literature on CF or on ACF, CCF as a genre with its own defining features is underrepresented in academic research, and there is no research into the translation of CCF as far as I am aware.

different rationales for studying ACF. Worthington outlines the perception that ACF is 'popular literature, pulp fiction, contemporary, ephemeral, disposable, accessible reading, undemanding, non-canonical, non-academic' (Worthington 2011: ix). She then offers the counterargument that 'its very status as popular and accessible literature means that it responds quickly to change, that it can incorporate cultural and social shifts almost immediately into its texts. We see clearly […] the anxieties, the morals and values of the contemporary society' (Worthington 2011: ix). Seago also emphasises the social insights ACF can offer, calling it a 'cultural barometer. In the definitions of crime and criminality it relies on, cultural constructions of society, normality and deviance are revealed' (Seago 2018: 52).

The position of a system as primary or secondary can have an impact on translation decisions. Even-Zohar explains how the position of translated literature within the literary polysystem can affect the translation strategy applied to texts. According to Even-Zohar, the overall translation strategy tends to lean towards a foreignizing or ST-oriented one when translated literature functions as a primary system in the target culture. The translated texts 'participate […] actively in shaping the centre of the polysystem' (Even-Zohar 2008: 200) by introducing new features into the target literary system. When translated literature occupies a secondary or peripheral position, however, the strategy leans towards a localising or target culture-oriented one. This means that translations are 'modelled according to the norms already conventionally established by an already dominant type in the target literature' (Even-Zohar 2008: 202). Shavit applies this to the translation of CF and concludes that 'the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem' (Shavit 2009: 112). ACF and CCF translation thus potentially results in texts that privilege a target-oriented approach. However, as Seago argues, ACF contains genre-specific features that complicate this approach to translation (Seago 2018: 58ff.), and since this thesis assumes that CCF has several features in common with ACF, the same applies to CCF.

2.2 Norms and constraints in a translation context

There are several models that analyse the various aspects that govern the translation of texts, from the initial decision-making process concerning which texts are selected for translation to decisions on a linguistic level. Amongst the most prominent of these models are Gideon

Toury's norms.[16] His 'initial norm' is the decision whether a translation will adhere to the norms of source culture and language or to the norms of the target culture and language, resulting in an adequate or acceptable translation respectively (Toury 2008: 79ff.). As mentioned in the context of Even-Zohar's polysystems theory above, such a decision can be influenced by the status that a text or genre occupies within the literary polysystem rather than occurring in a vacuum. Toury's 'preliminary norms' cover the selection of texts that are translated and whether the text is translated directly from the original or via an intermediate language (Toury 2008: 82). Finally, Toury's 'operational norms' examine the completeness of the TT and whether any segments have been omitted or added in translation (Toury 2008: 82ff.). They also include textual-linguistic norms that 'govern the selection of linguistic material for the formulation of the target text' (Toury 2008: 83). By analysing the shifts between ST and TT in the context of these norms, it might then be possible to uncover 'the underlying concept of translation… [the] derived notions of decision-making and the factors that have constrained it' (Munday 2008: 113).

Toury has been criticised for being too prescriptive and for not sufficiently considering sociocultural factors in the decision-making process (Munday 2008: 115ff.). Sociocultural factors are, however, paramount for the translation of CF since it is 'a body of literature into which the dominant social, cultural and educational norms are inscribed' (O'Sullivan 2015: 13). Ewers identifies the main purposes of CF as 'Wissensvermittlung' (imparting knowledge) and 'Wertevermittlung' (imparting values) (Ewers 2012: 142). According to Ewers, this can take place on a 'sprachliche, formale oder stilistische Ebene' (linguistic, formal or stylistic level) or through the 'Wahl von Inhalten und Themen' (choice of topics and themes) (Ewers 2005: 8). CF's didactic and socialising function can give rise to concerns about the effect that texts have on their readership. Reynolds specifies some of these concerns as 'is it too sexually explicit? Too frightening? Too morally ambiguous?' (Reynolds 2011:1). The idea that children must be protected from harmful content can be found as early as the eighteenth century (Knowles and Malmkjær 1996: 62). More recently it has given rise to legislation such as the 'Jugendschutzgesetz' (youth protection law) in Germany which provides laws on, amongst others, what content young people can consume to protect their 'geistiges, seelisches und körperliches Wohl' (mental, spiritual, and physical well-being)

[16] There are several other models which focus on slightly different areas, such as Chesterman's norms or the model developed by Lambert and van Gorp (Munday 2008: 117ff.).

(Bundesministerium für Familie, Senioren, Frauen und Jugend 2014: 3). In addition, there are institutions which attach age ratings to films and computer games. In Germany, this is the 'Freiwillige Selbstkontrolle der Filmwirtschaft' (FSK), in Britain it is the 'British Board of Film Classification' (BBFC). Books are not subject to age ratings, but the 'Jugendschutzgesetz' does include general guidance on what is unacceptable content for children's media in general, particularly regarding the portrayal of violence.

Although Toury's norms are generally useful for describing shifts between ST and TT, the didactic and socialising nature of CF must be taken into consideration as well. As genre fiction, CF translation potentially tends towards producing a TT that is 'fluent, comprehensible, "as if original"-sounding' (Seago 2018: 56) and, as Shavit states, 'the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem' (Shavit 2006: 26). However, a CF translator must also mediate between the norms communicated in the ST and those of the target culture. Shavit identifies two constraints that govern the translation of CF and that allow a translator to amend the TT:

> '[A]n adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend' (ibid)

More specifically, Shavit provides a list of textual features that might be affected by assumptions regarding a child's comprehension and what adults would consider beneficial for the child to read: the 'text's complexity, the structure of the narration, the stylistic level, and the subject matter' (Shavit 2009: 42). Adhering to these constraints can result in 'omit[ting], rewrit[ing] or insert[ing] passages of text in order to aid the child's understanding or to follow trends and adhere to norms in children's publishing in the target culture' (Lathey 2016: 23). Lathey identifies situations in which a translator might intervene, for example when there are 'differing expectations of what is appropriate or the child reader, or questions concerning the ideological content of children's literature' (Lathey 2016: 25). An additional consideration is the 'inevitable limitation to the young reader's world knowledge' (Lathey 2006: 7). Lathey also specifically refers to acts of violence being omitted (ibid) and non-standard language being standardized in translation (Lathey 2016: 75ff.).

CCF is a sub-genre of ACF as well as CF, and since it shares multiple features with ACF, ACF constraints are equally relevant here. Specific ACF conventions will be addressed in more detail in the following chapter which examines CCF genre-specific features in relation to ACF and in the section of the Methodology that explains how the data extraction criteria for this thesis were selected. Suffice to say here that ACF as a genre, broadly speaking, revolves around crime. It is frequently suspenseful and certain sub-genres contain intricate clue puzzles, with clues and misdirection scattered throughout the text. Seago emphasises these elements – clue puzzle and suspense - when she states that 'generic constraints shape construction of the plot which needs to be plausible and intelligible so that successful reader involvement in the form of solving the puzzle, experiencing suspense, fear or thrill can be achieved' (Seago 2018: 51). Like CCF, ACF is genre fiction and translations thus tend to privilege target culture conventions and also to 'improve on textual clarity' or removing instances of 'clumsy writing' (Seago 2018: 60). This is particularly problematic for the clue puzzle aspect of ACF. Clues and misdirection may, for example, take the shape of repetition or intentionally ambiguous language. If these features are not privileged in translation but 'improved' in translation, the TT cannot perform as successfully as the ST since the web of reader misdirection has been disrupted.

Returning to CCF, there is not just a potential conflict between the crime fiction elements and a target-oriented translation strategy but also a tension between CF constraints and the crime fiction features of the texts. The CF constraints mentioned above such as Shavit's criteria that a text should be 'good for the child' and appropriate for their level of understanding as well as the concern whether a text might be too frightening or morally ambiguous mean that elements such as suspense, the depiction of criminals or complex clue puzzles could be seen as problematic. If the translator must ensure that the TT adheres to the norms of the target culture and features such as clues and misdirection are not preserved or are disambiguated in translation, the result could be a loss of the didactic effect of the text since one of the perceived benefits of the texts is close, careful reading (ref).[17]

To conclude, CCF is governed by several, sometimes conflicting constraints. As genre fiction, translator intervention would be allowed (or expected) in order to create a fluid TT. Due to the socialising, didactic function of CF, the texts can be adjusted to ensure that they

[17] O'Sullivan mentions a loss of repetition in translation, for example, albeit not in a CCF context (O'Sullivan 2015: 88). However, this demonstrates that features such as repetition are sometimes adjusted in translation due to stylistic reasons.

are appropriate for the target audience's level of understanding as well as ensuring that they reflect the values of the target culture. Due to the clue puzzle aspect of CCF, however, ST features need to be privileged in the translation to ensure that the reader is able to follow the clues in the text, and this, in turn, supports the didactic function of the texts in encouraging close reading. As a result, translatorial decisions in the corpus will be analysed in the context of this conflicting set of expectations and it will be interesting to see how this will be negotiated.

In the following chapter, the genre-specific features of CCF will be explored further and put in the context of these constraints to identify features that CF has in common with ACF and which might invite translator intervention since they could be considered as potentially sensitive topics such as violence or the depiction of crime.

Chapter 3: Towards a definition of CCF

> "Is it a detective crime psychological analytical suspense police story? No, it's a hybrid.' (Symons 1992:1)

CCF, unlike ACF, may not have its own section in the children's department of most bookstores, but it is a genre in its own right with several distinctive core as well as multiple secondary features which are frequently borrowed from ACF sub-genres. Its most distinguishing features are the fact that the story revolves around a real or perceived crime and that it has a protagonist, frequently a child, who actively sets out to investigate this crime.[18] Beyond having a child protagonist, the texts must also be written for the cognitive level of the child readership since there are ACF texts that have child protagonists, for example Alan Bradley's Flavia de Luce series (2009 onwards). This definition is flexible enough to accommodate the many diverse elements of the texts yet allows me to create a coherent corpus that makes it possible to analyse several of the genre's defining tropes and the way they manifest in the texts.

This chapter is a discussion of the secondary literature around CCF and ACF that helped me to arrive at the definition of CCF given above. A concept that is crucial here is that of 'fuzzy sets', coined by Brian Attebery in relation to fantasy fiction. Attebery conceives fuzzy sets as 'a group of texts that share, to a greater degree or other, a cluster of common tropes' (James and Mendlesohn 2012: 1). This suggests that texts cannot be neatly categorised as belonging exclusively to a specific sub-genre but that they can contain elements from several such sub-genres. A similar way of considering CCF texts is to see them as hybrid constructs, combining aspects of different ACF sub-genres, albeit frequently in a modified way, but also incorporating elements from entirely different genres such as science fiction or boarding school stories. Both approaches can successfully be applied to CCF, and the above CCF definition is flexible enough to accommodate such a way of considering the question of genre. Terms like hybrid constructs or fuzzy sets are more effective for capturing the wide variety of elements that exists within CCF, unlike the attempt to create narrow categories borrowed from ACF which must always lead to oversimplification and sometimes contradictions or inconsistences and which can be found in some CCF research.

[18] Note that there are some exceptions, for example in the Skulduggery Pleasant series by Derek Landy (2007) in which the main detective is a talking skeleton with the child protagonist Stephanie as his protegee.

Research into CCF is limited, however, and it is therefore beneficial to initially return to ACF typologies to gain an understanding of the extent to which they are present within CCF and how they manifest there. I will also consider the origins and development of CCF as well as current trends below. This is particularly important since existing research by Lange, Hasubek and Stenzel, for example, claims that the majority of CCF texts within the age range that this thesis examines belong exclusively to the classic detective fiction sub-genre of ACF. A closer look at such labels and at current developments in CCF will allow me to interrogate whether this statement applies to my corpus.

3.1 ACF typologies and definitions

At first glance, ACF appears to be clearly defined. According to Worthington, there is a 'widespread, even global, general acknowledgement and acceptance of the genre and of what its narratives comprise' (Worthington 2011: ix). On closer inspection, however, ACF research reveals different, sometimes conflicting, interpretations, covering a heterogeneous body of texts and a multitude of sub-genres. Recent research acknowledges the ever-increasing hybridity of the genre, and *The Routledge Companion to Crime Fiction* devotes an entire chapter to this topic (Duerre Humann 2020). Further chapters in this publication also focus on themes or elements of ACF such as the figure of the detective in its various iterations or wider considerations such as the relationship between crime fiction and theories of justice, thus acknowledging the fluidity of the genre. Earlier ACF research attempted to define clear categories with strict boundaries, for example between detective and crime fiction. Other research, often more recent than the early typologies, acknowledges the overlaps between categories and instead focusses on sub-genres such as the clue puzzle, police procedural and hard-boiled ACF.

Alewyn and Todorov are amongst the earliest academics to write about ACF. Their attempts to define ACF can be seen as a bid to achieve academic credibility for the genre. Alewyn argued in 1968 that a genre should not be less worthy of investigation simply because it is popular (Alewyn 1971: 372) and that its very popularity might yield insights into the human condition before explaining that it would therefore be necessary to initially clarify the boundaries of the 'Detektivroman' (detective novel) by contrasting it with the 'Kriminalroman' (crime novel). In this way, he distinguishes between stories that focus on the crime itself (crime novel) and stories that focus on the detection of a crime (detective novel) (Alewyn 1971: 375). He sees the detective novel as part of a wider 'mystery novel'

genre and argues that a ‘true’ detective story has to have a detached detective as investigator whereas any character could potentially be an investigator in a mystery story (Alewyn 1971: 384). Despite these apparently clearly defined boundaries, Alewyn’s definitions contain inconsistencies. He argues that crime novels cover sub-genres such as spy and gangster fiction (Alewyn 1971: 373), but then states that spy novels originate from hard-boiled fiction which he calls a ‘Bastardform’ (bastardised form) of the detective novel (Alewyn 1971: 398). Such inconsistencies occur in other typologies as well, not just Alewyn’s, as will be shown below.

Todorov also emphasizes the need for formal categories in order to engage with a subject academically: ‘Despite the immediate interest in an investigation of genres […], we cannot undertake it without first elaborating structural description’ (Todorov 1977: 43). He primarily focuses on the emotion that is aroused in the reader and foregrounded elements of the narrative as a way of distinguishing between sub-genres of ACF. Todorov differentiates between classic detective fiction (Todorov 1977: 44), the thriller (Todorov 1977: 47) and the suspense story (Todorov 1977: 50). In Todorov’s model, the classic whodunit roughly encompasses the Golden Age novels in which detection is foregrounded. The suspense story consists of the American hard-boiled tradition with a more equal focus on both detection and suspense. The thriller, finally, foregrounds suspense over detection. Todorov splits the thriller category further into two distinctive sub-genres: the suspect as detective and the vulnerable detective (Todorov 1977: 51). Paradoxically, Todorov cites Chandler and Hammett as examples of both thriller and suspense story. Chandler and Hammett are generally considered as writers of the hard-boiled sub-genre, but Todorov situates them across both categories. This indicates how problematic such labels are without sufficient acknowledgment of potential crossovers between them. It also begs the question how useful categories like detective fiction, crime fiction and thriller are in general, a point which I will come back to below.

Nusser[19] differentiates between 'Kriminalliteratur' (crime literature), which like Alewyn’s ‘Detektivroman’ (detective novel) focuses on the figure of the detective and the process of detection and 'Verbrechensliteratur' which focusses on the crime and the criminal, much like Alewyn’s Kriminalroman (Nusser 2009: 1). Nusser extends the concept of Kriminalliteratur to include the thriller which he also calls 'kriminalistischer Abenteuerroman' (criminalistic

[19] Nusser originally wrote *Der Kriminalroman* in 1980, but the text is now in its 4th, updated, edition.

adventure story) (Nusser 2009: 3) and in which suspense is foregrounded over the process of detection. Nusser, however, explicitly excludes 'Verbrechensliteratur' from crime fiction in general since he argues that it is primarily preoccupied with human psychology and the human condition (Nusser 2009: 1).

Malmgren identifies mystery fiction (Golden Age fiction), detective fiction (hard-boiled) and crime fiction (the story of the crime/criminal) as distinct subsets of what he calls ‘murder fiction’ (Malmgren 1997: 115) but does not explicitly consider the thriller in his study. Malmgren’s distinctions are based on a ‘notion of centredness’ (Malmgren 1997: 119) and whether the sub-categories have closed or open endings. What Malmgren means by a centred world is one which is ‘at once orderly, stable, resistant to change, and relatively free of contingency’ with a ‘guarantee of continuity and permanence’ (ibid). In such a world, a closed ending is possible, bringing about a ‘restoration of the equilibrium that the originary crime had so drastically disrupted’ (Malmgren 1997: 122). In stark contrast to the centred world of Malmgren’s mystery fiction stands the de-centred world of his detective fiction. Here, nothing is what it seems. The world in which the detective moves is deeply corrupt, and it is not possible for a single person to restore order. As a result, closure cannot be achieved (Malmgren 1997: 123ff.).

Whilst typologies such as those mentioned above may have helped to create academic credibility for ACF, the attempt to narrowly categorise the texts within such a varied genre is problematic since this approach frequently leads to contradictions, even within a single typology, and often to confusing terminology. ‘Kriminalliteratur’ (crime literature) and ‘Kriminalroman’ (crime novel), for example, have entirely different meanings for Alewyn and Nusser, the former term indicating texts that focus on the detective and detection, the latter texts that focus on crime and the criminal. There does appear, however, to be a certain consensus around three broad strands within ACF: texts that are driven by the detection process, texts that are driven by suspense and texts that are concerned with social issues and the psychology of crime or the criminal. Rather than seeing these as mutually exclusive categories, they could be regarded as a manifestation of Attebery’s fuzzy sets: loose clusters of texts with a number of shared characteristics that are present to a greater or lesser degree in each text – or in some instances may be entirely lacking. Such an approach facilitates an engagement with individual texts that does not force them into set categories but acknowledges the presence of different elements within the texts, allowing for a more rounded analysis.

Critics such as Priestman, Scaggs, Hall and Worthington all apply more flexible categories to ACF, possibly reacting against the more rigid approaches described above. Scaggs criticises the tendency to 'straitjacket' crime fiction, which fails to do justice to a genre of such 'flexibility and porosity' (Scaggs 2005: 3). He states that the aim of his study, therefore, is to 'examine broad categories that are not supposed to be viewed as mutually exclusive' (Scaggs 2005: 2). Hall also problematizes rigid categorization, calling it 'impossible and undesirable' due to the frequent overlaps between the various sub-genres (Hall 2016: 4). She acknowledges the distinction between the crime novel and the detective novel as posited by Alewyn but also highlights the fact that 'it is entirely possible for crime narratives to carry elements of both approaches […] thereby creating hybrid forms' (Hall 2016: 3f.). Priestman and Worthington also acknowledge the 'elements of crossover' (Worthington 2011: xxv) and 'occasional overlaps' (Priestman 2003: 6) between such themes rather than dividing ACF into rigid categories. Instead, they adopt 'crime fiction' as an umbrella term, including all fiction that has 'crime, or the appearances of crime, at its centre and as its *raison d'être*' (Worthington 2011: xi), and focus on sub-genres with distinctive tropes such as hard-boiled or the police procedural, an approach that this thesis follows. Sub-genres that are particularly relevant for this thesis are Golden Age detective fiction, also known as clue puzzles, hard-boiled texts and narratives in which suspense dominates, thrillers in Todorov's terminology.

3.2 Origins, development and current trends in CCF

Some researchers cite Erich Kästner's *Emil und die Detektive* (1928) as the seminal CCF text (Lange 2005: 531; Stenzel 2016: 353). When one looks further afield, however, it becomes apparent that detective stories written for children were popular long before this. As Heather Worthington states, '[b]y the late nineteenth and early twentieth centuries, detection as a theme and detective heroes were established staple ingredients in boys' magazines and even in periodicals for girls' (Worthington 2011: 99). Many of these, for example the Stratemeyer Syndicate's Hardy Boys series (1927 onwards) stem from the USA, but a fully-fledged girl detective, Sylvia Silence, can be found in Britain as early as 1922.[20]

These detective figures have their roots in earlier texts, and researchers frequently reference diverse texts such as Charles Dickens' *Oliver Twist* (1838) (Routledge 2010: 323; Hasubek

[20] For a detailed discussion of these early titles, see the entries on 'Juvenile Mystery' and 'Juvenile Sleuths' in Herbert (1999).

1974: 26), R.L. Stevenson's *Treasure Island* (1883) (Hasubek 1974: 29), Mark Twain's *Tom Sawyer, Detective* (1896) as well as the Baker Street Irregulars who feature in some of the Sherlock Holmes stories (Worthington 2011: 98; Routledge 2010: 324). Some of Karl May's adventure narratives can be considered relevant German predecessors (Hasubek 1974: 30ff.). These texts show a combination of adventure stories as well as social critique, foreshadowing several features that CCF contains to this day. Indeed, CCF is sometimes seen as a sub-genre of adventure fiction (Maier 1987: 143), although others argue that the shared aspects of the two sub-genres are not sufficient and that CCF should be viewed as entirely distinct from each other (Lange 2016: 262).[21] Regardless of these quibbles about categorization, Lange's description of the adventure fiction hero could be written with many CCF protagonists in mind: 'Ein Abenteurer ist demzufolge ein Mensch, der sich aus freien Stücken in eine Situation begibt, in der ihm Gefahren drohen, die er unter Anspannung aller seiner Kräfte überwinden muss' (An adventurer is therefore a person who freely enters into a situation in which danger looms and which he has to overcome using all his strength) (Lange 2016: 252).

The influence of adventure fiction remains prominent in CCF, for example in Enid Blyton's series such as the Famous Five (1942-1963) or Secret Seven (1949-1963) in which a group of children stumbles into a mystery with a criminal plot at heart. In other instances, child protagonists consciously think of themselves as detectives, for example in the above-mentioned Hardy Boys series but also in Hitchcock's The Three Investigators series (1964 onwards). These adventure inflected CCF series were 'written for a pre-teenage audience' (Worthington 2011: 100), but with the advent of the 'concept of teenage' (ibid), texts for this audience began to appear, 'incorporat[ing] delinquency and violence and sometimes crime' Worthington 2011: 101). This resulted in texts for a teen audience that explore darker social circumstances and sometimes showed the reader the world from the side of the delinquents, for example in S.E. Hinton's *The Outsiders* (1967) or Melvyn Burgess' *Junk* (1996). Teen fiction also began to emulate ACF models, and in some instances ACF authors began to write for this readership. Forensic thriller author Kathy Reichs wrote *Virals* (2010), a science fiction thriller for a YA audience, and Harlan Coben wrote a thriller trilogy about Mickey Bolitar, the nephew of his adult detective Myron Bolitar, starting with *Shelter* (2011). Other

[21] Adventure fiction often has an 'exotic' setting into which the protagonist ventures and encounters challenges that s/he must overcome. An early example would be R.L. Stevenson's *Treasure Island* (1883). More recent adventure fiction frequently has a historical background, for example Alfred Clemens Baumgärtner's *Sinuhe der Mann aus der Wüste* (Sinuhe the man from the desert) (1995) which is set in Ancient Egypt or Sigrid Heuck's Mondjäger (Moonhunter) (1983) which takes place in the South American rainforest.

texts are modelled on historical ACF, for example Philip Pullman's *The Ruby in the Smoke* (1985) which is set in 19th century London. Apart from this there are multiple thrillers such as Charlie Higson's Young Bond series (2005-2008), Lauren Child's Ruby Redfort series, starting with *Look into my Eyes* (2011) or Anthony Horowitz's Alex Rider spy novels (2006-2020).

A greater orientation towards ACF models can also be observed in CCF texts, however, and this is a trend that continues to the current day. Worthington observes the same phenomenon: 'Detective fiction for children continues to appear but in new formats which often mimic those of adult crime fiction' (Worthington 2011: 101). On the one hand, adventure inflected CCF remains popular: Enid Blyton can still be found in bookstores and libraries, and Hitchcock's Three Investigators series (German series name: Die drei ??? (The three ???), from 1968 onwards in German translation) proved so popular in Germany that a series for younger readers was added in 1999 (Die drei ??? Kids) as well as a series aimed at female readers in 2006 (Die drei !!!). In addition, there are series such as the Laura Marlin Mysteries by Lauren St John (2010 onwards) or Helen Moss' *The Mystery of the Whistling Caves* (2011) which are modelled on Blyton's work.[22] On the other hand, however, there are CCF texts that are modelled on a number of ACF sub-genres, occasionally even written by ACF authors. John Grisham, for example, has written several titles about a boy who is an aspiring lawyer, resulting in courtroom dramas aimed at a CCF audience (*Theodore Boone: Kid Lawyer* (2010) and sequels). The protagonist of Eoin Colfer's Artemis Fowl series is a child criminal mastermind, and Anthony Horowitz's books about a young private eye are hard-boiled texts for child readers (*The Falcon's Malteser* (1986) and sequels). There is also historical CCF: Caroline Lawrence's Roman Mysteries CCF series appears to be modelled on ACF titles such as Lindsay Davis' series about a detective in Ancient Rome (*The Silver Pigs* 1989). Other CCF texts such as Andrew Lane's Young Sherlock Holmes series take an ACF character and describe this character's early sleuthing endeavours. There are also novels that are modelled on Golden Age detective fiction such as Katherine Woodfine's *The Mystery of the Clockwork Sparrow* (2015) or Lena Jones' Agatha Oddly books (2018 onwards).

[22] A quote on the front cover of the 2011 paperback edition of *Dead Man's Cove* states: '*Dead Man's Cove* will delight fans of Enid Blyton'.

As will be discussed below, ACF characteristics are not simply transferred to CCF texts but must be modified somewhat to make them suitable for the younger readership but nevertheless, these texts introduce the readers to many ACF tropes.

3.3 CCF typologies and definitions

As with ACF, there is a wide range of different and sometimes conflicting typologies, frequently transferring ACF terminology to CCF texts and leading to similar oversimplifications. As early as 1974, Hasubek came to the conclusion that detective narratives dominate the genre of CCF: '[D]ie Detektivgeschichte dominiert eindeutig' (The detective story clearly dominates) (Hasubek 1974: 14). By detective story he refers to stories in which detection is foregrounded in order to solve the crime and identify the culprit: 'die Intention zur Detektion des Verbrechens und des Täters [ist] vorrangig' (the intention to detect the crime and the perpetrator dominates) (Hasubek 1974: 15). It is important to remember that in the case of ACF, the term detective fiction can stand for several different sub-genres. In Hasubek's case it is closely aligned with the Golden Age clue puzzles. This similarity is cemented further when Hasubek claims that a detective story should not induce the reader to identify too closely with the protagonists but bring about a 'Distanzierung vom Geschehen und von den Figuren' (distancing from the events and the characters) (Hasubek 1974: 15), emphasising the didactic function of CCF over pure entertainment. This bears a close resemblance to Alewyn's definition of the detached figure of the detective who is not a point of identification for the reader.

Hasubek additionally identifies a second sub-genre within CCF, 'Kriminalerzählungen, deren Gegenstand die Genesis und Durchführung von Verbrechen einschließlich der Schilderung psychischer Tatmotivationen im Wesen des Täters [ist]' (crime narratives in which the main purpose is the conception and execution of crimes, including the portrayal of the psychological motivation of the perpetrator) (Hasubek 1974:14). There is a correlation between this and Malmgren's term 'crime fiction' as well as Nusser's 'Verbrechensliteratur' and Alewyn's 'Kriminalroman', all of which focus on the crime and criminal, as discussed above. This sub-genre is, however, not examined further by Hasubek since '[es] gehör[t] zu den Seltenheiten im Bereich der Jugendliteratur' (it is one of the rarities within the field of

literature for young people) (Hasubek 1974: 14), an assessment that has been revised in more recent research and will be addressed below.

Maier also focusses mainly on what Hasubek calls detective stories in his typology (Maier 1993: 143). The use of the term 'detective story' in CCF research thus appears to be less fractured than in ACF where it can be used to designate different sub-genres, such as Golden Age or hard-boiled narratives, as shown above. Hasubek and Maier both use it solely to indicate stories in which the detective's intellectual abilities and powers of observation are foregrounded.

Lange takes a more differentiated approach. He distinguishes between the traditional or classic detective story aimed at younger readers and crime and detective narratives that are critical of society and are often intended for a slightly older audience ('gesellschaftskritische Krimis') (Lange 2005: 536). Lange splits this second category further into 'gesellschaftskritische Detektiv- und gesellschaftskritische Verbrechensgeschichten' (socially critical detective narratives and socially critical crime narratives) (Lange 2005: 537f.). The former group shows a stronger engagement with the social circumstances that engender crime whereas the latter focus entirely on the criminal and their psychological motivation as well as the situation that led to the crime.

Despite this more nuanced differentiation between detective stories and narratives that foreground social critiques, Lange agrees with Hasubek that CCF is dominated by classic detective stories: 'Den Hauptteil der Krimis für Kinder und Jugendliche machen die 'klassischen Detektivgeschichten' aus' (The main part of CCF consists of classic detective stories) (Lange 2005: 534). He incorporates several detective narrative sub-categories into his typology: children as main detectives, child detectives versus adults (often humorous with bumbling policemen as antagonists) and adult detectives with child sidekicks[23].

A restriction of Lange's typology is that he excludes thrillers and hard-boiled texts from CCF. He bases this decision on an examination of Erich Kästner's novel *Emil und die Detektive*

[23] Lange additionally identifies the 'Mitratekrimi' (interactive CCF) as a sub-genre of the classic detective story (Lange 2005: 536). Although some ACF, particularly Golden Age narratives, encourage the reader to participate in the solution of the question 'whodunnit', these 'Mitratekrimis' differ from the ACF clue puzzle. In some instances, they explicitly ask the reader to solve puzzles in the shape of pictures which contain hidden clues (e.g. Press' *Die Abenteuer der 'Schwarzen Hand'* (*The Adventures of the 'Black Hand'*)), in other cases they ask readers to solve the crime before reading the next story (e.g. Scheffler's *Kommissar Kugelblitz* (*Superintendent Lightning*) titles). These titles appear to be more common in German CCF, and I am not aware of any originally written in English that have been translated into German. This particular sub-genre will therefore not be explored further, since the focus of this study lies squarely on translation.

(1929), which allows him to draw the conclusion that 'nur Ansätze' (only rudiments) (Lange 2005: 534) of the thriller are realised in CCF. He further claims that hard-boiled fiction for younger readers can only be found in the Jerry Cotton pulp-style booklets which were published in Germany from 1954 onwards (Lange 2005: 534). This limits the way that his model can be applied to contemporary CCF since it does not adequately describe all the elements that are present in CCF[24].

Stenzel develops a more comprehensive typology. She divides CCF into three main sub-categories: 'Detektivgeschichten' (detective stories in the 'classic' sense but also including humorous parodies and interactive stories), thrillers, and 'Verbrechensgeschichten' (crime fiction in which crime/criminal psychology are foregrounded), labels borrowed from ACF. Stenzel thus defines detective fiction as stories in which the detection process is foregrounded. Reader involvement is facilitated through clues and red herrings scattered throughout the text which enable the reader to participate in solving the crime – the motivation, in Malmgren's terms, is curiosity. She also describes several nuances within this sub-genre such as narratives that are critical of society. Social circumstances and individual background stories are not usually relevant in classic detective stories according to Stenzel, whereas detective stories that are critical of society use crime and detection as a way of examining and questioning societal values (Stenzel 2016: 337). This aligns them with Lange's socially critical detective stories. Stenzel includes Colfer's *Half Moon Investigations,* a hard-boiled spoof, as an example of the detective story but does not specify further which of the sub-categories it belongs to. Thrillers, on the other hand, are characterised by fast-paced action and chases. The protagonist is often in danger, and reader interest is sustained through suspense, not detection (Stenzel 2016: 339). Crime fiction, Stenzel's third category, focuses on the crime or criminal themselves, equating it with Alewyn's Kriminalroman.

Stenzel's typology covers a wide range of texts. A problematic aspect of her typology is that she only mentions the variations and possible overlaps within these categories in a single sentence, pointing out the 'grossen Reichtum an Varianten und Variationen' (great abundance of versions and variations) (Stenzel 2016: 348) of the genre. This gives the impression that each text can be neatly fitted into one of the categories which may not always be the case

[24] Hard-boiled elements can be found, for example, in Anthony Horowitz's *The Falcon's Malteser* (1986) as well as in Lauren Child's *Ruby Redfort* series (2011) and in Eoin Colfer's *Half Moon Investigations* (2006) which forms part of my corpus, all of which have been translated into German.

since many texts combine elements of the different sub-genres. This problem is very similar to the issues created by rigid typologies within ACF.

Dahrendorf addresses the problematic aspect of typologies. He rejects Hasubek's claim that CCF is mostly made up of 'classic' detective fiction in the Golden Age sense and argues that it is instead constructed from modified elements of both the detective story in its deduction-oriented sense and the crime story with its focus on crime and the criminal. Dahrendorf appears to conflate elements of the thriller and hard-boiled ACF in his understanding of crime fiction – he cites hard-boiled authors Hammett and Chandler and their gritty realism as well as a stronger focus on the criminal and on chase scenes (Dahrendorf 1977: 259f.).

Dahrendorf's analysis of CCF may not be the most recent, but the model he creates is one which is more flexible and can be applied more constructively to CCF, even contemporary titles, than the more recent, rigid attempts to categorize it. According to Dahrendorf, the clue puzzle with its cold logic has to be modified to include greater possibilities for identification with the protagonists when it comes to CCF. It also needs to include greater room for adventure and suspense, but without the degree of sensationalism and accumulation of 'terrifying moments' that can be found in ACF (Dahrendorf 1977: 260). The result is therefore neither detective fiction nor crime fiction in its strict sense but a 'Mischform' [hybrid] (ibid) of both, and the corpus that will be discussed in this thesis consists of such hybrid texts.

Different sets of terminology exist within English-speaking research. Overall, there appears to be less focus on creating typologies for CCF, and several writers such as Routledge acknowledge that narrow categories can be problematic. Routledge calls the 'category of crime and detective fiction for young readers […] in many ways an artificial one' (Routledge 2010: 321). Instead, he focuses on '[e]lements of mystery, crime, and detection [which] have long been important features of stories enjoyed by young readers' (Routledge 2010: 322). Although Routledge mentions the existence of 'crime and detective fiction in its purest sense' (Routledge 2010: 322), he does not explain in detail what he means by this and does not develop a typology as such. This creates its own issues since the reader has to make assumptions about which texts are included in these categories, which might lead to misunderstandings.

Other authors such as Lucy Andrew avoid the question of terminology altogether by focusing on the hybrid aspect of children's series fiction or using an umbrella term like 'mystery' in

which a wide range of texts can be included, not just ones that feature crime or detection (Andrew 2015: 219). In similar fashion, Worthington does not focus on CCF terminology. She uses the umbrella term 'children's crime fiction', which, for her, encompasses both detection-oriented fiction and crime fiction which 'incorporated delinquency and violence' (Worthington 2011: 101). The term 'mystery' is frequently used in English-speaking research when discussing CCF. There are, however, discrepancies in its usage. Some critics treat mystery as a genre in its own right, others see it as an element which can occur within different genres. In the introduction to the collection of essays *Mystery in Children's Literature*, Gavin and Routledge state that they understand mystery as 'an element in writing rather than a discrete genre' which occurs 'in some form or another, in almost all children's literature' (Gavin and Routledge 2001: 3). Later on, mystery itself appears to be understood as a genre, with sub-categories such as detective mystery or supernatural mystery (Gavin 2001: 216). The difficulty of using a term like 'mystery' becomes particularly apparent in Valerie Krips' essay 'Plotting the Past: the Detective as Historian in the Novels of Philippa Pearce' (Krips 2001). Krips calls the protagonists of Pearce's narratives 'detectives' since they investigate mysteries or puzzling incidents of the past (Krips 2001: 106, 112). This choice of terminology is problematic since there is certainly an element of detection, but there is no crime to investigate. The protagonists thus employ the strategies of a detective by following clues, but since there is no crime, perceived or actual, calling them detectives might lead to incorrect expectations on the part of the reader. Vague terminology can therefore be just as problematic as a typology that is too rigid.

This brings me to the question of how useful ACF terminology is when applied to CCF. Whilst it provides a vocabulary to discuss different elements within CCF, the limitations of such a direct transfer need to be considered. Several critics partially address the question by analysing what differentiates ACF and CCF. For Stenzel, this is the type of crime, which according to her study tends to be less severe than the crimes portrayed in ACF (Stenzel 2016: 333). Routledge on the other hand locates the main difference in CCF's 'interest in children and childhood as agents of detection and of solving mysteries' (Routledge 2010: 323). Stenzel's and Routledge's analyses are both problematic. Although murder may not be as prevalent in CCF as in ACF texts, it does occur, for example in Stevens' *Murder Most Unladylike* which is part of my corpus. The lives of child detectives are also frequently in severe danger, for example in St John's *Dead Man's Cove* or Lane's *Young Sherlock: Death Cloud*, also part of this corpus. There is a potential difference between the detail with which

dead bodies or physical violence are described, but assuming a difference between the crimes in general appears to be erroneous, particularly since murder does not occur in every ACF text either. It does not feature in several of Conan Doyle's Sherlock Holmes stories, for example. Routledge's claim initially sounds convincing, but the problem here is that it could also be applied to other CF genres since children tend to be the agents in most CF titles. They also act as mystery solvers in more general adventure fiction, for example when it comes to locating missing treasure or investigating supernatural happenings with no crime involved (for example in Neil Gaiman's *Coraline* (2002) and Philippa Pearce's *Minnow on the Say* (1955)). It equally neglects the stories in which the protagonist is not human, for example Paul Shipton's *Bug Muldoon: The Garden of Fear* (1995) or Eric Garcia's *Anonymous Rex* (2000), which respectively feature an insect and a dinosaur as detective. I would therefore argue that these attempts at differentiation are similar to the rigid categorization of ACF or CCF – they create more problems than they solve since a number of titles, despite being part of the CCF genre, are unlikely to fit within these boundaries.

This leads me back to Dahrendorf's analysis and Attebery's concept of fuzzy sets. Rather than locating the differences between ACF and CCF purely in the type of crime or the fact that the protagonist detectives are children, Dahrendorf comes to the conclusion that detective fiction and thriller elements are present within CCF but in a modified form, as discussed above. Rather than attempting to categorise CCF texts as strictly one ACF category or another, what appears to be a more constructive approach for gaining an understanding of the boundaries of CCF are considerations of what crucial characteristics a text must possess to make it part of the wider CCF genre, followed by an acknowledgement of the fact that the texts can possess elements of several ACF categories but in modified form. Worthington's and Stenzel's characteristics appear to be the most suitable. In order to be considered as part of ACF, 'crime, or the appearances of crime, [should be] at its centre and as its *raison d'être*' (Worthington 2011: xi) or, in Stenzel's words, it should be 'eine Erzählung, in deren Mittelpunkt ein Verbrechen steht, welches strukturbildend und die Handlung bestimmend ist' (a story which centres on a crime that shapes its structure and plot) (Stenzel 2016: 333). I propose to adopt these definitions for CCF since they appear to be applicable to both genres. Since the stories revolve around a real or perceived crime and its solution, the texts also need to have a protagonist who actively sets out to investigate them. Other features such as the age of the protagonist or the type of crime committed are secondary to the core features since they can vary. What ACF terminology allows me to do is to examine patterns within the texts

and determine where the texts are located on the sliding scale of fuzzy sets, for example whether they are dominated by elements of classic detective fiction, i.e. whether the detection process is foregrounded, or whether suspense is more prominent, in other words whether the thriller elements are more dominant. It also lets me assess to which degree social critiques are present in each text, i.e. Lange's 'gesellschaftskritische Detektivgeschichte' (socially critical detective story), without demanding that a text has to fit neatly into any of the above categories. These considerations are, however, secondary to the core criteria of CCF that were identified above.

3.4 Didactic considerations in CCF research

There are several differences between English and German CCF research that have a potential impact on the way translators approach the translation of the corpus texts and therefore need to be taken into consideration. German research places a strong emphasis on the didactic uses of CCF. Stenzel, Lange, Hasubek and Dahrendorf all include sections on pedagogic considerations in their studies. Dahrendorf's focus lies on a potential negative impact that CCF might have on its young readers. He addresses adult concerns regarding child readers' 'Überschätzung seiner physischen und geistigen Fähigkeit' (overestimation of their physical and mental abilities) which might lead young readers to endanger themselves as well as the fear of loss of adult authority (Dahrendorf 1977: 262). He ultimately rejects these fears and offers advice on how to utilise the 'lesestimulierende Funktion' (function of stimulating [children] to read) of CCF in order to educate children about a range of social issues and teach them to read critically (Dahrendorf 1977: 263f.). Concerns over the negative effect of CCF have lessened over time (Lange 2005: 541), and Lange and Stenzel no longer address those fears. Instead, they focus on the positive ways in which CCF could be utilised, for example in school curricula. Lange identifies two main benefits: the reader is encouraged to peruse the texts closely and to participate in the logical deduction processes of solving the crime. In addition, the text world offers a 'Orientierung hinsichtlich gesellchaftlicher Normen' (guidance regarding social norms) (Lange 2005: 539). Stenzel echoes this, citing 'sorgfältiges und gründliches Lesen' (careful and thorough reading) (Stenzel 2016: 374) as a necessary part of unravelling clues hidden in the text. She also acknowledges that CCF encourages a 'Auseinandersetzung mit Ethik und Moral' (examination of ethics and morals) (ibid). The didactic benefits of detection elements and of social critique in CCF texts are thus

acknowledged in German CCF research, whereas no such explicit considerations are apparent in English-speaking research.

A further difference lies in the question whether CCF is fully established as a genre in the source and target cultures. The inclusion of CCF in several CF handbooks and encyclopaedias situates it firmly as a sub-genre of CF in German research (see Lange 2005 and Stenzel 2016). English-speaking research appears more ambiguous – CF handbooks rarely mention CCF as a sub-genre, and instead isolated chapters on CCF are included in a small number of essay collections on ACF (see for example Nash 2010 and Routledge 2010). Within English-speaking CF research, CCF tends to be treated as part of a wider mystery genre which can include gothic and adventure narratives as well as detective ones (see Gavin and Routledge 2001).

CCF thus appears to be situated quite differently in the source culture and the target culture. German research places great emphasis on its didactic uses and acknowledges it as a genre whereas source culture research addresses broader social issues contained in the texts rather than didactic uses. English research is also less specific when it comes to questions of categorization.

All of the above leads me to conclude that CCF can be considered a sub-genre of CF since it possesses several core characteristics that delineate the boundaries of the genre. These characteristics are flexible enough to accommodate the wide variety of tropes that exist within the genre and, using Attebery's concept of fuzzy sets, let me analyse elements such as suspense, detection and transgression within the texts, always keeping in mind Dahrendorf's assertion that they cannot simply be transferred from ACF to CCF but have to be modified to make them suitable for the readership. These secondary features are helpful for determining into which sub-genres CCF can be divided, thus ensuring that the widest variety of texts is included in the thesis corpus. Only the core features, however, are crucial for creating a coherent corpus of CCF texts.

3.5 Contextualisation of the corpus texts

The six texts which form the corpus for this thesis demonstrate the diverse range of texts within the CCF genre. Several of them are modelled on ACF sub-genres, and I will discuss

each of them below, assessing their status, situating them within the author's work and also providing some information on the translators. I will also include brief plot summaries of each text.

Dead Man's Cove

The author Lauren St John comes from a journalistic background, and *Dead Man's Cove* is the first instalment in her second children's book series. One of her earlier books, *The White Giraffe* (2006) won various prizes such as the 2008 East Sussex Children's Book Award, and *Dead Man's Cove* won the Blue Peter Book of the Year in 2011.[25] *Dead Man's Cove* is not modelled on any ACF sub-genre but is part of the adventure tradition mentioned above. The 2011 paperback edition displays a quote from *The Times* on the cover, stating that '*Dead Man's Cove* will delight fans of Enid Blyton', and the blurb on the back cover explicitly calls it a 'detective adventure series'. Much like Blyton's series, *Dead Man's Cove* takes place in a rural setting, and the protagonist owns a dog, similar to many of the child detectives in Blyton's stories who also own pets. Animals feature in many of St John's stories – her first series is set in Africa, and the child protagonist has a special bond with animals, and her subsequent books about a duo of girl detectives also features several pets, linking them to another CF sub-genre, the animal story, albeit in a somewhat adjacent manner in the case of *Dead Man's Cove*. The translator Christoph Renfer also translated the four sequels of *Dead Man's Cove* and previously translated her first children's book series, but the translations do not appear to have won any awards, unlike the STs.[26]

The protagonist of *Dead Man's Cove* is Laura, an eleven-year-old orphan. She is sent to live in St Ives with an uncle she has never met before and who appears to have a secret. Laura befriends a Bangladeshi boy, Tariq, and quickly becomes suspicious that the Mukhtars, the couple he lives with, are mistreating him. When she becomes too inquisitive, she is kidnapped by an international gang which is working with the Mukhtars to establish a child trafficking ring. Tariq was their first victim. Laura and Tariq escape and the gang members and the Mukhtars are caught by local police and Laura's uncle who turns out to be a retired detective who was investigating the gang.

[25] Information obtained from the author's website: https://laurenstjohn.com/
[26] Renfer appears to work mainly as an interpreter, and his website only fleetingly mentions that he is also a translator: https://www.interpreters.ch/. I was only able to find references to him as a translator of specific titles on sites like Goodreads.

The London Eye Mystery

The London Eye Mystery is Siobhan Dowd's second children's book. The author was an active member of International PEN, and all her three completed children's books won awards. *A Swift Pure Cry* (2006) won the Branford Boase Award in 2007. *The London Eye Mystery* (2007) won the CBI Book of the Year Award in 2008. *Bog Child* (2008) posthumously won the 2009 Carnegie Medal. She passed away before she could write a sequel, but Robin Stevens, incidentally the author of *Murder Most Unladylike*, another corpus text, wrote *The Guggenheim Mystery* (2017), a further CCF narrative featuring the protagonist of *The London Eye Mystery*. *The London Eye Mystery* is not clearly modelled on a specific ACF sub-genre, but the protagonist's role model is Arthur Conan Doyle's detective Sherlock Holmes, and he applies Holmes' method of deduction. The setting is London, the location in which Holmes was also based. In addition, the story bears a certain resemblance to Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003) since the protagonist of that novel is also neuro-diverse and sets out to solve a mystery.[27] The translator Salah Naoura is also a children's author, and both his translations and his own books were nominated for and have won prizes. His translation of Dowd's *A Swift Pure Cry* was nominated for the prestigious Deutscher Jugendliteraturpreis in 2007, and his translation of the prominent children's author Frank Cottrell Boyce's *The Unforgotten Coat* (2011) won the same in 2013. Naoura also wrote a CCF story, *Geheimnis um Baldini* (Mystery of Baldini) (2009), which was nominated for the Hansjörg-Martin Preis in the children's and YA crime fiction category in 2010.[28] All of this indicates that *The London Eye Mystery* ST and its TT potentially have a comparatively high status within the CCF genre.

The protagonist of *The London Eye Mystery* is Ted, a neurodiverse boy who lives in London with his parents and older sister Kat. His aunt and cousin Salim visit the family before relocating to New York, and Salim disappears when riding the London Eye. With the adults floundering and suspecting a crime, Ted and Kat decide to investigate. They discover that Salim did not want to move to New York and had planned to run away with the help of a

[27] *The Curious Incident of the Dog in the Night-time* is, however, written for a YA audience and explores the protagonist's neurodiversity and its implications for his family in more depth. A further book in this specific CCF sub-genre appeared in Germany in 2008, one year after *The London Eye Mystery*: Andreas Steinhöfel's *Rico, Oskar und die Tieferschatten* (translated into English as *The Pasta Detectives*). The ST won the 2009 Deutscher Jugendliteraturpreis and the TT was shortlisted for the 2011 Marsh Award for Children's Literature in Translation.

[28] Information obtained from the translator's website: http://www.salah-naoura.de/index.php

friend. The scheme involves Salim dressing up as a girl to be able to exit the London Eye without being recognised. Salim changes his mind, however, and on his way back to his relatives' house he enters a condemned tower block to take photos and is accidentally trapped there. Ted deduces his whereabouts and Salim is rescued the night before the tower block is demolished.

Murder Most Unladylike

The Wells and Wong Mystery series, of which *Murder Most Unladylike* is the first instalment, is the debut book series by children's author Robin Stevens. It is ongoing, with the last title to date, *Once Upon a Crime*, published in 2021. Stevens models it on Golden Age ACF, more specifically on Agatha Christie's books. Several of the series titles have won prizes, indicating that some series are considered more meritorious than the cliché-laden ones Lange refers to, as mentioned above (Lange 2005: 541).[29] Some of the titles are nods to Christie's novels: *Death Sets Sail* (2020) takes inspiration from *Death on the Nile* (1937), and *First Class Murder* (2015) pays homage to *Murder on the Orient Express* (1934). The story itself contains many recognisable Golden Age characteristics. The setting is contained, with a large but clearly defined number of suspects, each of which have a motive for murder and who are part of the victim's and the murderer's immediate social circle. Many of the characters are upper middle class. Clues and misdirection play a central role, although one of the main characters mocks the convoluted clue puzzles of Golden Age fiction at one point (Stevens 2016: 111). Like Christie's detectives, the protagonist collects clues and observes the suspects rather than displaying the extreme deductive abilities of a character like Sherlock Holmes, for example. The translator, Nadine Mannchen, comes from a publishing background and has a degree in translation studies. She focuses on children's and YA fiction and has translated Stevens' whole series into German. Amongst her other translations is another CCF series, this one about Sherlock Holmes' sister Enola Holmes, written by Nancy Springer.[30] She has also translated Ford's *The Imagination Box*, another one of the corpus texts. The translations themselves do not appear to have won any prizes or awards.

[29] *Murder Most Unladylike* won the Waterstones Children's Book Prize and the Oxfordshire Book Awards in 2015 and was nominated for a Carnegie Medal in the same year. *Death Sets Sail* was a Sunday Times Children's Book of the Week in August 2020. *Jolly Foul Play* was nominated for a 2017 Carnegie Medal. Details can be found on the author's website: https://robin-stevens.co.uk/

[30] A list of her translations as well as further information about her background can be found on her website: https://nadine-mannchen.de/

Murder Most Unladylike's protagonist is Hazel, a thirteen-year-old Chinese girl who attends an English boarding school in the 1930s. Two teachers are murdered, and Hazel and her best friend Daisy decide to investigate. Multiple teachers have possible motives for the murders, but Hazel and Daisy discover that the murderer is the headmistress, Miss Griffin. Miss Griffin killed the two teachers to conceal that she is also guilty of the manslaughter of an older pupil who supposedly committed suicide the previous year and who was the headmistress's illegitimate daughter. Hazel and Daisy provide evidence to the police and Miss Griffin is arrested.

The Imagination Box

Martyn Ford, the author of *The Imagination Box* and its two sequels, is a journalist, and the Imagination Box series was his children's book debut. *The Imagination Box* won a 2016 Stockport Children's Book Award.[31] Ford has since written one more standalone children's novel, also a combination of mystery and science fiction, as well as several adult thrillers.[32] *The Imagination Box* is filled with suspenseful episodes, and the ACF sub-genre it is closest to is the thriller. It combines these thriller elements with science fiction characteristics, creating a hybrid construct of several different genres that are not necessarily specific to CF, unlike the school story which is such a prominent part of *Murder Most Unladylike*, for example. The translator of this book is Nadine Mannchen who also translated *Murder Most Unladylike*, as mentioned above.

The protagonist is ten-year-old orphan Timothy who lives with his foster parents who run a hotel. There, he meets an elderly professor who has invented the eponymous imagination box which can create solid objects from a person's thoughts. When the professor goes missing, Timothy investigates together with the professor's niece, Dee. They discover that the professor has been kidnapped by a former local politician and her husband, the professor's ex-colleague. The politician accidentally creates a monster with the imagination box, and while the monster is demolishing the house they are trapped in, Timothy, Dee and the professor escape. The politician is seemingly killed by another of the professor's inventions, a malfunctioning teleporter that can make people disappear but not reappear.

[31] Source: https://www.darleyanderson.com/news/martyn-ford
[32] Details of all his publications can be found on the author's website: https://www.martyn-ford.com/

Half Moon Investigations

Half Moon Investigations is written by the successful children's author Eoin Colfer. Colfer's most famous series is about a child criminal mastermind called Artemis Fowl coupled with fantasy elements, the first of which was voted most popular Puffin book of all time by young readers in 2010.[33] *Half Moon Investigations*, by contrast, is modelled on hard-boiled ACF but in the form of a parody by turning the disillusioned private eye of hard-boiled ACF into a twelve-year old boy. The setting is urban, and the protagonist aspires to become a professional private detective. He displays the world-weariness of the hard-boiled detective, and there is a sense of underlying corruption in the seemingly respectable social setting. The grittiness of the hard-boiled text is softened by the humorous tone of the narration, similar to Anthony Horowitz's hard-boiled spoofs about another child investigator. Whereas Horowitz pays homage to specific texts, signalled by titles such as *The Falcon's Malteser* (1986) or *South by South East* (1991), Colfer uses general hard-boiled tropes without referring to specific sources of inspiration. The ending of the story clearly leaves opportunities for a sequel and Colfer's Wikipedia page still states that a second instalment is expected, but so far this is the only novel that Colfer has written about this protagonist. It does not appear to have won any prizes but was turned into a BBC television series in 2009. The translator Catrin Frischer is an award-winning translator. One of her translations won the prestigious Deutscher Jugendliteraturpreis in 2016. Her translations range from CCF to children's fantasy and YA titles, including prize-winning ones such as Julie Anne Peters' *Luna* (2004). The translation of *Half Moon Investigations* does not appear to have garnered particular acclaim, however.

The protagonist is Fletcher, a twelve-year-old boy who lives in a fictitious town in Ireland with his parents and older sister. Fletcher's ambition is to become a private detective. A fellow student, April, engages him to investigate a supposed theft. Fletcher suspects an older boy, Red, the son of a family of petty criminals. When he is framed for arson, Red rescues Fletcher from custody. Together, they investigate the theft and a spate of other crimes. Fletcher finds out that neither April nor Red's family are involved in the crimes. Instead, another student's father has been sabotaging the local talent competition to make sure that his daughter wins. Fletcher reveals this in front of the talent competition audience, clearing his name.

[33] Source: https://www.theguardian.com/books/2010/jun/17/artemis-fowl-best-puffin-eoin-colfer

Young Sherlock: Death Cloud

Andrew Lane is the author of *Young Sherlock: Death Cloud* and its sequels. Like several of the other authors, his background is in journalism. He previously wrote TV novelisations, for example related to the popular series Doctor Who, but *Young Sherlock: Death Cloud* is the first of his books specifically aimed at children.[34] Lane has since written several other action-packed stories for a YA audience. One of these resembles the Young Sherlock Holmes series to a degree since it also takes a character from historical fiction, in this instance Robinson Crusoe, and weaves a story full of adventures upon his return to England. The story takes some liberties with the original: Crusoe is 17 years old, and Friday is female. *Young Sherlock: Death Cloud* is modelled on ACF inasmuch as it takes the ACF character Sherlock Holmes and re-imagines his life as a teenager and his path to becoming a detective. Lane includes many of Holmes' characteristics and creates a backstory for them, for example hinting at a future predilection for substance abuse and providing him with a tutor who teaches him deductive thinking. This is, however, combined with substantial thriller elements. The protagonist is in mortal danger multiple times, and physical altercations occur more than once. There is also an extensive chase scene. The text thus combines several ACF elements and is not based on a single ACF sub-genre. The translator Christian Dreller is a children's author and translator. I was unable to locate a website for Dreller, but he appears to write and translate for a wide age range, from non-fiction books to bedtime stories and YA books. Dreller has also translated several instalments of Lane's YA series Secret Protector into German. As far as I was able to ascertain, neither the ST nor the TT of *Young Sherlock: Death Cloud* have won any literary prizes.

The protagonist is fourteen-year-old Sherlock Holmes. He is sent to stay with an aunt and uncle near Guildford during the school holidays. When he discovers a dead body in the grounds, he investigates the cause of death and finds out that it was caused by bee stings. He further discovers a link to a French Baron who is running a textile factory nearby. Sherlock is kidnapped multiple times and narrowly escapes. He finds out that the Baron is planning to destroy the British Army, using a particularly aggressive bee species, but manages to foil the plan by burning down the fort where the bees are being kept before the Baron can release them. The Baron himself escapes.

[34] A list of publications can be found on the author's website: https://slowdecay.co.uk/andrewlane/

Chapter 4: Methodology

4.1 Corpus design

In this chapter I will explore my methodological approach, starting with the corpus design and then moving on to the criteria for data extraction, the text segments and the way they will be documented and analysed. The preceding theory chapter outlined which key characteristics a text must possess to be classed as CCF for the purposes of this study. The core criteria, however, can be found in texts that were written as early as the 1930s or as late as the 2000s. The readership age groups in which CCF texts occur are also diverse, ranging from picture books to YA novels. It was therefore important to set a range of boundaries to create a coherent corpus, such as the time span in which the source texts were published, the marketplace(s), the readership age group and how to choose representative texts from the pool of texts identified once the above boundaries had been applied. Without any boundaries the pool of texts would be too large. Texts from such different time periods would also have been shaped by different attitudes towards childhood and governed by different norms and constraints, and it would therefore be very difficult to identify any patterns in translation.

Since the thesis focuses on texts translated from English into German, the relevant marketplaces must be taken into consideration. Texts written in English can derive from a variety of locations such as Britain, Australia, or the United States. Texts written in German similarly encompass a range of countries, for example Germany, Austria, or Switzerland. In order to create a coherent corpus, the STs were selected exclusively from British publications, with TTs published in Germany. These restrictions are necessary since children's literature in the various marketplaces is potentially governed by different norms. One aim of this thesis is to establish patterns in translation that allow me to identify these differences, and it is therefore crucial that the source and target corpora are consistent within themselves.

Restrictions must also be applied when setting the publication dates for STs and TTs. Although CCF has been a prominent CF genre in Germany and Britain since approximately the 1930s, I am only discussing texts published from the 1990s onwards. As explained above, the focus is on the norms which determine the decisions that a translator makes during the translation process, and although examining the historical development of these norms would be worthwhile, it is only within the scope of this study to consider contemporary norms and

constraints. The cut-off date of the 1990s was chosen due to the 1991 publication date of Jacqueline Wilson's CF novel *The Story of Tracy Beaker* in Britain. Wilson's narratives deal frequently with issues such as mental illness and sexuality and this text was a key moment in helping to normalise ways of presenting these topics within the CF genre, particularly within the 9-12 reading age range (Pearson 2014: 99ff.). Although norms undergo change over time, this is an important milestone in the case of how sensitive topics are portrayed within contemporary CF in the source culture. Although sensitive topics in CF and CCF-specific characteristics are not necessarily identical, they are closely related to each other, for example the depiction of violence or transgression in CCF. It is those overlapping topics that I am particularly interested in and will explore in more detail in the data extraction section below. The publication end date for the source corpus is the end of 2016. This date means that recent texts will be included, allowing me to analyse a contemporary corpus.

As mentioned above, CCF texts exist within many CF age groups. There are several picture books with detective elements, for example *Detective Ted and the Case of the Missing Cookies* by Melanie Joyce (2011), Jeanie Franz Ransom's *What Really Happened to Humpty? From the Files of a Hard-Boiled Detective* (2009) and Mini Grey's *Hermelin the Detective Mouse* (2013). To examine these texts, different areas of research would have to be included which fall outside the scope of this study, such as read-aloud-ability and the relationship between text and pictures.[35] Additionally, none of the relevant picture books (apart from *Hermelin the Detective Mouse*) have been translated into German, and I am therefore not including picture books in this study. Another excluded age group are YA texts. As mentioned in the previous theory chapter, YA texts differ from CCF for a younger age range since they often have a stronger focus on the crime itself as well as the psychology of the criminal (Lange 2005: 536ff. and Stenzel 2016: 338ff.). This means that the core CCF criterion of a protagonist who sets out to investigate a crime may not apply to these texts since the protagonists may be involved in illegal activities themselves, excluding them from the corpus. Depictions of violence and the severity of the crimes can also be more graphic since YA fiction is governed by a different set of norms than fiction for younger readers (Stenzel 2016: 333). As mentioned above, a coherent corpus is essential in order to trace patterns in translation, and YA texts will not be included in the corpus for this thesis. Within the remaining age groups, I selected texts from age 9 upwards. According to Oxford

[35] For further reading on the translation of visual elements, see Lathey 2016: 55ff., O'Sullivan 2005 and Oittinen 2002.

University Press, a focus for young readers from age 7-8 onwards is how to read between the lines of a text and make inferences, an important skill for deciphering clues and misdirection in detective fiction. From age 9 onwards, the ability to make predictions about a text should be solidified (Oxford University Press 2021), another important factor in detective fiction for trying to solve the crime or mystery at the heart of a story. The age range I have chosen is therefore from 9-12 since the texts are complex enough to incorporate detective fiction elements such as clues and misdirection but are not yet part of the YA range.

Once the above boundaries had been established, Nielsen BookScan enabled me to select specific texts for the corpus.[36] Choosing texts due to perceived merit appeared too subjective an approach. Nielsen BookScan allowed me to filter publications by popularity and publication date, selecting the bestselling 500 CF texts within the elected age range from 2001 - 2016. Reviewing the texts allowed me to identify ones that adhered to the CCF core criteria and gave me insight into existing sub-categories such as CCF with school story elements, historical CCF or CCF with a science fiction aspect. I then selected the highest selling of each of these sub-genres that had been translated into German and was still in print at the time of selection. This process created a corpus of six texts, one for each distinctive sub-genre. As mentioned above, many of these texts are prize-winners, a further indication of popularity. The fact that the texts have won awards may have contributed to the decision to have them translated into German, alongside the sales figures (which may of course also be improved by the prestige bestowed by a literary prize).

4.2 Method

I will be using a modified version of Toury's methodology to carry out a contrastive analysis of the STs and TTs. Toury's aim was to create a methodological framework that would not simply apply to isolated case studies but would ensure that those 'individual studies will be intersubjectively testable and comparable, and the studies themselves replicable, at least in principle' (Toury 2012: xiii). This approach enables researchers to put their findings in a wider context and to establish patterns across genres, for example, making it suitable for interrogating translation patterns and underlying norms within the CCF genre.

[36] For details on the publishers and on the wider results of the selection process, see Appendix 1.

Toury's system is a three-step one. The first step is to place TTs within the target system and assess their position there, including levels of acceptability and adequacy. Following on from this step, coupled pairs, i.e. matching segments of the ST and TT, are selected (Toury 2012: 117). There is no prescriptive method for selecting these pairs, but Toury suggests a 'problem and solution' approach (ibid). This suggests that all instances in the ST which pose a potential problem for the translator would be selected. Together with the matching segment or solution in the TT they form a coupled pair. The shifts between ST and TT segment are then analysed. Toury's third step brings norms into play: the researcher attempts to identify patterns in translation decisions and procedures between the multiple coupled pairs, and, on this basis, recreates the translation process and potentially identifies the norms underlying the decisions made during this process. The coupled pairs for this thesis were selected according to specific data extraction categories, so not all shifts between ST and TT are considered here, unlike in Toury's approach.

Initial research suggests that CCF texts are likely to be acceptable because both translations and CF are considered as secondary systems within Even-Zohar's polysystems approach as described in the preceding chapter. Secondary, less prestigious systems are more prone to translator intervention and being adapted to target system conventions (Lathey 2016: 113). Once I have selected the coupled pairs based on my specific data extraction criteria, the contrastive analysis in the main evaluative chapters of the thesis aims to show whether any considerable intervention occurs between STs and TTs and thus whether the TTs are governed by norms of the source or the target system.

4.3 Data extraction criteria

This brings me to the criteria for selecting the coupled pairs I will be examining. Rather than a full contrastive analysis of all shifts between ST and TT, I will carry out a partial contrastive analysis, focussing on coupled pairs selected according to these specific criteria.

So far, I have outlined the core features of CCF for the purpose of this study, based on definitions of ACF and existing research into CCF. These primary characteristics are a story that contains a crime as raison d'être of the text and a protagonist who sets out to actively investigate the crime and they enabled me to identify texts for the corpus. However, in order to select criteria for extracting the data which I will analyse and evaluate in the main part of

this study, it is necessary to pinpoint a range of secondary characteristics, which will allow me to gain a better understanding of how ACF characteristics are realised in CCF and to investigate how these characteristics perform in translation.

To recap, my first research aim is to define CCF and to identify its genre-specific features. My hypothesis, supported by Dahrendorf's analysis, is that its features are similar to ACF features but that those ACF features are frequently modified in order to comply with CF constraints (Dahrendorf 1977: 260). My second research aim is to investigate the specific challenges that these features pose for a translator and how the translator negotiates them, i.e. how the features perform in translation. My hypothesis here is that the challenge for the translator is two-fold. Genre-specific features such as clues, misdirection or suspense should be retained in the TT in order to achieve the same effect as in the ST, but the TT is also governed by CF constraints that operate in the target culture. Should these constraints differ from the source culture CF constraints, the translator might be required to adjust the TT accordingly. If a pattern of such adjustments emerges, it might be possible to assess how CF norms differ in the source and target cultures.

Which criteria would now allow me to examine CCF genre-specific features as well as enable me to investigate features that are potentially problematic within a context of CF constraints and how they are negotiated in translation? To identify criteria that would let me do both, I returned to ACF research. Apart from having a crime as the raison d'être of the story (Worthington 2011: xi), ACF possesses multiple secondary features. Much ACF research, whilst acknowledging a certain crossover between categories, consists of discussions of single sub-genres such as Golden Age detective fiction, hard-boiled fiction or the thriller (see for example Scaggs 2005 or Priestman 2003). Initial analysis of my corpus suggests, however, that CCF texts contain elements of several ACF sub-genres within one story. As mentioned above, Dahrendorf also argues that CCF consists of hybrid constructs in which the cold logic of the clue puzzle is tempered by a relatable protagonist and the action includes adventure and suspense but without being too terrifying (Dahrendorf 1977: 260). When attempting to identify secondary features within CCF it was therefore more constructive to consider characteristics that are shared by several ACF sub-genres.

For this purpose, Milda Danyte's *Introduction to the Analysis of Crime Fiction* (2011) proved helpful since, using the critical literature, she identifies a range of secondary features that are common to several sub-genres, in this instance specifically to Golden Age crime fiction,

hard-boiled crime fiction, the police procedural and thrillers.[37] Danyte isolates nine features which can be summarised as follows:

- Social realism
- Are the moral and ideological values conservative or is the text world corrupt
- Does the protagonist represent and re-establish order
- By what means is the mystery solved (reason or physical force)
- Description of violence
- Role of romance, love, and sexuality
- Status/role of detective within society
- General tone and level of fear and suspense
- Open or closed endings

Shavit's and Lathey's research provides a framework to determine which of these categories might be problematic because of the constraints that govern CF. Shavit focusses broadly on translatorial intervention due to the perception of what is educationally good for the child and appropriate for their ability to read and comprehend (Shavit 2006: 26), and Lathey also identifies intervention due to 'differing expectations of what is appropriate for the child reader, or questions concerning the ideological content of children's literature' (Lathey 2016: 25). Within her discussion of didacticism and censorship, she singles out the deletion or modification of '[c]ruelty and gore […] sexual and scurrilous references' (Lathey 2016: 25).[38]

In this context, the majority of Danyte's ACF features are potentially problematic: What kind of morals and values should a child reader be confronted with? What level of violence or physical force can be depicted, and how intricate can the puzzle elements be without confusing readers? Is it acceptable to show romance or sexuality in texts aimed at the chosen age group and, if so, how are these elements depicted? What status does the child protagonist have within society and how much fear and suspense can be included? Danyte's features will inform my data extraction criteria, and I will now discuss them and how they are related to those criteria. The first of Danyte's criteria, social realism, will not be included in the data

[37] Milda Danyte is professor at the Vytautas Magnus University in Kaunas, Lithuania, and the *Introduction to the Analysis of Crime Fiction* is available as an online resource via the university website but not as published research.

[38] See also Baker on concepts 'taboo' and 'politeness': 'Sex, religion and defecation are taboo subjects in many societies, but not necessarily to the same degree within similar situations' (Baker 2011: 245)

extraction criteria since it neither appears to be problematic within a CCF context nor poses genre-specific challenges for the translator. The chosen texts within my corpus are set in coherent text worlds with easily recognisable social structures and relationships as well as believable surroundings, usually described in some detail.

Danyte's next ACF feature is 'morals and values'. The crimes depicted in ACF show 'the transgression of a country's legal, moral and social values' (Seago 2014b), and it is this aspect that makes this feature potentially problematic in a CF context. CCF must negotiate the concept of what is 'good for the child' (Shavit 2006: 26) and how descriptions of transgression must be framed in order to adhere to CF's socialising function. Stenzel acknowledges potential concerns when she asks 'Mit welchen Verbrechen, mit welchen "menschlichen Abgründen" darf man die Heranwachsenden konfrontieren?' (With what crimes, with what "human abysses" can adolescents be confronted?) (Stenzel 2016: 340). As a socialising tool, the depiction of crime and criminals offers the 'investigating detective [and the reader] clues to departures from what is considered normal' (Seago 2014b), thus also showing the reader which behaviours or actions are socially acceptable and familiarising them with these values and morals.[39] As O'Sullivan states, '[e]very text conveys norms' (O'Sullivan 2015: 81). As a central element of crime fiction as well as a feature that is potentially problematic in a CF context, 'transgression' is the first data extraction category for this study. In order to gain a better understanding of how transgression is signalled in the texts, and whether these signals are retained in translation, I added several sub-categories, with a focus on how criminals are depicted within the texts, both in terms of behaviour as well as appearance. In other words: how are persons portrayed who violate society's laws? Initial research suggests that criminals are frequently depicted as dehumanised or otherwise deviant in physical appearance. Alternatively, they display signs of evil or madness. In addition, ethnicity and sexuality form two further sub-categories since these features are relevant for the characterisation of several of the villains in the corpus. The latter is part of one of Danyte's features, the role of romance, love, and sexuality in the texts. As mentioned above, Lathey indicates that sexuality is a sensitive topic in CF. In ACF, sexuality that is framed in a non-normative way (see for example the *femme fatale* in hard-boiled fiction) can suggest the guilt of a character (Seago 2014a: 212). A closer reading of the corpus will allow

[39] This function of CF in general is also acknowledged by Knowles and Malmkjaer (1966) who argue that use of language and the conveyance of ideology in CF are closely linked. See also Baker on literature as part of public narratives (Baker 2006: 33).

me to determine what kind of sexual behaviour is framed as non-normative in CCF and whether this is retained in translation.

Initially, a further data extraction sub-category for 'transgression' was language-related and thus linked to Danyte's feature 'general tone of the narrative'. Whereas there are differences in tone between the various ACF sub-genres, the line of enquiry for this study focussed on whether non-standard language, for example swearing or incorrect grammar, could be a further signifier of criminality in the corpus, linking it to transgression. Lathey identifies non-standard language as a problematic/sensitive area in CF since such language is not considered educationally beneficial to the child reader and there might be 'editorial pressure to censor and standardize spoken language' (Lathey 2016: 75). An initial review of the STs, however, showed that non-standard language is not a prominent feature of the corpus. Furthermore, even in the text with the largest number of instances, *Young Sherlock: Death Cloud*, it appears to be a signifier of social class rather than criminality. Non-standard language will therefore not be included in the data extraction categories.[40]

Transgression in CCF is not limited to the depiction of criminals alone. The child detective can also be seen as a transgressive figure since 'child detectives often pose a challenge to adult hierarchical structures' (Routledge 2001: 64). They frequently breach the boundaries traditionally reserved for children, occasionally even breaking the law during their investigations. However, unlike the adult criminals in the corpus, the CCF protagonists do this to solve a crime or mystery. Transgression is thus indicative of the protagonists' position in society, and the detective protagonist as a transgressive figure will be discussed together with Danyte's feature of the detective's role in society. Like ACF detectives, CCF protagonists are frequently located on the margins of society and family life (Routledge 2001: 68).[41] Protagonists in this corpus are, for example, orphaned (*Dead Man's Cove* and *The Imagination Box*), neurodiverse (*The London Eye Mystery*), or from another country (*Murder Most Unladylike*). The remaining two also conduct their investigations while their parents are absent (*Half Moon Investigations* and *Young Sherlock: Death Cloud*). From a CF perspective, the detective protagonist as marginal and transgressive could be potentially problematic due

[40] It is interesting to note at this point that the instances of non-standard language that occur in the STs are retained in translation. It would therefore be a potential topic for future research to determine whether standardization of non-standard language is still a prominent feature of CF translation.

[41] Sherlock Holmes, for example, is set apart by his enormous intellect as well as drug use, Miss Marple is sometimes derided as a spinster and gossip, Hercule Poirot is a foreigner and hard-boiled detectives often occupy 'a position of alienation' (Routledge 2001: 69), existing 'beyond the socio-economic order of family, friends, work, and home' (Scaggs 2005: 59).

to the child reader's 'affective need to identify with the protagonist' (Lathey 2016: 7). The translator must be aware of the level of transgression that the protagonist can display in the TT to comply with target culture norms. Since transgression and marginalisation are a prominent ACF and CCF genre-specific feature as well as an element that is possibly problematic within CF, this is the second data extraction category for this thesis.

Danyte's next criterion is the way in which a mystery is solved: by using physical force or observation and logic. The former is frequently associated with thrillers or hard-boiled ACF in which the detective solves the crime by using his physical rather than intellectual ability whereas the latter is more closely related to classic detective fiction in which the protagonist relies on 'ratiocination or knowledge of the criminal mind' (Geherin 2020: 16) to identify the perpetrator. S/he must connect the hidden clues that create the 'elaborate puzzle for the detective to unravel' (ibid). It is not only the protagonist who attempts to solve the crime, however: An intrinsic element of detective fiction is the reader's cognitive involvement. To this end, the authors include clues that enable readers to solve the puzzle alongside the protagonist as well as misdirection to prevent them from deducing the solution too early. This cognitive element of detective fiction is what makes clues and misdirection potentially problematic in a CF context. Although they are not sensitive topics in the way that violence or transgression might be, the cognitive complexity could be perceived as too challenging for a child reader, depending on assumptions regarding the child's ability to comprehend (Shavit 2006: 26). Clues and misdirection are, nevertheless, a prominent element of CCF since detective fiction forms a substantial part of CCF (Lange 2005: 534 and Hasubek 1974: 14) – albeit combined with features of other sub-genres. They will therefore form a distinct data extraction category, split into the two sub-categories 'clues' and 'misdirection'. Physical force will be discussed below as part of the data extraction category 'suspense'.

In addition to the CF-related considerations around clues and misdirection, they pose another challenge for the translator. Despite the fact that genre fiction translation tends towards acceptability (Seago 2018: 56), alterations to clues or misdirection may result in a TT that either reveals more information than the ST, making it easier for the reader to deduce the solution, or in a TT that obscures information, thus hindering the reader from following the clues that are scattered throughout the text. Clues and misdirection can take many shapes, from scenario-dependence (Emmott and Alexander 2010: 331), 'foregrounding plot-insignificant items and burying plot-significant items in the background' (Emmott and Alexander 2014: 329), fractured narratives or partial views (Seago 2014b) to intricate lexical

chains or patterning (ibid).[42] Characters can also be added to the suspect list through 'character constructs which do not conform to the norm' (Seago 2014a: 209) and may thus suggest deviance. An initial review of the corpus shows that many of these devices can be found in CCF, and they will be discussed in more detail in the chapter on clues and misdirection below.

Danyte's next feature, the description of violence, will be grouped together with physical force under the data extraction criterion 'Suspense'. This category also includes part of another of Danyte's features: The level of fear and suspense. This study adopts Pyrhönen's definition of suspense: 'Suspense, […] engages our emotions through anxious uncertainty' (Pyrhönen 2010b). According to Sanford and Emmott, the extent of anxious uncertainty or suspense that the reader feels on behalf of a liked character can be altered by various means such as increasing the level of danger, or the extent of distress shown by a liked protagonist (Sanford and Emmott 2012: 227). 'Suspense' therefore encompasses situations in which the protagonist is in actual or potential danger, including danger from physical violence, and this is what forms the first sub-category for data extraction. The second sub-category is the protagonist's emotional response to danger and violence, usually in the shape of fear since this is an important component in creating suspense on the part of the reader. What makes this feature potentially problematic from a CF perspective is the fact that '[c]ruelty and gore' are a sensitive area in CF (Lathey 2016: 25). The challenge for translators lies in the fact that the source and target cultures may have different perceptions of what level of suspense the child reader can be confronted with or which 'aspects of life' children need to be shielded from (Lathey 2016: 26). This combination of suspense as a potentially sensitive issue along with its prominent position in crime fiction form the basis of my decision to include it as a data extraction criterion.

To conclude, the main categories for data extraction for this study are transgression, the detective protagonist as a marginal/transgressive character, clues and misdirection and suspense. These categories will be discussed in four separate evaluation chapters that form the main part of the thesis.

[42] For an in-depth look at foregrounding, backgrounding, and text processing, see Sanford and Emmott 2012.

4.4 Coupled pairs and capturing the data

The coupled pairs for the contrastive analysis will be selected based on the data extraction categories identified above, and I will only address lexical items or segments that are relevant for these categories. Toury's method of selecting a problem and its solution is not applicable here since the criteria for data extraction may not necessarily include text segments that pose translation problems as such. Instead, I will select the relevant segments in the STs and map the corresponding TT segments onto them. The length of coupled pairs can range from single lexical items to segments comprising sentences or even paragraphs of a text.

The manual process of data extraction meant reading each ST, extracting all relevant segments according to the criteria listed above and capturing them in an excel spreadsheet.[43] I then read the full TTs and added the corresponding segments to the spreadsheet in a second column to create the coupled pairs. Reading the complete TT ensured that no relevant features such as potential additions to the TTs were missed during the data extraction process. An additional column is used to record and describe the kind of shift that takes place between ST and TT segment. The following column then captures whether the shift results in a different effect in the TT and, if so, whether suspense, for example, has been heightened or decreased. A spreadsheet is the most effective way of capturing all relevant data since it can be filtered as needed, making it possible to determine patterns, for example between a specific data extraction category and the effect achieved in the TT.

4.5 Translation procedures

A large part of the focus of this thesis lies on how the main data extraction categories perform in translation and how the effects in the TTs differ from those in the STs. In order to describe the shifts between the texts, it is necessary to have 'conceptual tools for talking about translation, for focusing on particular things that translators seem to do' (Chesterman 2016: 91). The terminology used to capture the shifts should therefore 'never be regarded as an end in itself' (Toury 2012: 111) but as 'part of the discovery procedures, i.e. at best a step towards the formulation of explanatory hypotheses' (ibid). Establishing what kinds of shifts occur is thus a 'necessary first stage towards further research that would dig deeper into the reasons

[43] See appendices for the spreadsheets, one for each evaluation chapter.

why particular translators choose particular strategies under particular circumstances' (Chesterman 2016: 91).

There are several theoretical approaches that attempt to categorise translation procedures and strategies, some with overlapping terminology, others that use different terms for identical procedures. Vinay and Darbelnet, Catford, Newmark and Chesterman have all developed frameworks for analysing shifts in translation. Of these four, Chesterman's categories are the most beneficial for discussing differences between effects in ST and TT since many of them do not simply name the procedure itself but frequently indicate the shift that occurs between the coupled pairs. An explicitness change, for example, suggests that a different level of clarity exists in ST and TT, respectively, thus potentially affecting clues or misdirection.

Catford's model divides translation shifts into two broad categories of level and category shifts. Level shifts signify shifts from grammar to lexis whereas category shifts are subdivided further into shifts within grammatical structures (structural shifts), parts of speech (class shifts), hierarchical linguistic units (unit/rank shifts) and intra-system shifts (Munday 2008: 60ff). The shifts Catford describes mainly appear to be obligatory ones, for example a change from definite to indefinite article, necessitated by linguistic differences between languages. This limits their relevance for this thesis since my initial analysis of the coupled pairs suggests that the shifts that are relevant for my data extraction categories are mostly optional ones, not dictated by linguistic divergence.

Unlike Catford, Vinay and Darbelnet take optional shifts into account in their model, making it more relevant for this thesis. Although they stipulate that a translation should be as direct as possible ('direct translation'), they acknowledge that translators must have recourse to other strategies ('oblique translation') if they 'regard a literal translation [as] unacceptable' (Vinay and Darbelnet 2008: 131). They propose seven categories, the first three of which are direct translation procedures: borrowing, calque and literal translation (for descriptions of these procedures, see Vinay and Darbelnet 2008: 129ff). The oblique procedures are transposition, modulation, equivalence and adaptation (Vinay and Darbelnet 2008: 132ff). Transposition 'involves replacing one word class with another without changing the meaning of the message' (ibid). Modulation means changing the point of view, for example from abstract to concrete or active to passive. The next category, equivalence, should not be confused with the

way the term frequently tends to be used in translation studies.[44] For Vinay and Darbelnet, equivalence is the rendering of the same situation by 'using completely different stylistic and structural methods' (Vinay and Darbelnet 2008: 134). Examples of equivalence are onomatopoeia and idioms. The last category, adaptation, is used for cultural references that are unknown in the TL. Initial analysis of the coupled pairs suggests that Vinay and Darbelnet's categories transposition and modulation might be relevant for exploring the shifts between CCF source and target texts. Transposition could potentially disrupt lexical chains of clues in a text, and modulation could, for example, entail a change to the level of suspense by changing active to passive constructions and thus making the action more static.

Whilst some of the procedures above are relevant for analysing shifts in my corpus, Newmark and Chesterman offer a wider, more nuanced range of procedures. Both incorporate several of Vinay and Darbelnet's categories. Newmark's taxonomy includes the categories literal translation, modulation, and transposition. He also identifies the category Vinay and Darbelnet call calque but refers to it as 'through translation'. A procedure identified by Newmark that could have particular bearing on this thesis is synonymy. Synonymy means the use of a 'near TL equivalent to an SL word in a context where a precise equivalent may or may not exist' (Newmark 1995: 84). Newmark stresses that this procedure should only be used for 'words not important in the text, in particular for adjectives or adverbs of quality' (ibid). Although Newmark classes adjectives as unimportant, they are relevant for the data I am examining here since adjectives can heighten or lessen suspense. An example would be the use of 'scary' as opposed to 'terrifying' for an incident that is being described. Use of synonyms could potentially also disrupt lexical chains and thus the reader's investigative involvement in the narrative.

Chesterman's taxonomy comprises the most comprehensive list of procedures amongst these four. It incorporates many of the categories used by Vinay and Darbelnet, for example calque and transposition as well as Newmark's category of synonymy and even Catford's concept of unit shifts (Chesterman 2016: 91ff.). Overall, Chesterman names approximately 30 categories. Whilst it may initially appear to be the most unwieldy model due to the large number of procedures, this in fact facilitates a nuanced analysis. In addition to synonymy, which I addressed briefly above, the following categories within Chesterman's taxonomy might be particularly relevant for this study: cohesion change, coherence change, hyponymy,

[44] For an overview of some prominent approaches, see for example Munday's chapter on equivalence and the equivalent effect (Munday 2008: 36ff.).

emphasis change, explicitness change, information change, interpersonal change, abstraction change and visibility change. These categories do not simply describe linguistic procedures but to a degree already indicate what effect is achieved in the TT, the aspect of translation that this thesis investigates. Several of the procedures such as coherence and cohesion change, emphasis, visibility, and information change, can have an impact on the element of 'reader manipulation and misdirection' (Seago 2014a: 208). Changing cohesive devices, emphasis on particular content, or the level of visibility of certain information could create a TT which is less or more ambiguous than the ST. Hyponymy and clause structure changes (under which Chesterman includes modulation such as changes from active to passive and vice versa) can affect the suspense that is created when describing dangerous situations. Hyponymy could be used to choose terms that are either more or less marked than those in the ST, thus heightening or lessening suspense. Also related to this area is the matter of agency – in this case, the agency displayed by the protagonist. Through changes from active to passive structures (or vice versa) or changes to the point of view, agency could be increased or decreased, which in turn might heighten or lessen suspense as well as changing the visibility of the agent or cause of an action.

Two categories with possible implications for the translation of CCF that are missing from the above taxonomies are omission and deletion, terms often used interchangeably in the critical literature.[45] Lathey, Shavit and O'Sullivan refer to the deletion of content in translation if they consist of 'elements regarded as unsuitable or inappropriate in the target culture' (O'Sullivan 2015: 82; see also Shavit 2006: 26 and Lathey 2006: 6). Apart from erasing content that is considered unsuitable for the child reader, deletion and omission can also be used to 'simplify the text by avoiding ambiguity [and misunderstandings] for the child reader' (Al-Daragi 2016: 63) and to eliminate items that do not contribute directly to the plot. Segments in the CCF STs that are considered too graphic or sensational and possibly harmful to the reader in the target culture could thus be deleted entirely, leading to a loss of suspense, for example. In addition, clues and misdirection can be affected by omissions. Authors frequently spread clues throughout a text in the shape of lexical chains, sometimes involving repetition of lexical items, but they can also be buried in large amounts of redundant

[45] Al-Daragi argues that deletion should signify deletion of an entire segment whereas omission should signify deletion of meaning rather than the segment itself (Al-Daragi 2016: 62ff.). My initial analysis suggests that entire ST segments are occasionally deleted in translation in the corpus but that no deletion of meaning occurs. Either term is therefore taken to indicate a segment of text that has not been included in the TT going forward.

information. Deletions could thus lead to a loss of significant information for readers, hindering their ability to solve the case alongside the protagonist. Conversely, they could make the solution easier to decipher if seemingly redundant misleading material is deleted.

An initial review of the corpus suggests that a number of the procedures outlined above occur during the translation from ST to TT and that they do indeed affect the way in which the TT performs compared to the ST. The degree to which they impact the TT will only be determined after more detailed analysis has taken place.

4.6 Evaluating the data

Based on the data extraction criteria, there are four main evaluation chapters in this thesis, focussing on adult transgression, the protagonist as a transgressive or outsider figure, suspense, and clues and misdirection respectively. The aim of each chapter is to identify patterns in the shifts between STs and TTs that allow me to assess whether any of the features under discussion were substantially altered in translation and are therefore potentially more problematic in the target culture than in the source culture. The final thesis chapter will bring the results from the evaluation chapters together to draw conclusions about the underlying norms and constraints that operate in both marketplaces. This is also where I will discuss individual translator profiles and topics for potential future research.

Chapter 5: Transgression in Children's Crime and Detective Fiction

> 'Matt Walker always said it was bad to stereotype people. For example, it was wrong to assume that just because the local postman was a loner with a limp and a glass eye, he must be the villain […] But he also said that it was worth bearing in mind that stereotypes were there for a reason' (St John 2010: 109)

5.1 Transgression in the corpus

The corpus contains a wide range of signifiers of criminality, from the depiction of the criminal as a de-humanised figure to perpetrators displaying signs of mental instability or deviant sexuality. Such transgressions against social norms suggest to the protagonist – and the reader – that a character is a potential criminal, making them recognisable. Transgression in crime fiction is not always limited to criminals: 'the investigation of the crime shows guilt to be a more universal phenomenon than crime' (Pyrhönen 2010c: 44), and in some instances these signifiers are used as red herrings to add an innocent character to the suspect list. Such misdirection will be discussed in more detail in the chapter on clues and misdirection below whereas this chapter focusses on the way that criminal characters are depicted in the corpus. Three characters in the corpus who are not connected to the crime which the protagonist is investigating nevertheless engage in criminal activities. Their depiction therefore also signifies criminality, and they will be included in this chapter.

As mentioned in the theory chapters above, CF has a didactic function, and the depiction of transgressive characters provides 'Orientierung hinsichtlich gesellschaftlicher Normen' (orientation about societal norms) (Lange 2005: 539) by showing readers what is considered a deviation from those norms. Dahrendorf, however, mentions concerns that CCF could 'bestätige und verfestige zudem Vorurteile gegenüber Außenseitern der Gesellschaft und gegenüber abweichendem Verhalten' (confirm and strengthen prejudices towards outsiders of society and towards different behaviour) (Dahrendorf 1977: 263), and markers of criminality such as mental instability or a deviant physical appearance appear to corroborate such concerns. Such links to transgression appear to be at odds with the socialising function of CF to promote 'Empathie und Fremdverstehen' (empathy and understanding strangers) (Spinner 2016: 514) and which has allowed the genre to 'contribute[…] to developments in the areas of equality and diversity' (Reynolds 2011: 5). '[T]he extent to which literature can influence

attitudes remains debatable' (Pinsent 2014: 149), but the connections between ethnicity, mental instability, physical appearance and criminality in the corpus are problematic, nevertheless.

A factor that might influence the way such depictions are perceived by a reader is the mode in which a text is written. Several of the texts are derived from ACF sub-genres or characters as discussed above. Whereas *Murder Most Unladylike* and *Young Sherlock: Death Cloud* contain little humour, *Half Moon Investigations* is written as a parody of hard-boiled ACF: 'a literary […] work in which the style of an author or work is closely imitated for comic effect' (definition as per Merriam Webster online dictionary). *Half Moon Investigations* derives its humour from showing children in roles usually reserved exclusively for adults: the world-weary, wisecracking private eye who has 'seen it all' (Colfer 2006: 1) is a twelve-year-old schoolboy, and the secret society bent on world domination is a group of ten-year-old girls who dress entirely in pink. Real and imagined criminal characters are larger than life caricatures, for example when the protagonist finds a huge footprint and imagines the criminal as a scarred giant with an eyepatch and a hump (Colfer 2006: 148). As a parody, the text and therefore the stereotypical depictions of some of the characters (to be discussed in the relevant sections of this chapter below) should not be taken at face value. However, the readership is unlikely to be familiar with any ACF texts at this point, which potentially means that they are less likely to recognise the parodic element of the text. I would therefore argue that the depiction of women as manipulative and female ambition as a sign of transgression for example remain highly problematic.

The sub-categories in this chapter are derived from a close reading of the corpus texts and were subsequently cross-referenced with ACF research to examine the parallels and differences between transgression in the two genres. '[R]ace and ethnic otherness' (Horsley 2005: 199) has served as a signifier of criminality in ACF alongside sexual deviance, the latter often portrayed by a character who defies traditional gender roles. As Worthington states, 'the trend in conventional, masculine crime fiction tends to be that sexualised women who refuse to conform to their 'proper' gender role are criminalised in some way' (Worthington 2011: 45). Homosexuality also appears as a form of deviant sexuality in ACF, for example in Dashiell Hammett's *The Maltese Falcon* (1930). Some of this stereotyping has changed over time, and hard-boiled ACF in particular has been appropriated in various ways, for example by placing a female or a black investigator at the centre of the narrative (Scaggs 2005: 78ff.). Scaggs furthermore mentions '[g]ay and lesbian appropriations of the hard-

boiled mode' (Scaggs 2005: 79), and Worthington confirms that 'by 2000, the female investigator is no longer transgressing gender boundaries' (Worthington 2011: 48) and 'homosexuality is no longer considered a crime, or even deviant behaviour' (Worthington 2011: 48). However, despite these developments and the fact that ACF has, at least in some instances, been appropriated to 'challenge the assumptions about race and gender' (Horsley 2005: 10), 'the association of sexual deviance and criminality remains' (Worthington 2011: 48). Worthington also identifies a trend in more recent ACF, particularly in serial killer narratives, towards an escalation of violence and a de-humanising of the criminal by framing them as monstrous entities, set apart from society: 'The criminal is still constructed by the crime but, as the crime becomes increasingly extreme, the perpetrator is not simply criminal but monstrous and his or her motives are incomprehensible' (Worthington 2011: 14). Gill Plain also discusses the idea of the monstrous criminal in her contemplation of the monstrous as something that 'transgressed the boundary between mankind and animal, creating hybrid creatures that embody the cultural terror of miscegenation and the fear of absorption by an 'other'' (Plain 2001: 1). However, Plain argues, this depiction is also 'an act of reassurance. […] The monstrous is no longer something without form or reason, category or explanation' (ibid). This last aspect, the monstrous criminal as reassuring, is particularly relevant for CCF since the reader is taught about transgression but is at the same time reassured that the criminals are recognisable and comprehensible.

This brings me to the topic of the criminals' motivation: each criminal character in the corpus is clearly motivated. The motives are not usually explored in depth, but the Mukhtars in *Dead Man's Cove* live beyond their means and need money to finance their lifestyle, Miss Griffin in *Murder Most Unladylike* kills to stop an old scandal from being revealed and to protect her position, Baron Maupertuis in *Young Sherlock: Death Cloud* wants to revenge himself on the Empire he blames for the injuries he sustained in the Crimean War, Clarice in *The Imagination Box* wants to further her thwarted political ambitions, and Mr Devereux in *Half Moon Investigations* wants to revenge himself on the wife who left him. This makes them very different from the incomprehensible perpetrators in ACF (Worthington 2011:14) mentioned above. Even perpetrators who show signs of mental instability possess reasons for their actions such as frustrated ambition or a wish for revenge, further reassuring readers that criminality is something that can be explained and understood and allowing them to explore transgression in a safe space. This idea of crime and criminals as comprehensible is explicitly mentioned in *Murder Most Unladylike* when the protagonist repeats a list of reasons why

people commit crimes: ‘Money. […] Power. Love. Fear. Revenge’ (Stevens 2016: 261). The reader is thus assured that crime is something that can be understood rationally. This appears to be part of the pedagogic function of CCF – readers learn about the existence of criminality in the world, but they are also taught that it can be comprehended.

As we can see, race, monstrosity and sexual deviance occur as signifiers of criminality in both ACF and CCF. A further overlap between the genres is police corruption which is a feature particularly of hard-boiled ACF (Rzepka 2005: 180 and Scaggs 2005: 57ff.). In the corpus, however, corrupt police officers only appear in two of the texts whereas in the remaining four texts they are either presented in a positive light or do not appear at all. One of the corrupt police officers redeems himself towards the end of the story. All of this implies that one difference between ACF and CCF may be the portrayal of the police since they appear in a much more positive light in CCF, unlike the incompetence they often display in classic detective fiction or as corrupt characters in hard-boiled ACF. This could be a continuation of the socialising function of CCF and the way it reassures its readers, this time informing them that the police are ultimately trustworthy. The final sub-category of transgression is ‘darkness’. There does not appear to be an explicit crossover with ACF here, and this feature stems exclusively from a close reading of the corpus. Several of the texts create a connection between criminality, darkness and shadows. There is a certain overlap with the chapter on suspense below since darkness also suggests danger, but specific criminal characters are also associated with it.

In each of the graphs in this thesis, the vertical Y axis signifies the number of occurrences of the feature that is being discussed whereas the horizontal X axis shows differing phenomena: in the figure below, for example, it shows all the different kinds of signifiers of criminality and their total number of occurrences across the corpus. In figures that focus on a single feature, for example figure 2 on page 74, the X axes show how that particular feature is distributed across the corpus texts.

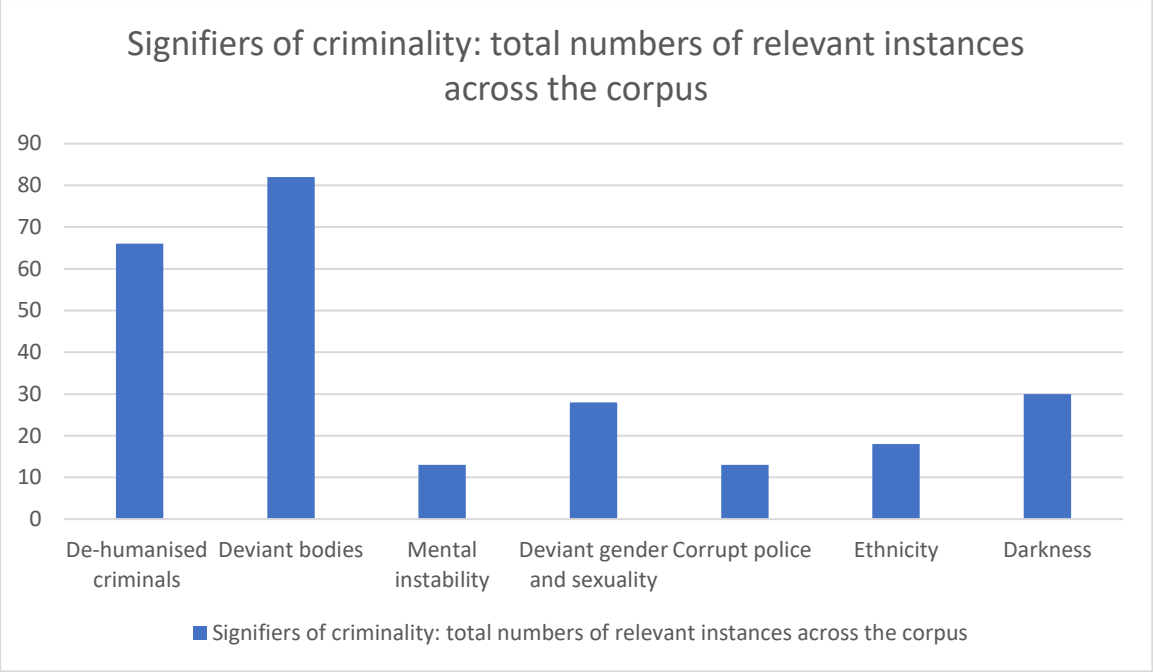

Figure 1: Signifiers of criminality across the corpus

The most prominent categories in the corpus are the monstrous criminal and the criminals who are marked as 'other' by their physical appearance in different ways. This shows how important visual clues as signifiers of criminality are in the texts. The high numbers for the third category, darkness, are somewhat misleading since this feature mainly occurs in *Young Sherlock: Death Cloud* and only as isolated instances in the other texts. A bigger corpus would be necessary to determine whether it can be found more widely in CCF. Sexual transgression and deviant gender on the other hand appear in each of the texts, potentially demonstrating how crime fiction acts as a mirror for the anxieties of its readership, in particular the child readers' concerns around parent and child relationships. A tentative link between ethnic otherness and criminality is created in four of the texts. The same applies to mental instability which also appears in four texts as a marker of transgression although it is slightly less prominent than gender and sexual transgression. The numbers for corrupt police are the same as for instances of mental instability in the corpus, but since corrupt police officers only appear in two of the texts, they are less ubiquitous within the corpus as a whole but more noticeable in the texts in which they do feature. Instances in which the motivation behind the criminals' actions are explored have the lowest numbers across the corpus. This shows that the texts do not devote much space to exploring criminal psychology, unlike some crime fiction for an older audience (Stenzel 2016: 338). These instances are, however, sufficient to show the reader that all criminals have a motivation, as mentioned above.

5.1.1 De-humanisation and monstrosity as signifiers of criminality

The depiction of criminals as monstrous or uncanny is one of the most consistent signifiers of criminality across the corpus. It serves to remove the criminals from the realm of humanity which the protagonist and other non-criminal characters inhabit and turns them into a 'clearly defined alien other' (Plain 2001: 2). In the corpus this takes multiple forms: criminals appear as animalistic, are described as resembling inanimate objects such as automata, or, in a few instances, as actual monsters or as evil. Plain's definition of the monstrous as pertaining to human-animal hybrids (Plain 2001: 18) has therefore been expanded here to encompass this wider variety for the purpose of this thesis.

Depicting criminals as animalistic in particular juxtaposes them with the child detectives who use reason to bring the perpetrators to justice. Christopher Routledge comments on this role reversal between child protagonist and adult criminal in which the child must act in a rational, adult manner whereas the adult criminal displays childish tendencies (Routledge 2001: 77), and a similar dynamic appears to be at play here since animalistic traits or behaviour can be associated with irrationality whereas the child protagonist uses deduction to foil the criminals' plans.

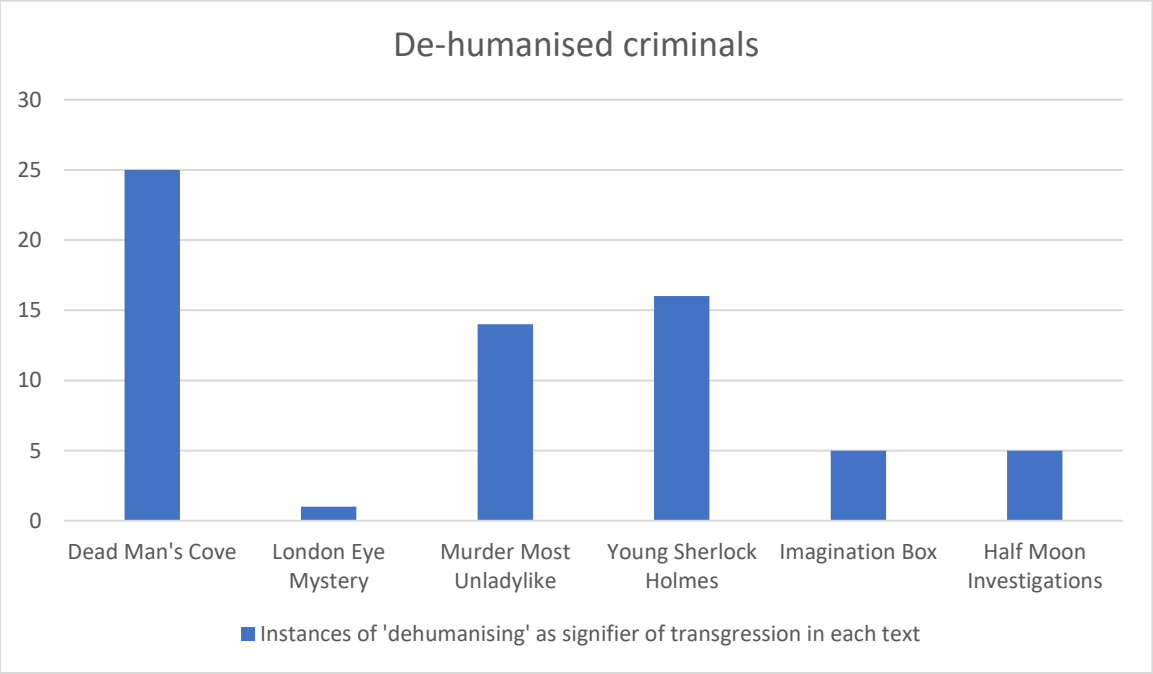

Figure 2: Monstrosity and dehumanisation as signifiers of transgression

The figure above shows to what extent this feature is present within each of the corpus texts. The distribution of its various manifestations – animalistic, evil, monstrous or inanimate portrayals – across the corpus varies widely, and they will be discussed one by one below.

Dead Man's Cove describes criminals in animal terms most consistently, and it is noticeable that the behaviour of its criminals is also the most 'childish', as discussed by Routledge. Routledge identifies this childishness as a refusal to participate in the 'referential adult exchange system of work and pay' (Routledge 2001: 77), and although the two main criminals in *Dead Man's Cove* work, they also live above their means. Instead of changing their habits, they attempt to supplement their income by trafficking children for unpaid labour. They and the other criminals who are involved in this scheme thus reject the adult discourse and adopt a less rational way of being, and they are characterised by the frequent references to their animal-like appearance and behaviour. The gang member Mrs Webb, for example, bears a resemblance to a pug: 'Her flat nose and the way she bared her bottom teeth in a smile reminded Laura of a snarling pug' (St John 2010: 25f.). She is also 'pug-like' (St John 2010: 70) and has 'pug smiles' (St John 2010: 95). In addition, she is compared to a 'bird of prey poised to rip into a mouse' (St John 2010: 24) and 'a spider' that makes 'Laura's skin crawl' (St John 2010: 95f.). Other criminals in this text 'hiss' (St John 2010: 41), have the 'flat, lifeless eyes of a cod' (St John 2010: 174), or act 'like two circling guard dogs' (St John 2010: 67). In other corpus texts, the animal resemblance frequently becomes apparent when a criminal is cornered or in danger of being exposed. Clarice, the villain of *The Imagination Box*, bares her teeth in a gesture reminiscent of Mrs Webb's pug-like features (Ford 2015: 257), and Miss Griffin in *Murder Most Unladylike* snarls and looks like a cat about to pounce (Stevens 2016: 304). The sudden change is most striking in *Half Moon Investigations* since the culprit Mr Devereux appears to be a respectable citizen throughout most of the story. When the protagonist reveals that Mr Devereux is, in fact, behind the petty crimes, the perpetrator begins to make dog-like sounds: he growls and laughs with a noise 'like the warning bark of a territorial dog' (Colfer 2006: 295ff). The villains' deviance is thus revealed under pressure. The only texts in which the criminals are not described as animalistic are *Young Sherlock: Death Cloud* and *The London Eye Mystery*. *The London Eye Mystery* only contains one reference to criminals as de-humanised to which I will return below. *Young Sherlock: Death Cloud*, on the other hand, prominently compares its main villain to an inanimate object, a puppet. The body of this character, Baron Maupertuis, has been disfigured by injuries sustained during the Crimean War (1853-56). He is almost

entirely paralysed and only able to move with the help of a structure like a puppet's frame and strings which lets his servants move his arms and legs: 'a human puppet' (Lane 2014: 269). His limbs are further described in non-human terms: 'His arms were thin and twisted, like the branches of an old oak tree' (Lane 2014: 268). His 'grotesque' (Lane 2014: 269) appearance mirrors the way his mind has become warped through his obsession with taking revenge upon the British whom he regards as responsible for his injuries. The villain in *Murder Most Unladylike*, on the other hand, bears an uncanny resemblance to 'an automaton from the future […] [with] rows of gleaming clockwork wheels, busily ticking over' (Stevens 2016: 37f.). The image of the automaton is taken up again during her unmasking towards the end of the narrative: 'And she smiled. […] It looked like it came from a person made out of clockwork' (Stevens 2016: 306). Whereas the Baron's body is twisted and puppet-like, Miss Griffin's inhuman qualities manifest in an uncanny degree of perfection: 'She doesn't seem real, does she?' (Stevens 2016: 260). In a parallel with the 'childish' villains discussed above, both perpetrators give in to irrational impulses that ultimately bring about their undoing. In Miss Griffin's case this leads to the first death, setting the chain of events in motion which leads to her arrest. Baron Maupertuis on the other hand refuses to acknowledge his bodily disadvantage and takes the protagonist on in a physical fight: 'I am not a cripple! I will erase these interfering brats myself!' (Lane 2014: 271), thus allowing the protagonist to escape.

The Imagination Box takes the comparison between criminality and the monstrous one step further. The text contains a science fiction element, and its novum is a box that creates physical objects from someone's thoughts, the eponymous imagination box.[46] The villain's transgressive character becomes embodied as an actual monster:

> 'The creature stood like a gorilla, only it was huge, larger than an elephant - its back pressed on the high ceiling. Its flesh was red, covered in open sores. Half its body was bold and imposing, the other half looked lame and unfinished. And its face - there was no animal on earth that it resembled. It was simply a monster.' (Ford 2015: 250)

The villain's inherent criminality is thus depicted as an animalistic, monstrous being beyond human reason, bent on destruction. Fleeting references to criminals as monsters also occur in *Dead Man's Cove* when the protagonist's uncle refers to the gang of criminals as a 'brotherhood of monsters' (St John 2010: 150), and one of the villains looks like 'a sea

[46] The term 'novum' was coined by Darko Suvin and refers to 'the thing or things that differentiate the world portrayed in science fiction from the world we recognise around us' (Roberts 2006: 6ff.).

monster' (St John 2010: 71), but no other text describes the monstrous in as literal a way as *The Imagination Box*.

The final way in which criminal characters are marked as inhuman is through the assertion that they are evil. In *Dead Man's Cove*, an explicit distinction between good and evil is created when the protagonist wonders whether a character is 'on the side of the angels' (St John 2010: 129) and when an assumption is made that a character is 'good' because she 'looks like an angel' (St John 2010: 169). The gang that is behind the crimes in the story is called 'evil' (St John 2010: 150 and 173), and one gang member has 'an evil grin' (St John 2010: 186). Evil as a concept is also present in *The London Eye Mystery* when a character speculates whether a missing teenager has been abducted by 'some evil person' (Dowd 2008: 263), but the idea of criminals as evil is not expanded on beyond this fleeting reference in the text. The criminal as an alien other is thus present in each of the corpus texts, albeit to a greater or lesser degree and, as can be seen in the last sub-category, evil, not necessarily always in a visually recognisable way. The idea of evil does, however, also tie into the socialising function of CCF since it may not teach the reader to recognise criminality through the way a character looks but it presents certain ideas about the nature of criminals.

5.1.2 Deviant bodies (appearance and behaviour) as signifiers of criminality

This second sub-category captures other physical signifiers of transgression, further supporting the argument that criminals in CCF can frequently be recognised by their physical appearance. Many transgressive characters are dirty or unkempt, unusually large, scarred or, in the case of women, ugly. Character traits such as greed and vanity can be made visible through obesity, but also, in contrast to the lack of hygiene just mentioned, by an excessive amount of personal grooming.

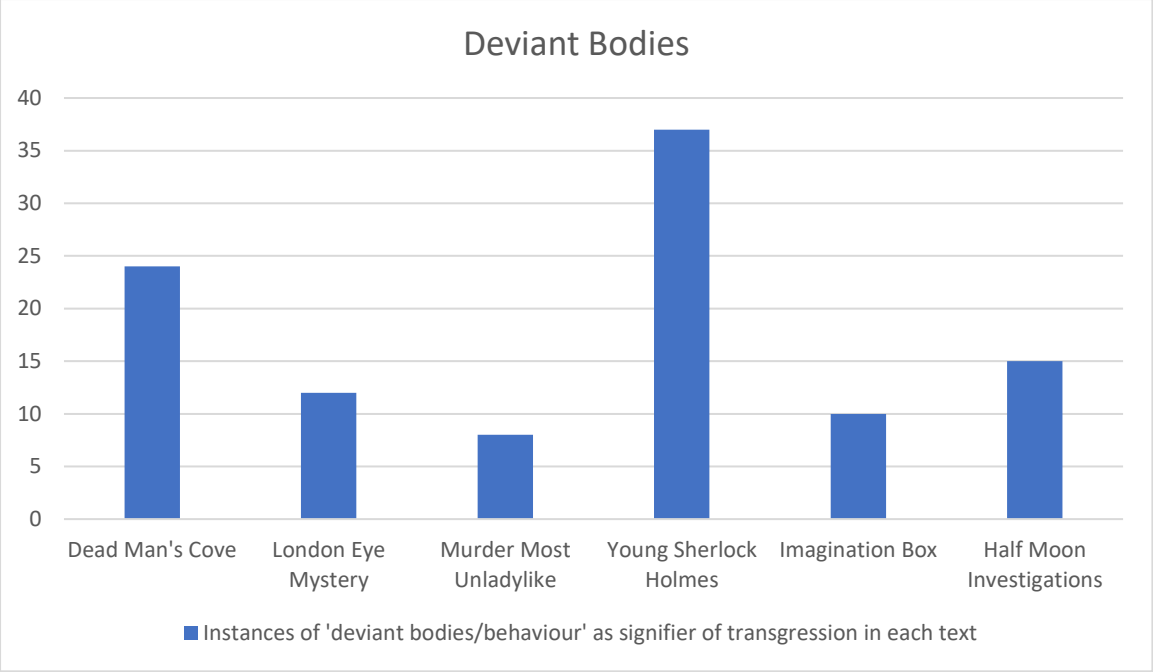

Figure 3: Deviant bodies as signifiers of transgression

The largest cast of criminal characters appears in *Dead Man's Cove* and *Young Sherlock: Death Cloud*, and most of them have clearly othered physical appearances, explaining the high number of relevant segments in these two texts. The petty crimes in *Half Moon Investigations*, on the other hand, are all committed by a single character. There are, however, multiple others who also engage in illegal activities, albeit unrelated to the main mystery, and they are the source of the segments in this category. *Murder Most Unladylike* and *The Imagination Box* contain only a small number of criminals, which explains the smaller number of examples here. Finally, *The London Eye Mystery* does not feature any actual criminals, but there is one character who is connected to the mystery. His physical appearance is the source of the examples in this section.

The criminals' appearances range from the more extreme – being scarred, unusually gaunt or large – to being dirty or unkempt. *Young Sherlock: Death Cloud* with its large cast of criminal characters contains a combination of both. Its main villain was discussed above in the section on de-humanised criminals, but there is also a group of henchmen. The principal one of these is almost as grotesque as his master:

> 'His arms were as thick as an ordinary man's legs while his legs were like tree trunks. His hands were the size and shape of shovel blades, […] his scalp was so covered with winding brown scars that it looked, at first glance, as if had a full head of hair' (Lane 2014: 249)

His size and scarring are emphasised several times. He is a ‘massive man with hands like spades and a head that was bald and covered in scars’ (Lane 2014: 35), and ‘the scars on his head [were] livid in the light from the window, like a nest of worms across a naked skull’ (Lane 2014: 268). This level of physical otherness is reserved for the villain and his main servant, but the physical appearances of the other henchmen signal their criminality and propensity for violence. They have ‘battered, scarred […] faces’ (Lane 2014: 20), ‘deformed ears and nose’ (Lane 2014: 230) or are ‘missing several teeth, and there was a notch in his ear that looked like he’d caught it with a knife’ (Lane 2014: 41). Another man has ‘tattoos that covered his arms down to the wrists like sleeves’ (Lane 2014: 81f.). Extreme dirtiness is another marker of deviance:

> ‘The underarms of his jacket were so blackened with old sweat patches that they had become waxy and stiff. The smell of the man's clothes was indescribable. […] His breath smelt like something had died inside his mouth’ (Lane 2014: 235)

Scars, unusual physiques and dirt all serve as signifiers of criminality in this text. There is an echo of these descriptions in *Dead Man’s Cove* since one of the criminals has ‘a bald head and the squat, solid body of a wrestler’ (St John 2010: 136). The physical appearance of the criminals in this text is less extreme than in *Young Sherlock: Death Cloud*, however. Another gang member is ‘gaunt and hollow-eyed’ (St John 2010: 133) with a ‘colourless appearance’ (St John 2010: 175) and yet another is simply ‘burly’ (St John 2010: 180). This gauntness also appears in *The Imagination Box*. The female villain has ‘thin arm[s]’ (Ford 2015: 194), ‘skinny hands’ (Ford 2015: 215) and appears drained of colour (Ford 2015: 217), suggesting that her transgressive nature has depleted her substance. One of the criminal characters in *Half Moon Investigations* is also distinguished by his unusual appearance, particularly his size. He is ‘massive and hairy’ (Colfer 2006: 131), with fingers ‘the size of a Mars bar’ (Colfer 2006: 164). The narrator emphasises his size further: ‘He was so tall that all I could see was a belly and a beard’ (Colfer 2006: 131). Unlike the previous characters, however, he is only a petty criminal and essentially good-natured, and his appearance is exaggerated to such a degree that it no longer appears threatening, which is in keeping with the text as a parody. The least extreme example appears in *The London Eye Mystery*. The only relevant character is adjacent to the main mystery, and the protagonist adds him to his suspect list due to his unkempt appearance. He is described as having ‘an afternoon shadow on his chin’ (Dowd 2008: 49), and when the protagonist encounters him two days later, he is wearing ‘the same clothes’ (Dowd 2008: 221), indicating that he does not shave and potentially also does

not change his clothing regularly. The protagonist elaborates that his own father only gets this 'afternoon shadow' on the weekend (Dowd 2008: 49), which suggests that respectable people shave during the week. Although this character is not a criminal per se, he is unreliable and lies to the protagonist. His unkempt appearance is thus a signifier of his transgression.

The connection between female deviance and ugliness in several texts is noticeable. Outwardly attractive characters become ugly when their true nature is revealed. Miss Griffin is described as 'quite good looking' (Stevens 2016: 261), but when she is angry, her expression becomes 'horrible to see' (Stevens 2016: 249). Mrs Mukhtar, the perpetrator who looks like a 'Bollywood star' (St John 2010: 51), betrays her ill intentions through an 'ugly frown' (St John 2010: 134), and the villain in *The Imagination Box* is described as 'once quite pretty, but now it was as though all the colour was gone from her' (Ford 2015: 216f) and '[h]er features looked distorted when she smiled' (ibid). A minor character in *Half Moon Investigations,* originally described as very attractive, is no longer pretty when taking part in a plot: 'She didn't look so pretty, wearing a sneer' (Colfer 2006: 171). This is quite distinctive when compared to the male criminals within the corpus. The male perpetrators may be visibly deviant, but their looks are not described in terms of attractiveness or lack thereof. This could of course be because the way they are described overall leaves no doubt as to their plainness or even repulsiveness, but it could also demonstrate a lingering bias towards judging women in terms of beauty.

The last signifier of deviance in this section are obesity and excessive attention to physical appearance, signalling greed and vanity. Greed is the motivation behind the criminal deeds of the Mukhtars, the criminal couple in *Dead Man's Cove*. Their vanity and love of luxury can be seen in Mr Mukhtar's 'fine and expertly tailored' clothing (St John 2010: 31) and Mrs Mukhtar's frequent visits to the beauty salon. Both apparently also have a great fondness for food, since Mrs Mukhtar looks 'every inch a Bollywood star, albeit one who had spent a lot of time in the catering trailer' (St John 2010: 51). Mr Mukhtar is 'almost grotesquely overweight. […] they failed to disguise his vast belly and multiple chins' (St John 2010: 31). References to his weight recur throughout the text, using descriptions like 'moon face' (St John 2010: 41), 'his […] bulk' (St John 2010: 65), 'plump hands' (St John 2010: 71) and 'an obese, cartoon monster' (St John 2010: 181). The text thus creates a link between vanity, obesity and criminality, once again suggesting that a personal appearance betrays a character's deviance.

5.1.3 Mental illness as signifier of criminality

Compared to the signifiers of criminality discussed above, mental illness is less prominent within the corpus. It does, however, appear in four of the six texts and there is a clear link between criminality and mental instability. The language around mental illness is frequently derogatory which is somewhat surprising. Due to the pedagogic role of CCF, more 'psychologically sensitive guidance' (O'Sullivan 2015: 29) in the treatment of this topic could be presumed, but it is not explored in a nuanced way and several characters are simply dismissed as mad or even called names such as 'fruit loops' (Ford 2015: 216).[47] Although 'madness' in the corpus can often be traced back to a traumatic event, this does not lead to a more in-depth discussion of these characters' psychology. Their mental illness appears to simply be another way of othering them and creating distance between them and non-transgressive members of society. Mental instability in each of these cases results in criminal activity, calling to mind Dahrendorf's mention of concerns that CCF could perpetuate prejudice.[48]

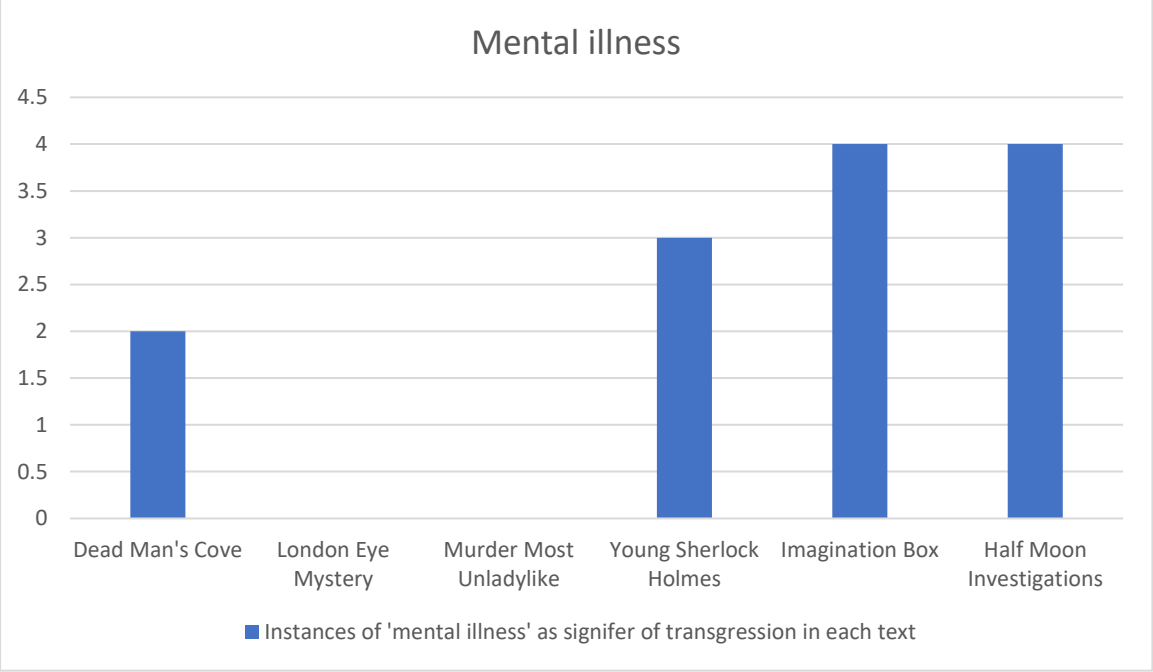

Figure 4: Mental illness as signifier of criminality

[47] O'Sullivan uses these terms during a discussion of the way death is depicted in CF, but mental illness might be a topic that needs a similarly sensitive approach.

[48] Investigating depictions of mental illness in a larger CCF corpus might be an interesting opportunity for future research in order to examine whether similar terminology is used across the genre, for example, or whether there are more differentiated approaches to this topic.

There is no link between mental illness and criminality in *The London Eye Mystery*. One of the main topics of this text is neurodiversity, and crass terms such as 'fruit loops' might appear out of place in a text that features a narrator whose 'brain […] runs on a different operating system' (Dowd 2008: 4). *Murder Most Unladylike* also dispenses with any language that indicates that its villain is mentally ill.

The first text with mental instability as a signifier of criminality, albeit not a prominent one, is *Dead Man's Cove*. The protagonist's uncle refers to 'homicidal maniacs' (St John 2010: 58) when describing the kinds of criminals that a detective has to deal with, and the protagonist thinks of Mrs Webb as having a 'personality disorder' (St John 2010: 78). Although Mrs Webb is indeed a criminal, the only explanation for the protagonist's assessment might be the fact that she 'alternate[s] between fake friendliness and a sullen silence' (St John 2010: 35), which does not satisfactorily justify the label 'personality disorder'. It does, however, demonstrate how lightly such terminology is used in the text and how easily connections between criminality and mental illness are formed.

There is a clearer link between criminality and mental illness in *Young Sherlock: Death Cloud*. The main villain is referred to as 'mad […]. Stark, staring mad' (Lane 2014: 266) with a plan that is 'obviously nuts' (ibid). This is also the first text with a clear trajectory from trauma to mental illness and criminality: the villain's trauma during the Crimean War has led him to this quest for revenge. Unlike Mrs Webb, he displays behaviour that suggests that he is indeed mentally unstable. When he explains his plan to destroy the British Army, his voice descends to 'a low hiss […], so carried away was he with this venomous diatribe' (Lane 2014: 265), and during his fight with the protagonist he loses control and begins 'hacking mindlessly' (Lane 2014: 275) at Sherlock. There are further, more tentative suggestions that other criminal characters might be 'mad'. One of the henchmen has 'mad eyes' (Lane 2014: 133) and another 'rag[es] like a madman' (Lane 2014: 298).

Half Moon Investigations contains a similar combination of direct connections between the villain and mental instability as well as more general references to mental illness and criminality. Like the Baron in *Young Sherlock: Death Cloud*, the perpetrator experienced a traumatic event when his wife left him and their daughter, and he is driven by the wish to prove that he is the better parent, in this instance through sabotaging the school talent show to ensure that his daughter wins the contest. Throughout the story he appears as a respectable citizen, but when the protagonist threatens to expose him, he begins to display animalistic

behaviour, as discussed above. This suggests an overlap between the animalistic and mental illness as signifiers of criminality when the protagonist states that the perpetrator has been 'pushed […] over the edge' (Colfer 2006: 298) and is 'not in his right mind' (ibid). A potential link between criminality and 'madness' is established earlier in the text, though. When the protagonist is accused of arson, the inspector reasons that it must have been his 'twisted mind' (Colfer 2006: 110) that drove him to commit this act. Despite such erroneous accusations, the protagonist himself perpetuates this connection when he states that 'there could be a madman lurking around every corner' (Colfer 2006: 275).

Mental illness as a sign of criminality is most prominent in *The Imagination Box* since one of the most defining features of the villain is her mental instability. Her mental illness even becomes visible in her appearance, and the narrator describes her multiple times as 'crazed from head to toe' (Ford 2015: 193), with 'a maniac's smile' (Ford 2015: 237), a 'crazed cackle' (Ford 2015: 215) and looking 'truly mad' (Ford 2015: 246). When the protagonist gains a glimpse of her thoughts, he sees 'frantic flashes of insanity' (Ford 2015: 247). As with the villains in *Half Moon Investigations* and *Young Sherlock: Death Cloud*, her mental state and subsequent criminal actions appear to stem from a traumatic experience in the past, her thwarted ambition of becoming a prominent politician (Ford 2015: 232). When the protagonist calls her 'absolute fruit loops. Crackers' (Ford 2015: 216) and tells her that she 'need[s] to grow up' (ibid), this hints at the role reversal between child detective and adult criminal mentioned above. The language he uses to describe the villain's mental illness, however, does not indicate maturity, and this terminology is the most derogatory – as well as childish - used to describe mental illness in the corpus. In addition, the villain's 'inner demons' turn into a monster, personifying her mental state and creating an uncomfortable connection between mental illness and monstrosity. Overall, most of the villains in the corpus display signs of mental illness, but their psychological states are not examined in a nuanced manner – mental illness is simply a way of emphasising the criminals' otherness.

5.1.4 Racial and ethnic difference as signifiers of criminality

Race and ethnicity as signifiers of criminality are less pervasive in the corpus than the three previous categories, and *Murder Most Unladylike* even addresses such prejudices directly and challenges them. Nevertheless, the main criminals in *Young Sherlock: Death Cloud* and *Dead Man's Cove* are foreign nationals, and the ethnic difference of a family of petty criminals is hinted at in *Half Moon Investigations*, making 'racial difference […] part of the construction

of criminality' (Worthington 2011: 74) by association. The connection remains implicit, however, and unlike in connection with mental illness, no racially derogatory language or terminology is used.

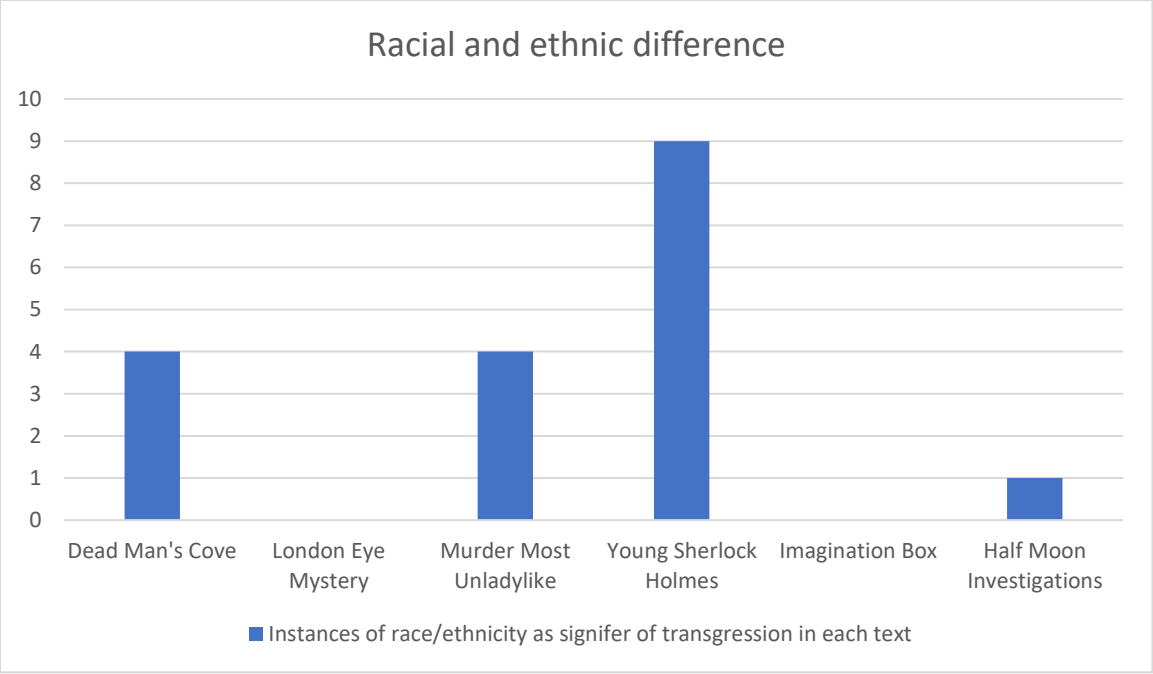

Figure 5: Race and ethnicity as signifier of transgression

The only text that does not address racial difference or ethnicity in any way is *The Imagination Box*. *The London Eye Mystery* acknowledges racism when a character describes being bullied at school and being called a 'Paki-Boy' (Dowd 2008: 39, 279), but since there is no connection between criminality and ethnicity in this text, it won't be discussed further here. *Murder Most Unladylike* also addresses racial prejudice. The protagonist is a Chinese girl at a boarding school in England in the 1930s, and she experiences prejudice from her classmates and teachers alike (Stevens 2016: 21, 108, 121). When a teacher disappears, other pupils begin to suspect 'a secret organization that had something to do with *the East*' (Stevens 2016: 43) or a Russian plot (Stevens 2016: 69). These prejudices are reminiscent of nineteenth-century detective fiction in which 'Chinese or Indian figures were sometimes used as a secondary, background element, functioning to suggest or invoke criminality, mystery, corruption' (Worthington 2011: 78) but also of twentieth-century fictional characters such as the criminal mastermind Dr Fu Manchu. Having a Chinese detective protagonist appropriates these problematic depictions of Chinese characters as criminals, and the text thus comments directly on this stereotype and refutes it.

Half Moon Investigations does not explicitly address issues of race or ethnicity. The story is set in Ireland, and there is no indication of ethnic difference when it comes to the main perpetrator. The story also features a family of petty criminals, however, and the narrator comments on their physical appearance with 'trademark Sharkey red hair' (Colfer 2006: 131). When he disguises himself as a member of this family, he uses fake tan to make his complexion 'several shades darker than normal' (Colfer 2006: 138). The darker skin in particular suggests ethnic difference, potentially hinting at a connection to Irish travellers or Romany origins and perpetuating a perception that they have criminal tendencies. Ultimately, the family is not connected to the crimes that the protagonist is investigating, but they are criminals regardless, creating an uncomfortable association between criminality and ethnic difference.

Racial difference is a more obvious signifier of criminality in *Dead Man's Cove*. The most prominent criminals in the text are the Indian couple Mr and Mrs Mukhtar and a character called Mrs Webb. The latter's ethnicity is never openly discussed, but she is described as having 'crinkly black hair' (St John 2010: 24) with skin that is 'tanned despite the season' (St John 2010: 25), and at one point she is heard speaking 'in a foreign language' (St John 127). Presenting non-Caucasian characters as 'other' is not limited to the criminals within the text but also applies to Tariq, the protagonist's Bangladeshi friend. He appears in a positive light throughout the book, but he is also described as having slightly mysterious abilities with animals and an unusual amount of intuition, almost bordering on telepathy:

> 'Laura, watching his back, saw a stillness come over him. He reached into the chaos of fur and gnashing teeth and calmly gripped the dogs' collars, uttering a few soft words in a language Laura didn't understand. Before anyone could blink, the dogs were standing quietly on either side of him' (St John 2010: 31)

The protagonist also notes that '[h]e was smart. More than that, he was intuitive. He had always known when she'd had a terrible day at school long before she told him' (St John 2010: 104). This is not linked explicitly to his ethnicity, but it exoticizes him, implicitly attributing his abilities to non-Western practices such as meditation ('a stillness'). Altogether, the text creates an image of people from other countries as 'different' – either as criminals or, in Tariq's case, as exotic and somewhat mysterious.

Young Sherlock: Death Cloud is the text that most explicitly depicts an attitude of suspicion towards non-Anglophone characters. The story is set during the Victorian colonial period,

and the protagonist expresses a strong belief in the superiority of the British Empire, emphasising the British army's discipline and ability not to panic in the face of danger (Lane 2014: 264) and stating that this is the reason 'why the British Empire is so widespread and so strong' (ibid). An American character furthermore refers to the war of independence between America and Britain as a 'clean fight' (Lane 2014: 266). This establishes a clear dichotomy between Britain and America on one side and the non-Anglophone forces that are threatening Britain on the other. The main villain is French, and he refers to an international organisation consisting of Germans, French, and Russians who are trying to curb Britain's imperial ambitions. The French baron's actions stand in contrast to the 'clean fight' mentioned above, and it is suggested that he acts in an underhanded manner: 'The successful fighter strikes from the shadows and then hides in them again' (Lane 2014: 267). In addition, he intends to use African bees as a weapon to destroy the British army. According to the text, these bees are 'virtually black' (Lane 2014: 146) in colour and much more aggressive than European bees (Lane 2014: 254). They are thus another foreign element that is threatening Britain, and 'foreignness' is presented as dangerous and worthy of suspicion throughout the story.

5.1.5 Transgressive sexuality/gender

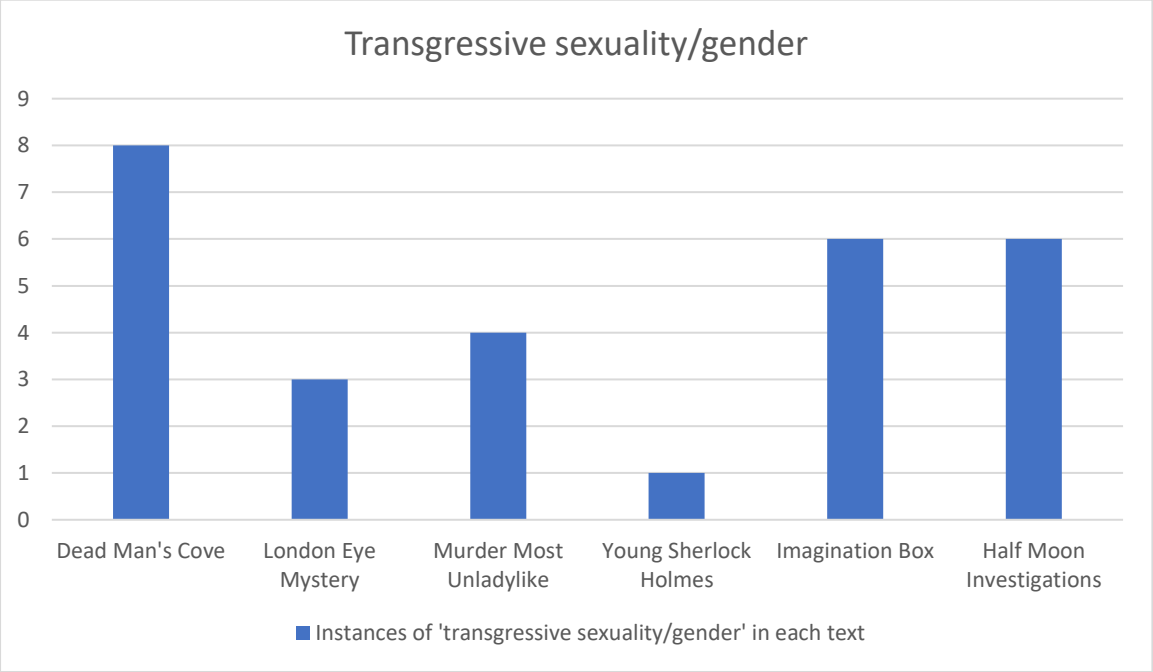

Figure 6: Deviant sexuality as signifier of transgression

The corpus contains multiple criminal characters who transgress against gender norms, particularly from accepted notions how mothers should behave, or who use their sexuality to manipulate others, in the tradition of the hard-boiled femme fatale. It also includes several segments in which sexual violence towards children or teenagers is addressed. Sexual transgression or transgression against gender norms is thus a clear indicator of criminality. It is also a prominent characteristic of several of the female villains within the corpus. The didactic element of this signifier of criminality is clear, particularly when texts warn characters – and by extension the reader – against possible sexual violence. The abusive or violent mothers in the text may also reflect anxieties a child reader may have around family relationships since crime and detective fictions, as Seago and Worthington state, mirror society's anxieties alongside its morals and values.

The two perpetrators whose transgressions against gender norms mark them as criminals most clearly are the female villains in *The Imagination Box* and *Murder Most Unladylike*. Clarice in *The Imagination Box* blames her son for her failure to fulfil her political ambitions. She verbally abuses him from early childhood on and coerces him into helping with her criminal endeavours: 'Clarice was shouting, pointing, throwing things. "It's your fault," she whispered, through tight lips. "I had so much potential, stolen, by you."' (Ford 2015: 187). She repeatedly calls him by derogatory names such as 'disgraceful, ghastly, repugnant lump' and 'ungrateful little tick' (Ford 2015: 256ff.). There are no explicit descriptions of physical abuse, but the mention of 'throwing things' above suggests that her mistreatment of her son may extend beyond the verbal. The villain in *Murder Most Unladylike*, Miss Griffin, goes further and kills her illegitimate daughter. The book is set in the 1930s, and Miss Griffin, now the headmistress of a respectable boarding school for girls, had a child out of wedlock when she was younger. The 'shameful affair' (Stevens 2016: 273) was swept under the carpet and the child given up for adoption (Stevens 2016: 269), and when her indiscretion is almost revealed, she kills her daughter to protect her position as headmistress. This character thus also prioritises her career over her child's wellbeing. In addition, Miss Griffin is vehemently opposed to the institution of marriage and considers it a waste of female potential (Stevens 2016: 299). Female ambition is thus portrayed as suspect and potentially dangerous. Neither Clarice nor Miss Griffin conform to societal expectations how mothers should act and feel towards their children, and this marks them as deviant. The third villain who abuses her position as a caregiver is Mrs Mukhtar in *Dead Man's Cove*. She rescues a young boy from a life of indentured servitude in Bangladesh, but instead of treating him well she and her

husband use him as unpaid labour. They beat him, resulting in bruises (Stevens 2010: 67), and the protagonist comments on his too-thin clothing and the fact that he is very thin (St John 2010: 31). Mrs Mukhtar is thus the third female villain in the corpus who mistreats a child she is responsible for, albeit not her own offspring. Although this is not a relationship between a child and its mother, it may reflect anxieties around caregiver-child relationships more broadly. The pervasiveness of this theme in the corpus is demonstrated by the fact that the figure of the lacking mother recurs in *Half Moon Investigations*. The main criminal here is a father who wants his daughter to win a talent contest at all costs. The father-daughter relationship is not a negative one, but the father is driven to his criminal actions by the departure of his wife who has left him and his daughter. He states that his daughter is still struggling with losing her mother (Colfer 2006: 297). The mother's motives for leaving her family are not addressed, and the reader is therefore presented with yet another mother figure who seemingly does not care sufficiently for her child and who is somewhat implicated in her husband's criminal actions as the root cause.

Female criminals who use their femininity to manipulate others, in a manner similar to the hard-boiled femme fatale, appear in *The Imagination Box* and *Half Moon Investigations*. The trope of the femme fatale is modified to suit the age of the readership in both cases, and at no point does a protagonist fall for such a character or enter into a relationship with her. The perpetrator in *The Imagination Box*, Clarice, seduces and marries a scientist to further her ambitions: 'Clarice was nice to Whitelock at first. She helped him, loved him' (Ford 2015: 243). Eventually, however, she convinces him to fake his own death, rendering him a prisoner unable to 'leave the house – he'd have to work here all day, every day' (Ford 2015: 235). The relevant character in *Half Moon Investigations* is only ten years old but she offers the protagonist a case to investigate and appears to be harmless until her agenda is revealed later in the story, and she physically attacks him (Colfer 2006: 201ff.). Her true identity initially remains hidden behind a performance of exaggerated femininity: 'Isn't it fabulous? Us girlies love pink. It's the essence of femininity' (Colfer 2006: 49). Her pink clothing is mentioned throughout the text (see for example Colfer 2006: 30, 72, 187) and she pretends only to be interested in celebrity gossip rather than international politics and economics (Colfer 2006: 48), hiding her intelligence. This character is not the main criminal in the story and she is, in fact, not connected to the crimes that the protagonist is investigating. Nevertheless, she is pursuing an illegal scheme of her own and exploits gender stereotypes to achieve her aims, making her relevant for this section. Another female character in *Half*

Moon Investigations who manipulates men is the protagonist's mother. She recounts how she tricked the protagonist's father into spending time with her by pretending to need help with physics in school, a subject she was not even taking (Colfer 2006: 40). Exploiting gender stereotypes to manipulate others is therefore not only a criminal signifier in this text but portrayed more broadly as female behaviour.[49] As mentioned above, this could be part of the exaggerated portrayal of stereotypes due to the parodic character of the text, but it remains debatable to which the degree the reader would be able to intuit this due to their lack of genre knowledge. The last text that contains echoes of the femme fatale is *Dead Man's Cove*. The criminal Mrs Mukhtar is repeatedly described as beautiful or glamorous (St John 2010: 31, 70, 134) and her appearance compared to that of a Bollywood star (St John 2010: 51, 63), as previously mentioned in the section on criminals' physical appearance in this chapter. The link between a glamorous appearance and criminality becomes explicit when the protagonist's uncle states that the female members of the international gang he is investigating usually look 'as glamorous as characters from a James Bond film' (St John 2010: 157). The trope of the femme fatale or glamour as a signifier of criminality in female characters is not developed any further in this text, though, since Mrs Mukhtar does not appear to manipulate anyone by using her looks or femininity.

There are no female characters in *Young Sherlock: Death Cloud* and *The London Eye Mystery* who transgress against gender norms or manipulate others through their femininity. However, both texts warn children against danger from sexual abuse. In *Young Sherlock: Death Cloud*, a female character is cautioned against venturing into London's East End: '[Y]ou don't know what can happen to a young woman in Rotherhithe. The people who live there are worse than animals' (Lane 2014: 215). The consequences are not explained further, but due to the fact that gender is emphasised, it can be assumed that the implied danger might be of a sexual nature. In the *London Eye Mystery*, a teenage boy disappears. When the protagonist asks his sister why children might be abducted, she responds with '[S]ex stuff' (Dowd 2008: 295). The book also mentions a young boy who is found dead in London and who has a 'kind of lost innocence in his face' (Dowd 2008: 115). Sexual aggression is only implied in this latter example, but both texts nevertheless caution against such potential danger.

[49] The portrayal of women in *Half Moon Investigations* would be an interesting topic for further research since April's ambition of gaining a good education in order to change the world by becoming a politician, lawyer or CEO is derided as '[t]his girl is a nutcase' (Colfer 2006: 189) whereas her cousin May who does not share these ambitions and enjoys more stereotypically 'girlish' pursuits is portrayed as a much more likeable character.

These signifiers of criminality appear to address some deep-seated fears of childhood and are certainly not restricted to this corpus. As David Rudd states, abusive behaviour towards children and animals is a frequent key signifier of criminality in Enid Blyton stories (Rudd 2001: 85). CCF makes such fears around family and in particular mother-child relationships explicit, which shows how the genre adapts ACF features to its younger readership, modifying the social anxieties mentioned above to suit the audience.

5.1.6 Corrupt authorities

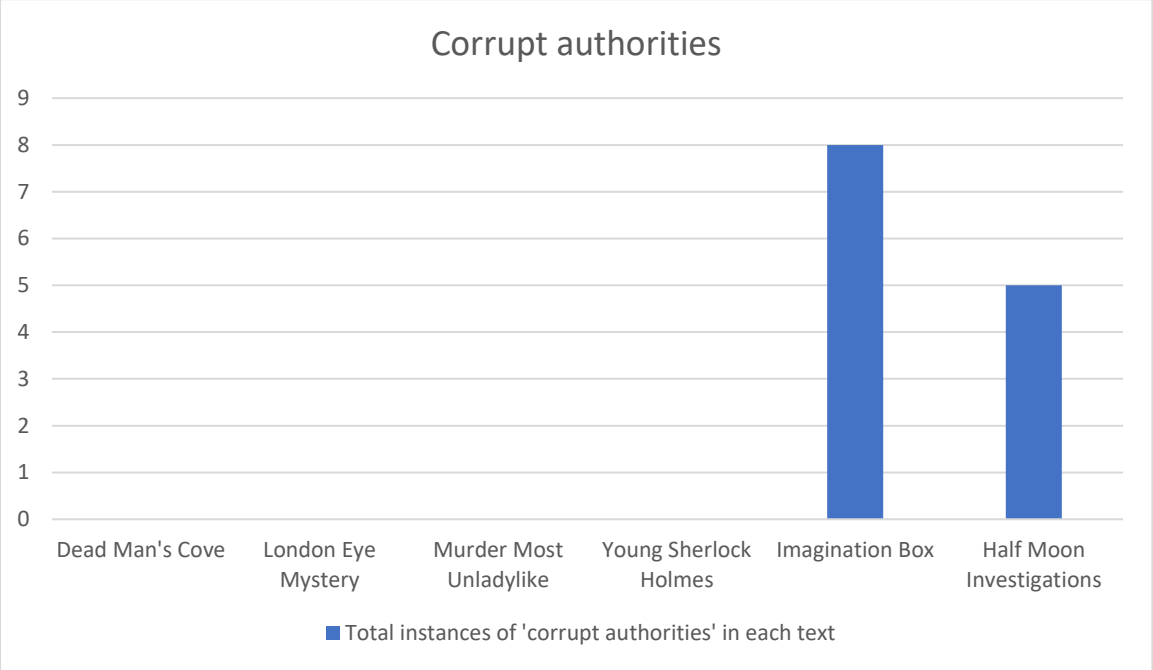

Figure 7: Corrupt authorities in the corpus

Corrupt authorities are a common feature in hard-boiled ACF (Scaggs 2005: 57). In ACF, those authorities tend to be the police force or government bodies. In CCF, however, authority figures could potentially be any adult with a duty of care for the protagonist, for example a teacher, police officer or parent. I will focus on corrupt members of the police force here since the topic would become too broad otherwise. Compared to the previous sections in this chapter, corrupt police officers are not as frequent a feature in the corpus. Although the police appear in five of the six texts, they are mainly portrayed in a positive light, as helpful and trustworthy. This seems to be one of the differences between ACF and CCF, possibly due to the pedagogic function of the genre which demands that not too much distrust of the police should be instilled in the reader. In *Dead Man's Cove*, becoming a

police officer is a career to aspire to, and the protagonist dreams of becoming a detective. The protagonist in *Murder Most Unladylike* is saved from the murderous headmistress by a police officer, and the adult detective investigating the disappearance of the protagonist's cousin in *The London Eye Mystery* is one of the few adults who take the protagonist seriously.

The police appear in a more negative light in *Half Moon Investigations,* a hard-boiled spoof, and *The Imagination Box*. Their portrayal in *Half Moon Investigations* is somewhat ambiguous. On the one hand, the protagonist has a positive relationship with a local sergeant who encourages him in his detective work, albeit without taking him entirely seriously (Colfer 2006: 56ff.). When the protagonist is accused of arson, however, the chief inspector who is investigating the case is convinced of Fletcher's guilt before it has been proven and sends his file to the Director of Public Prosecutions before interviewing him (Colfer 2006: 117ff.). He also speaks to him without any other adults present: 'Of course, he shouldn't have been talking to me at all without my parents present' (Colfer 2006: 111). In addition to this, the police are shown to be prejudiced towards several other characters in the text without having any proof of their guilt (Colfer 2006: 145 and 218). The protagonist therefore cannot rely on the police to help him, and he therefore has to take matters into his own hands, unlike in the other texts in which the police assist the child detectives.

The police play an even more sinister role in *The Imagination Box*: Inspector Kane, who is investigating the disappearance at the heart of the story, is on the villain's payroll and turns the protagonist over to the criminals. This betrayal of trust perpetrated by an adult in authority is emphasised by previous statements such as 'They needed to speak with Inspector Kane – no one else would do' (Ford 2015: 155) and 'We need to speak with Inspector Kane […] We can't trust anyone else' (Ford 2015: 171). However, potentially due to the pedagogic requirements of the CF genre, the corrupt policeman in *The Imagination Box* has a change of heart. He redeems himself by returning to the scene of the crime to help the protagonist and his friends to escape: 'I changed my mind. I don't want the money. It was wrong. I came back to rescue you' (Ford 2015: 259).

Overall, the image of the police in the corpus is a positive one. Even in the few texts in which they obstruct the protagonist's endeavours, it is only individuals within the police force who act this way. In *Half Moon Investigations* the negative portrayal of the chief inspector is balanced by the positive relationship between the protagonist and the sergeant, and the

corrupt detective in *The Imagination Box* sees the error of his ways. The texts therefore do not depict the police as untrustworthy to the same extent as ACF often does.

5.1.7 Darkness and transgression

Darkness and shadows as signifiers of criminality is only prominent in *Young Sherlock: Death Cloud*. They also appear in *Dead Man's Cove*, *The Imagination Box* and *The London Eye Mystery* but are far more peripheral in those texts as can be seen in the figure below.

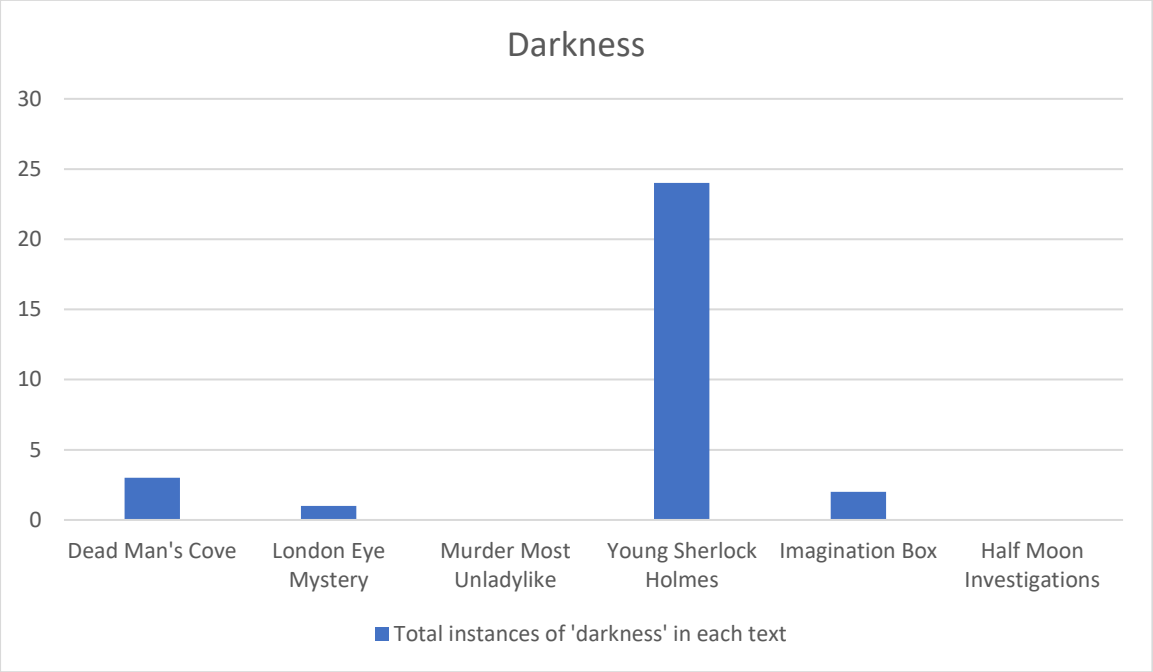

Figure 8: Darkness and transgression

Darkness and shadows in *Young Sherlock: Death Cloud* are specifically linked to two criminal characters, the housekeeper Mrs Eglantine and the villain, Baron Maupertuis. When Sherlock is kidnapped, the darkness of the room in which the Baron interrogates him frequently mentioned: 'All else was darkness' (Lane 2014: 177) and 'How many more were hidden there, in the darkness' (Lane 2014: 181). Shadows are another integral part of the Baron's surroundings: 'the man in the shadows' (ibid) and 'You like operating in the shadows, don't you?' (Lane 2014: 266). Darkness and shadows signal the Baron's secretive schemes and underhand way of operating, and the text puts them in direct opposition to light and openness: 'You prefer the shadows? Then let's see how you like the sunlight' (Lane 2014: 267). The darkness also allows him to hide his physical deformity which the sunlight reveals to the protagonist. Mrs Eglantine equally spends much of the story stepping 'out of the shadows' (Lane 2014: 204), 'standing in the shadows' (Lane 2014: 21 and 160) or

'vanish[ing] into the shadows' (Lane 2014: 50). When Sherlock first encounters her, she is 'standing in the deep shadows […] dressed entirely in black' (Lane 2014: 17). Like the Baron, Mrs Eglantine is a criminal - although this is not revealed until the later in the series. Shadows and darkness are thus a reliable signifier of criminality in this text. In *Dead Man's Cove*, darkness is less consistent as a signifier of criminality. When the protagonist encounters the criminal Mrs Webb at night, Mrs Webb is referred to as 'a dark figure […] all in black' (St John 2010: 123). However, during her first meeting with her uncle, he is described as an 'ink-black figure' (St John 2010: 12). Darkness is therefore used both as a signifier of criminality but also as a way of misdirecting the reader, a topic I will return to in chapter eight on clues and misdirection below. In *The Imagination Box*, on the other hand, darkness clearly refers to the villain's inner darkness: 'This was the embodiment of madness, of hate, of the darkness within Clarice' (Ford 2015: 250). Shortly before this, there is another reference to 'darkness, loneliness, failure, anger' (Ford 2015: 247). Darkness is therefore not necessarily a signifier of criminality alone, but it signals an inherent darkness which in this case drives the character to commit her criminal actions. The last example comes from *The London Eye Mystery*. Here, darkness is not used in connection with a criminal but as a signifier of danger, including potential crime. When the protagonist's cousin goes missing, the protagonist wonders: 'Where in this big, dark, dangerous city was Salim going to sleep tonight?' (Dowd 2008: 99). Darkness thus functions on several levels in the corpus. It can signal criminality as in *Young Sherlock: Death Cloud*, but it can also be a description of a criminal's mental state as in *The Imagination Box* or be a more general signifier of an unspecified danger as in *The London Eye Mystery*.

The depiction of transgression in the corpus with its multiple visible signifiers a criminality fulfils the didactic function of teaching children to be good adults through the example of the bad (Worthington 2011: 102). It also reassures readers that criminals can be recognised and comprehended whilst introducing them to the dark underbelly of the adult world, frequently illuminating anxieties around family relationships. The signifiers of criminality themselves, however, can be problematic, as discussed above. The criminal in the corpus is rarely an everyman; instead, the corpus shows exaggerated portrayals of characters who are disfigured, brutish, differently abled, have mental health problems, defy gender expectations or, in some instances, appear to be incriminated by their ethnicity. The only exception to these othered characters is the villain in *Half Moon Investigations* who initially appears to be a respectable citizen and whose appearance does not suggest any deviance. Overall, there is a clear

distinction between rational characters such as the child detectives themselves and the frequently irrational or animalistic othered criminals.

5.2 CCF Transgression in translation

The following section examines how signifiers of transgression have been rendered in the TT compared to the ST and whether there are any indications that transgression is framed differently in the source and target cultures.

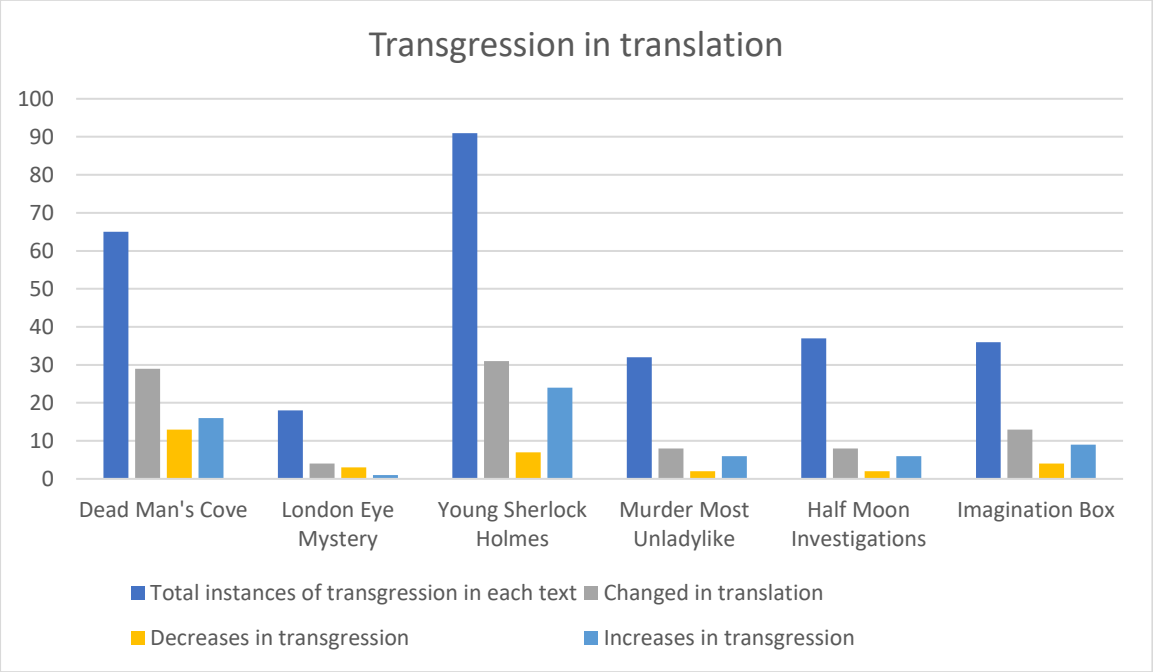

Figure 9: Transgression in translation

	Total instances of all criteria	Changed in translation	Total Changes %	Decreases	%	Increases	%
Young Sherlock	91	31	34.1%	7	7.7%	24	26.4%
Dead Man's Cove	65	29	44.6%	13	20%	16	24.6%
Murder Most Unladylike	32	8	25%	2	6.3%	6	18.8%
Imagination Box	36	10	27.8%	4	11.1%	6	16.7%
Half Moon Investigations	37	8	21.6%	2	5.4%	6	16.2%
London Eye Mystery	18	4	22.2%	3	16.7%	1	5.6%

Table 1: Increases and decreases in transgression across the corpus

As the table above indicates, there is a trend towards heightening the level of transgression in translation – the deviance of a criminal's physical appearance may, for example, be emphasized more strongly. The only exception to this is *The London Eye Mystery* which shows a slight decrease in the level of transgression. Changes of effect in translation occur mainly in three areas: the depiction of the criminal as monstrous or de-humanised, the depiction of deviant bodies and the portrayal of behaviour that deviates from accepted gender norms. The other signifiers of criminality have not been substantially altered in translation, indicating that similar sociocultural norms apply in the target culture. Neither the criminals' motivation, ethnicity or mental instability as a signifier of criminality or the way corrupt police officers are depicted in translation have been rendered in a way that suggests translatorial intervention to adjust them to either suit the reader's level of comprehension or to ensure that they are suitable and 'good for the child', as per Shavit. They will therefore not be discussed as separate sections below.

5.2.1 De-humanising in translation

A non-human appearance or non-human qualities remain a signifier of criminality in the target corpus.

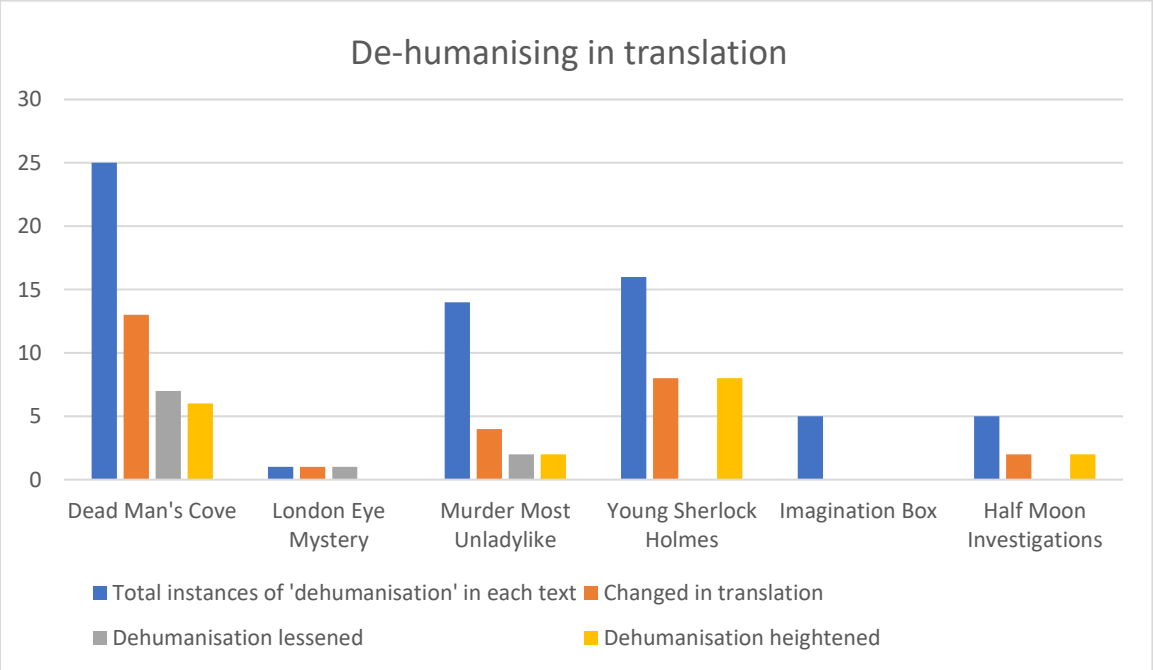

Figure 10: Monstrosity and de-humanisation in translation

	Total instances of all criteria	Changed in translation	Total Changes %	Decreases	%	Increases	%
Young Sherlock	16	8	50%	0	0	8	50%
Half Moon Investigations	5	2	40%	0	0	2	40%
Dead Man's Cove	25	13	52%	7	28%	6	24%
Murder Most Unladylike	14	4	28.6%	2	14.3%	2	14.3%
London Eye Mystery	1	1	100%	1	100%	0	0
Imagination Box	5	0	0	0	0	0	0

Table 2: Increases and decreases in de-humanisation across the corpus

As can be seen in the graph and table above, there is a particularly pronounced increase in the level of transgression in *Young Sherlock: Death Cloud*. 50% of all relevant segments show a different effect in translation, and none of the shifts result in a decrease in transgression. The number of increases is smaller in *Half Moon Investigations*, but they directly affect the animalistic way in which the perpetrator is depicted and are concentrated towards the end of the book. The shifts could therefore affect the way he is perceived in the TT despite their lower number. The shifts in *Dead Man's Cove* and *Murder Most Unladylike* are less consistent – increases and decreases in the level of transgression balance or almost balance each other in both texts, limiting their impact on the TT. The only texts without any increases in the level of transgression are *The London Eye Mystery* and *The Imagination Box*. In fact, none of the shifts in *The Imagination Box* result in a change of effect in the TT – Clarice's monstrous or animalistic qualities are neither heightened nor decreased but simply retained. There is one decrease in *The London Eye Mystery*, making it the only text in which decreases in transgression outweigh the increases. However, since there is only one relevant segment in the whole text, this shift has a negligible impact on the TT. It should be added at this point that there are no actual criminals in *The London Eye Mystery* and that this shift only refers to a hypothetical 'evil person' (Dowd 2008: 263). The translator substitutes the lexical item 'evil' in the ST with 'fies' (nasty) (Dowd 2012: 235) in the TT, removing any potential suggestion that criminals are set apart from the rest of society by being innately evil.

I will begin by briefly examining some of the segments in which the shift from ST to TT has resulted in a less monstrous or animalistic criminal than in the ST. Going forward, any

relevant shifts in punctuation will be underlined in the tables with the coupled pairs, omissions will be signalled by the Ø symbol and lexical changes will be highlighted in bold. There are five instances in which the translator entirely omits the suggestion that the criminals possess non-human qualities across the corpus, four of which are from *Dead Man's Cove*:

ST	TT	BT
1) I had never heard her **snarl** at a girl like this before (Stevens 2016: 250).	Soweit ich wusste, hatte sie noch nie eins der Mädchen so **angefahren** (Stevens 2017: 222).	As far as I knew, she had never **rounded on** one of the girls like this.
2) She **purred**: (St John 2010: 96)	Sie **säuselte** […]: (St John 2012: 122)	She **said sweetly/simpered**:
3) It was as if he'd been beamed down to St Ives from outer space, pausing only **to hire Mrs Webb from an alien planet** (St John 2010: 60).	Es war, als sei er aus dem Weltraum nach St. Ives heruntergebeamt worden, wo er nur Station machte, **um Mrs Webb als Haushälterin einzustellen und später auf seinen Planeten zu entführen** (St John 2012: 79).	It was as though he had been beamed down to St Ives from outer space, where he only stopped **to hire Mrs Webb as housekeeper and later to abduct her to his planet.**
4) A brotherhood of **monsters**, you might say (St John 2010: 150).	Ein Geheimbund von **kaltblütigen Kriminellen** sozusagen (St John 2012: 188).	A secret society of **cold-blooded criminals**, as it were.
5) I'd take you with me but if the Straight A's are **prowling** round the neighbourhood, you'll be much safer here (St John 2010: 160)	Ich würde dich gerne mitnehmen, aber wenn die Pik-Ass-Bande **in der Gegend ist**, bist du hier viel sicherer (St John 2012: 201)	I would like to take you with me, but if the Ace of Spades gang **is in the area**, you are much safer here.

Table 3: Decreases in de-humanisation in *Murder Most Unladylike* and *Dead Man's Cove*

The first example refers to the headmistress Miss Griffin, the killer in *Murder Most Unladylike*. During a moment of anger, she utters a predator-like noise: she 'snarls'. The verb used in the TT, 'anfahren' (to round on), communicates the anger behind the headmistress' tone but does not convey the animalistic connotation of the verb 'to snarl' despite the fact that it would be possible to render this aspect in German, for example by using the lexical item 'knurren' (growl) or even by adding a descriptor such as 'bissig' (in a biting manner) to 'anfahren'. Since the headmistress is primarily marked as a transgressor by her machine-like qualities, one can assume that this shift does not substantially affect the reader's view of her. However, 'snarl' also fulfils another function within the text: it indicates potential danger in a way that 'anfahren' does not, and as it is the first hint in the text that Miss Griffin may be dangerous, this could result in a more relevant shift in the category 'suspense' which I will examine in the relevant chapter below. There is one other segment in this text in which an animal connotation is not rendered as effectively in translation when 'pounce on us' (Stevens 2016: 277) is translated as 'auf uns stürzen' (to jump on) (Stevens 2017: 244) to describe the moment when the murderous headmistress almost catches the protagonist. 'Pounce' is later repeated as 'a pounce like a cat on two mice' (Stevens 2016: 288), rendered as 'sie sprang vorwärts wie eine Katze, die sich auf zwei Mäuse stürzt' (she bounded forward like a cat jumping on two mice) (Stevens 2017: 253). The connotation of the animalistic movement is therefore lost in the TT in the rendering of the initial 'pounce' since no added reference to cats is given in this instance.

The other examples in which the extent of the criminals' inhumanity is decreased are from *Dead Man's Cove*. Segments two and three concern the gang member Mrs Webb and example four and five the gang that she is a member of. Mrs Webb's pretend friendliness towards the protagonist is made clear through her tone of voice in example two: in the ST she 'purred' whereas in the TT she 'säuselte' (said sweetly/simpered). Both lexical items imply insincerity and artificial sweetness. This aspect of the word 'purred' has been retained in the TT, but the allusion to an animal, in this instance a cat, has been lost. Example three suggests that Mrs Webb may be an alien in the ST. The shift from ST to TT substantially alters the meaning of the text in this instance: in the TT, Mrs Webb is not only no longer an alien but the innocent victim of the protagonist's alien uncle. Any suggestion that she is not human has therefore been omitted. The translated segment does not fit well with the rest of the text. In the ST, the protagonist's uncle arrives from outer space in St Ives whereas in the TT he only briefly stops in St Ives to abduct Mrs Webb. The continuity in the TT is disrupted by this

since the uncle lives in St Ives permanently, which suggests the TT may have simply been mistranslated. However, without consulting the translator it is of course impossible to know whether this is the case.

The next example, segment four in table three, in which a description of criminals as non-human has been lost in translation is that of the gang in *Dead Man's Cove* as a 'brotherhood of monsters'. As can be seen in the table above, the translator has chosen to paraphrase the 'monsters' of the ST as 'kaltblütige Kriminelle' (cold-blooded criminals). This translation captures the ruthless character of the gang through use of the word 'kaltblütig' (cold-blooded/ruthless), but it fails to capture the dimension of their monstrosity which removes them from the realm of 'normal' humanity. However, the translator compensates for the lack of monstrosity further below on the same page: in the ST, the protagonist's uncle goes on to liken the gang to 'an octopus' (St John 2010: 150), giving them an animal-like character in addition to their identity as 'monsters'. The TT substitutes the octopus with a creature from Greek myth, the hydra (St John 2012: 188). The initial loss of monstrosity has thus been compensated for by this added emphasis on the de-humanised, dangerous character of the gang. In addition, this shift in the TT is an example of the didactic nature of CF. Since it cannot be assumed that a TT reader knows what a hydra is, the translator has inserted an explanation, thus emphasizing the monstrous character of the gang and at the same time including educational information about Greek mythology. This is, however, an isolated instance and overall, the TT does not show this greater level of didacticism. The final example from *Dead Man's Cove* erases a certain animalistic quality in the criminals in translation. 'Prowling round' carries with it the connotation of being a stealthy animal movement. The translator uses the much more neutral 'in der Gegend sein' (being in the area) which does not suggest any similarity with animal behaviour.

There are three other decreases of the level of transgression in *Dead Man's Cove*. The shifts are a combination of synonymity and changes in punctuation:

ST	TT	BT
1) Was she on the **side of the angels** […] or was she up to something herself? (St John 2010: 129)	War sie bei den **"Guten"** […] oder führte sie selbst etwas im Schilde? (St John 2012: 162)	Was she with the **'good ones'** […] or was she up to something herself?

2) **Laura**, **this gang** - the Straight A's - they're **evil** (St John 2010: 173)	**Ø** Mit der Pik-Ass-Bande ist **nicht zu spaßen** (St John 2012: 217)	**Ø** The Ace of Spades gang is **not to be taken lightly/not to be trifled with**.
3) Rumblefish flashed him an **evil** grin (St John 2010: 186)	Fischkopf blickte ihn mit einem **fiesen** Grinsen an (St John 2012: 233)	Fishhead looked at him with a **nasty** grin.

Table 4: Decreases in de-humanisation in *Dead Man's Cove*

All three segments contain lexical items with religious and moral connotations, in the case of 'angels' quite explicitly so, making them part of a lexical field in the ST. In the first coupled pair, the translator substitutes a different saying that retains the meaning of the ST but does not include the lexical item 'angels'. There is no direct equivalent for the saying 'on the side of the angels' in the target language, and this shift is not entirely optional. A through translation may be possible, but then the sub-clause 'as the saying went' would need to be removed since it would no longer be an existing saying. Instead, the translator chose a saying that does not render the religious reference of the ST but retains the moral aspect of good and evil which is also implied in the ST. In the second and third coupled pairs, the translator replaces 'evil' with a less marked synonym ('fies' (nasty)) in one case and uses a paraphrase in the second example. 'Nicht zu spaßen' renders the danger that the gang poses but does not retain the moral overtone of 'evil'. In addition, the translator has changed the sentence structure, omitting hyphens and repetition so that less attention is drawn to the paraphrase in the TT than to the lexical item 'evil' in the ST. These three shifts also disrupt a lexical chain that the author establishes in the ST. The word 'angel' also appears on page 169, this time in relation to Mrs Mukhtar, and 'evil' on page 150 of the ST. This second use of the word 'angel' is retained in translation, and 'evil' in this instance is rendered as 'höllisch' (hellish) (St John 2012: 188), keeping and even emphasising the religious reference. Since this lexical chain contains only a few relevant segments, the fact that 'evil' is not retained in two instances does have an impact on the TT since the association of the criminals with a non-human realm is lessened in translation. It does not take away from the fact that the criminals are presented in a negative light, though – the danger they pose and their 'nasty' nature are rendered consistently.

To conclude this section, I would argue that the impact of these shifts on the TTs overall is limited. The only substantial number of decreases occurs in the translation of *Dead Man's*

Cove, but it is unlikely that a reader's perception of Mrs Webb is affected since there are numerous other instances in which she is compared to a range of animals, from a spider to a pug or a bird of prey (St John 2010: 24, 25, 70, 95), and these outweigh the decreases discussed above. The omission of the word 'monster' is compensated for within the same chapter, rendering the initial shift negligible. Unlike Mrs Webb, Miss Griffin in *Murder Most Unladylike* is not commonly associated with an animalistic appearance or behaviour. Instead, she is frequently described as resembling an automaton, and this aspect is magnified in translation as will be discussed further below. The loss of two isolated instances in which her behaviour has animal connotations therefore does not make the character appear more human overall. The loss of the lexical chain around biblical references in *Dead Man's Cove* shows how easy it is to disrupt such networks of lexical items in translation – a topic I will return to in the chapter on clues and misdirection. The lexical chain in question is not very extensive, and the general meaning that the criminals are dangerous and transgressive is rendered in the TT, yet an element of monstrosity is no longer present, potentially affecting this particular feature. However, this is somewhat balanced by the fact that the criminals' animalistic or non-human features are heightened in several instances, and the overall impact here appears to be low.

This brings me to the instances in which the de-humanised aspects or animalistic qualities of criminals are amplified in translation. As mentioned above, the main signifier of criminality in Miss Griffin's case is her resemblance to an automaton. In two instances, this is emphasized further in the TT:

ST	TT	BT
1) […] a **person** made out of clockwork (Stevens 2016: 306)	[…] einer **Maschine**, **ganz** aus Zahnrädern gebaut (Stevens 2017: 269)	[…] a **machine**, **completely** made from clockwork
2) […] a **clockwork person** becoming unwound (Stevens 2016: 307)	[…] ein aufgezogener **Automat Ø** (Stevens 2017: 270)	[…] a wound **automaton Ø**

Table 5: Increases in de-humanisation in *Murder Most Unladylike*

The TT does not render the lexical item 'person' in either segment, so whereas in the ST there is still a semblance of a person, albeit a mechanical one, the character is reduced entirely to a machine in the TT, removing any traces of humanity. I would argue that this

strengthening of Miss Griffin's monstrous aspect is sufficient to balance the loss of her animalistic qualities as discussed above so that there is no overall loss of her non-human appearance.

The examples in table six below refer to Mr Devereux, the perpetrator in *Half Moon Investigations*. Throughout most of the text he looks and acts like a respectable citizen. When he is cornered, however, he begins to resemble an animal:

ST	TT	BT
1) 'Fantasy,' **bellowed** Mr Devereux (Colfer 2006: 294)	'Fantasie', **bellte** Mr Devereux (Colfer 2015: 301)	'Fantasy,' **barked** Mr Devereux
2) 'What about it?' he **bellowed** (Colfer 2006: 295)	'Was ist damit?', **blaffte** er (Colfer 2015: 302)	'What about it?' he **barked**

Table 6: Increases in de-humanisation in *Half Moon Investigations*

These coupled pairs must be seen in the context of two related segments: under pressure, Mr Devereux also laughs 'like the warning bark of a territorial dog' (Colfer 2006: 295ff.) and 'growl[s]' (Colfer 2006: 297), and those two segments have been translated in a way that retains the dog noises unchanged in the TT. Whereas the lexical item 'bellowed' in the two ST segments above could refer to a number of animals, for example bulls, the translator unifies the imagery by using synonyms 'bellte' (barked) and 'blaffte' (barked) which are more closely associated with the noises dogs make. This strengthens the overall impression that the perpetrator regresses to an animalistic state, particularly since all relevant segments are concentrated within the space of only four pages. The TT does not contain any instances in which this feature is decreased, and I would argue that the shifts therefore amplify and consolidate the reader's perception of the change that the character undergoes despite the comparatively low number of relevant segments.

The relevant shifts in *Dead Man's Cove* arguably have less of an impact on the TT since they are largely balanced by the shifts discussed in the section above which resulted in a decrease of the level of transgression in the TT. Here, changes in punctuation emphasise the monstrous and animalistic qualities of multiple characters in the text:

ST	TT	BT
1) A woman with crinkly black hair and a squashed button nose was crouching over Calvin Redfern's desk with a document in her hand, like a bird of prey poised to rip into a mouse (St John 2010: 24)	Eine Frau mit krausem schwarzem Haar und einer leicht plattgedrückten Nase war über Calvin Redferns Schreibtisch gebeugt und hielt ein Dokument in der Hand. Sie sah aus wie ein Raubvogel, der drauf und dran war, eine Maus zu verzehren (St John 2012: 36)	A woman with crinkly black hair and a slightly squashed nose was bent over Calvin Redfern's desk and was holding a document in her hand. She looked like a bird of prey about to eat a mouse.
2) There was a creaking of bones and Mr Mukhtar rose from behind the counter like some sea monster from the deep (St John 2010: 71)	Plötzlich hörte sie ein Knacken von Kniegelenken, und Mr. Mukhtar kam hinter dem Ladentisch empor - wie ein Seeungeheuer aus der Tiefe (St John 2012: 91)	Suddenly she heard a creaking of knee joints, and Mr Mukhtar rose from behind the counter – like a sea monster from the deep.
3) Before he could answer, a robed figure loomed out of the darkness like an obese, cartoon monster (St John 2010: 181)	Bevor er antworten konnte, trat eine verhüllte Gestalt aus der Dunkelheit. Sie sah wie ein übergewichtiges Cartoon-Monster aus (St John 2012: 227)	Before he could answer, a robed figure stepped from the darkness. It looked like an overweight cartoon monster.

Table 7: Increases in de-humanisation in *Dead Man's Cove*

In examples one and three in table seven above, the translator splits a single ST sentence into two independent sentences in the TT by inserting a full stop before the part of the sentence that describes the character's monstrous or animalistic appearance, leading to greater emphasis on these aspects in the TT. As Emmott and Alexander state, the reader processes

information in sub-clauses in a shallower way (Emmott and Alexander 2010: 332; Emmott and Alexander 2014: 332), and it can therefore be assumed that more attention would be given to the information in these new sentences. This is further supported by Roy Youdale who states that 'altering punctuation in translation can lead to significant shifts in emphasis' (Youdale 2020: 122ff). In both cases this means that the description of the criminals as bird of prey and cartoon monster respectively is no longer a sub-clause but a main clause, drawing the reader's attention to this aspect of their character more than in the ST. In example two, the part of the sentence that compares Mr Mukhtar to a sea monster is emphasised by a hyphen, also giving it more weight in the TT.

Returning to the mythological monster aspect of the criminals in *Dead Man's Cove*, one example was discussed above since the lexical item 'Hydra' in the TT compensates an instance of loss of monstrosity. In another instance, the translator renders Mrs Webb's 'watchful black eyes' (St John 2010: 11) as 'schwarze[…] Argusaugen' (black Argus eyes) (St John 2012: 140). The expression 'Argusaugen' in German denotes someone who is extremely watchful, like the giant Argus in Greek myth, a being who had many eyes and never slept. The TT thus replaces the character's 'watchful eyes' with a more figurative expression that has the same meaning. Although this is a common expression in the target language, it also links Mrs Webb to a monstrous being, thus potentially subtly emphasizing her villainous nature. Unlike with the hydra above, the translator has not explained the expression further to the reader, so this segment does not have the same didactic emphasis.

The most prominent increase in the level of monstrosity occurs in *Young Sherlock: Death Cloud*. Like Miss Griffin in *Murder Most Unladylike*, the villainous Baron Maupertuis is mostly described as resembling an inanimate object, in this case a puppet, although he can occasionally also display animalistic qualities such as his resemblance to a rat in the example in the table below. His henchmen, on the other hand, are mainly given animalistic qualities. As in the examples from *Dead Man's Cove* above, several changes in effect in the TT are created through shifts in punctuation:

ST	TT	BT
1) […] unblinking **eyes** that were small and pink**,** like the eyes of	[…] ausdruckslose **Knopfaugen.** Kleine, rosafarbene Augen wie die	[…] expressionless **button eyes.** Small, pink eyes like those of a white rat

a white rat (Lane 2014: 35)	einer weißen Ratte (Lane 2017: 49)	
2) He was a puppet**:** a human puppet (Lane 2014: 269)	Er war eine Marionette**!** Eine menschliche Marionette (Lane 2017: 342)	He was a puppet**!** A human puppet
3) It was just a baring of the teeth**,** like a tiger preparing to strike (Lane 2014: 250)	Es war lediglich ein bloßes Zurschaustellen seiner Zähne**.** Wie ein Tiger, der sich bereit zum Sprung **auf sein Opfer** machte (Lane 2017: 319)	It was just a simple displaying of his teeth**.** Like a tiger, readying itself to pounce **on its victim**

Table 8: Increases in de-humanisation in *Young Sherlock: Death Cloud*

In all three cases, the translator uses punctuation shifts to create a new sentence from a previous sub-clause. In the first example, this draws greater attention to the fact that the Baron's eyes look like those of a rat. In addition, the translator replaces 'eyes' with 'Knopfaugen' (button eyes) which adds an element of the inanimate to the description since button eyes could be easily associated with toy animals. The Baron's puppet resemblance is emphasized in the second coupled pair since the translator replaces the colon with an exclamation mark, creating a greater sense of astonishment at the Baron's unusual physique. The third example refers to the henchman Mr Surd, not the Baron. Again, the translator inserts a full stop instead of a comma so that the previous sub-clause in which Mr Surd's tiger-like aspect is described becomes a standalone sentence. In this last case, the translator has also added the words 'auf sein Opfer' (on its victim) in the TT, and this demonstrates that a segment can be relevant for several categories. In this instance, the addition highlights the tiger's dangerous nature and the victim's – Sherlock's – vulnerable position, and I will return to this in the chapter on suspense below.

The translator also emphasises non-human aspects of the criminals in the two examples below:

ST	TT	BT
1) And then Sherlock remembered - the **man** had been at	Und dann fiel es Sherlock wieder ein: Er hatte das	And then Sherlock remembered: he had seen the **weasel face** at the station

	Farnham station (Lane 2014: 75)	**Wieselgesicht** am Bahnhof gesehen (Lane 2017: 96)	
2)	His arms were thin and twisted, like the branches of an old oak tree (Lane 2014: 268)	Seine dünnen Arme waren irgendwie verbogen und sahen aus wie die **bizarr gekrümmten** Äste einer uralten Eiche (Lane 2017: 340)	His thin arms were somehow twisted and looked like the **bizarrely crooked** boughs of an ancient oak tree

Table 9: Increases in de-humanisation in *Young Sherlock: Death Cloud*

In the first example, the word 'man' is replaced with 'Wieselgesicht' (weasel face) in translation, reducing the character from a person to his animalistic qualities alone. A similar shift occurs several times in the section on deviant bodies below, and I will return to it there. The Baron's physical deformities are compared to twisted tree branches in the second coupled pair above. The translator retains this image but adds a further modifier, 'bizarr gekrümmten' (bizarrely twisted). These additional descriptions draw more attention to the Baron's unusual and inhuman physique in the TT than in the ST.

The extent to which the villains' non-human nature is magnified in *Young Sherlock: Death Cloud* is interesting since it forms a pattern with my findings in the next section on deviant bodies as well as the chapters on the outsider detective and on suspense. Overall, the villains are presented as more dangerous and more extensively 'othered' in translation than in the ST and Sherlock's transgressive actions are downplayed several times. My hypothesis is that these changes in the TT make Sherlock's actions more acceptable to the target audience – he is the only protagonist whose actions result in the death or severe injury of several criminal characters, and the changes appear to form a pattern that creates a greater justification of his actions than in the ST.

To conclude, a dehumanised appearance or animalistic qualities and behaviour remain a signifier of criminality in translation. The shifts in translation serve to increase or decrease the level of this othering in the TTs, but they do not affect the feature itself.

5.2.2 Deviant bodies in translation

This section examines how deviant physical appearance and behaviour are rendered in translation.

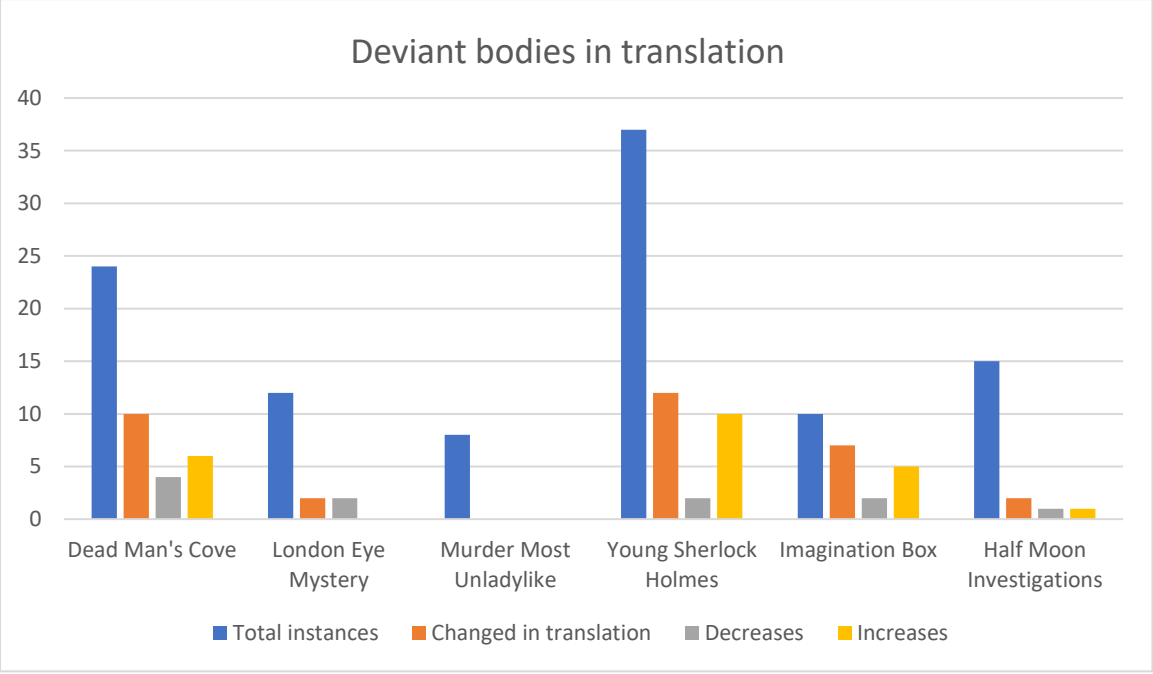

Figure 11: Deviant bodies in translation

	Total instances of all criteria	Changed in translation	Total Changes %	Decreases	%	Increases	%
Imagination Box	10	7	70%	2	20%	5	50%
Young Sherlock	37	12	32.4%	2	5.4%	10	27%
Dead Man's Cove	24	10	41.7%	4	16.7%	6	25%
Half Moon Investigations	15	2	13.3%	1	6.7%	1	6.7%
Murder Most Unladylike	8	0	0	0	0	0	0
London Eye Mystery	12	2	16.7%	2	16.7%	0	0

Table 10: Increases and decreases in physical and behavioral deviance across the corpus

Only three of the six corpus texts show any translation shifts that have an impact on the TT. The changes are mostly a matter of degree – the extent of a criminal's deviant appearance is increased or decreased, for example, but there are also a few instances in which a neutral term

such as ‘man’ has been replaced with a more marked term, in a way similar to the translation of ‘man’ to ‘Wieselgesicht’ (weasel face) in the section above. *Murder Most Unladylike* shows no shifts that result in an altered effect in translation. This may be because the only criminal character in the text, Miss Griffin, is described mainly in non-human terms, as discussed in the previous section of this chapter. The two decreases in the level of transgression in *The London Eye Mystery* also do not have a noticeable effect on the TT. Any descriptions of a transgressive character in this text are related to an unkempt man whom the protagonist calls ‘stranger’ or ‘strange man’ throughout most of the story. In one instance, ‘strange’ has been omitted in translation, only leaving ‘Mann’ (man) (Dowd 2012: 179) and in the second instance, ‘strange man’ (Dowd 2008: 275) is replaced with the character’s name, Christy (Dowd 2012: 245). Both shifts reduce the level of ‘otherness’, but all other seven occurrences of the lexical items ‘stranger’ and ‘strange man’ have been retained in translation, and the two shifts do not appear to affect the way the character is perceived in translation. The impact of the shifts in *Half Moon Investigations* is equally negligible. Both refer to the same character, and since one shift makes him appear more intimidating in translation whereas the other shift has the opposite effect, they balance each other. The translator renders the character’s ‘movie-trailer-guy voice’ (Colfer 2006: 131) as ‘Horrorfilmstimme’ (horror film voice) (Colfer 2015: 139), making the character’s voice appear less pleasant in translation and suggesting that it induces fear. In the shift that makes the character’s physique appear less marked, the translator substitutes ‘breit’ (wide) (ibid) for the ST lexical item ‘massive’ (Colfer 2006: 131). Overall, this character is frequently described as unusually big, with wild hair and beard and a loud voice (see Colfer 2006: 84, 132, 164, 235), and one instance of reducing this is unlikely to have any effect on the TT.

The shifts in *Dead Man’s Cove*, *Young Sherlock: Death Cloud* and *The Imagination Box* potentially have a greater impact on the TTs. This is partly due to the higher percentages of relevant segments that show a changed effect in translation but also because some of the shifts form patterns, amplifying the effect on the TT. An example of such a pattern is the decrease in transgressive appearance in *Dead Man’s Cove*. Mr and Mrs Mukhtar’s weight appears to be a signifier of their greed, and it is emphasised multiple times that both are overweight. Mr Mukhtar’s weight is described in particularly marked language:

ST	TT	BT
1) His clothes were fine and expertly tailored, but they failed to disguise his **vast** belly and **multiple chins** (St John 2010: 31)	Auch wenn er einen feinen, offensichtlich maßgeschneiderten Anzug trug, so konnte dieser seinen **dicken** Bauch und sein **Doppelkinn** doch nicht verbergen (St John 2012: 44)	Even though he was wearing a fine, obviously tailored suit, this could not hide his **corpulent** belly and his **double chin**.
2) His moon face stretched into a radiant smile (St John 2010: 41)	**Ø** (St John 2012: 56)	**Ø**
3) […] an **obese**, cartoon monster (St John 2010: 181)	[…] ein **übergewichtiges** Cartoon-Monster (St John 2012: 227)	[…] an **overweight** cartoon monster

Table 11: Decreases in physical deviance in *Dead Man's Cove*

As can be seen in the table above, the translator omits the description of Mr Mukhtar as having a 'moon face' entirely in example 2. In the other two coupled pairs, the translator choses synonyms that downplay the extent of the character's obesity. These are optional changes since equivalents are available in the target language for each of the lexical items used in the ST – 'vast', for example could be rendered as 'gewaltig', and a more accurate rendering of 'obese' would be 'fettleibig' – and in the case of the 'multiple chins' the translator has simply used the singular instead of the plural in the TT, reducing the number of chins. The changes form a pattern, and I would suggest that equating obesity and criminality might therefore be regarded as more problematic in the target culture. However, references to the Mukhtars' weight are still present in the TT, and the problematic connection between weight and criminality remains.

The shifts that result in an increase in a character's deviant appearance focus on several different characters. They do not have an impact on the way a single character is perceived in translation, but taken together they may subtly influence the way the criminals are viewed as a group:

ST	TT	BT
1) A woman with crinkly black hair and a squashed **button** nose was crouching over Calvin Redfern's desk (St John 2010: 24)	Eine Frau mit krausem schwarzem Haar und einer leicht plattgedrückten **Ø** Nase war über Calvin Redferns Schreibtisch gebeugt (St John 2012: 36)	A woman with crinkled black hair and a slightly squashed **Ø** nose was bent over Calvin Redfern's desk.
2) Because **people** like the Straight A's are the very worst that humanity has to offer (St John 2010: 149)	Weil **Typen** wie die Mitglieder der Pik-Ass-Bande zum Schlimmsten gehören, was die Menschheit je hervorgebracht hat (St John 2012: 187)	Because **types** like the members of the Ace-of-Spades gang are amongst the worst that humanity has ever created.
3) The Monk's **dimpled** cheeks were pinched in annoyance (St John 2010: 176)	Pastor zerkaute sich vor lauter Ärger die Innenseiten seiner **zerfurchten** Wangen (St John 2012: 221)	Pastor chewed the insides of his **furrowed** cheeks in annoyance.

Table 12: Increases in physical and implied deviance in *Dead Man's Cove*

All three examples refer to members of the gang that is behind the crimes in *Dead Man's Cove*. In coupled pairs one and three, the physical appearance of the criminals is altered in translation. The lexical items 'button nose' and 'dimpled cheeks' carry connotations of an endearing appearance. The translator simply omits the descriptor 'button' in the TT and chooses a synonym for 'dimpled' that implies a rugged appearance rather than a charming one so that the endearing aspects of their appearance are removed in both instances. The shift in the second example above is a more general one. The protagonist's uncle calls the gang members in the ST 'people' (St John 2010: 149). The translator has not chosen the equivalent 'Leute' (people) but instead translated 'people' with 'Typen' (types) (St John 2012: 187), which carries much more negative connotations. There is a further shift that increases the level of transgression in translation. It reinforces the connection between greed and criminality. When the criminal Mrs Webb drinks a cup of tea, she 'added three spoonfuls of

sugar to her tea and slurped a mouthful noisily' (St John 2010: 96). The translator renders 'added' as 'kippte' (St John 2012: 123) (tipped), emphasising the large amount of sugar and Mrs Webb's uncouth manner at the same time. This description adds to the overall image of criminals as greedy which the ST establishes, and the translation heightens it further.

Several of the shifts in *The Imagination Box* also affect the way the villain and her two associates could be viewed in translation. Three shifts affect the portrayal of the villain Clarice herself:

ST	TT	BT
1) Her features looked **distorted** when she smiled (Ford 2015: 216)	Als sie lächelte, wirkte es **hässlich und verzerrt** (Ford 2016: 208)	When she smiled it looked **ugly and distorted**
2) Clarice Crowfield smiled - all her features **distorted** (Ford 2015: 246)	Clarice Crowfield lächelte - eine **verzerrte, hässliche Grimasse** (Ford 2016: 236)	Clarice Crowfield smiled – a **distorted, ugly grimace**
3) [..] she **said** […] (Ford 2015: 225)	[…] **keifte** sie […] (Ford 2016: 216)	[…] she **scolded shrilly** […]

Table 13: Increases in physical deviance in *The Imagination Box*

As discussed above, the ST emphasises that the villain, Clarice, used to be good-looking. It is implied that her negative emotions and actions have led to the loss of her good looks, and the TT foregrounds this further by adding the additional modifier: 'hässlich' (ugly) in the first example above. The same applies to the second example, but here the translator does not only add 'hässliche' (ugly) but also uses the lexical item 'Grimasse' (grimace) instead of 'features', again heightening the deviant aspect of her appearance. The third example refers to the tone of her voice instead of her physical appearance. The translator uses the more marked 'keifte' (scolded shrilly) instead of the neutral 'said', making even her voice sound less attractive in translation. An ugly appearance is an even stronger signifier of deviance in the TT than in ST here.

A bad character can also be deduced from someone's behaviour, not only their appearance. The villain's son, Stephen, is coerced into assisting his mother in her criminal endeavours but is generally portrayed as a victim who has been emotionally abused by her. However,

towards the end of the text he takes the opportunity to make his mother vanish into thin air in one of the machines that a professor has developed. His reaction to this event – in essence, murder - is described as follows: 'Stephen showed no remorse' (Ford 2015: 257). The translator subtly increases his lack of remorse by adding a descriptor: 'Stephen zeigte keinerlei Anzeichen von Reue' (Stephen showed no trace of remorse whatsoever) (Ford 2016: 246). A similar shift occurs in relation to the villain's husband. Once Clarice's inner demon is in the process of destroying the house, he flees, possibly leaving the protagonist and his friends trapped with the monster: 'He didn't look back' (Ford 2015: 256). The translator renders this as: 'Ohne auch **nur einen einzigen Blick** zurückzuwerfen' (Without **even a single look** back) (Ford 2016: 244). Like Stephen, this character was previously portrayed in a largely sympathetic light, but this development could alter a reader's perception of both characters in the TT.

The shifts that decrease the appearance of transgression in *The Imagination Box* are more isolated and appear to be rather negligible. A description of Clarice's 'thin arm' (Ford 2015: 194) is replaced with the more neutral 'linker Arm' (left arm) (Ford 2016: 186), and when the protagonist calls the villain and her helper '[c]heeky freaks' (Ford 2015: 180), the translator simply renders this as 'Frechheit' (cheek or impertinence), retaining the meaning of the first lexical item, 'cheeky', to a degree, but omitting 'freaks'.

Young Sherlock: Death Cloud is the text with the highest number of relevant segments and the highest number of shifts that result in an increased level of transgression, albeit not in terms of percentage. The shifts reinforce the image of the criminals as visually recognisable and emphasises their physical appearances since the translator frequently replaces neutral lexical items with more marked ones. Sometimes criminals are reduced to the parts of their appearance that seem to signal criminality most strongly. A man who is extensively scarred, for example, becomes 'der Narbenmann' (the scar man) (Lane 2017: 349, 379) although he is 'Mr Surd' (Lane 2014: 274) and 'the man' (Lane 2014: 298) respectively in the ST. The word 'man' is also replaced with the negatively loaded synonym 'Kerl' (bloke/cove) (Lane 2017: 292) once, and 'they' (Lane 2014: 86) become 'Schurken' (scoundrels, villains) (Lane 2017: 110).

The shift below shows more extensive translatorial intervention:

ST	TT	BT
One of the other men - a **big** bruiser with a shaven head, tattoos that covered his arms down to the wrists like sleeves and a lit oil lamp hanging from a strap on his belt - glanced scornfully at him (Lane 2014: 81f.).	Einem der anderen Männer - einem **riesigen** kahlköpfigen Schlägertypen - schien das Getue auf die Nerven zu gehen. An einem Riemen hing von seinem Gürtel eine brennende Öllaterne herab. Ihr Licht ließ auf seinen Armen **eindrucksvolle** Tattoos aufleuchten, die sich wie zwei Ärmel bis zu den Handgelenken hinunterzogen. Höhnisch musterte er seinen Kumpan (Lane 2017: 104)	One of the other men – a **huge** bald ruffian – seemed to be annoyed by the fuss. From a strap on his belt a lit oil lamp hung down. Its light made the **impressive** tattoos on his arms that stretched like two sleeves down to the wrists shine. He looked at his crony scornfully.

Table 14: Increases in physical deviance in *Young Sherlock: Death Cloud*

The ST sentence consists of a single sentence with multiple qualifiers inserted as sub-clauses and separated from the main clause by hyphens. The translator changes the punctuation and sentence structure, creating four separate sentences in the TT instead. In the first of these, he adds as explanation for the character's behaviour but also emphasises his size more by using the synonym 'riesig' (huge) instead of the less marked 'big' in the ST. The second sentence consists of one of the original sub-clauses but does not provide any information about the man's appearance. The third sentence, however, describes his tattoos in more detail. The fact that the description of the tattoos is now a standalone sentence already draws more attention to them, but the translator adds the descriptor 'eindrucksvolle' (impressive) and also a description of how the light makes the tattoos 'aufleuchten' (shine), giving them more space and attention than in the ST. Tattoos at this time would presumably have been sported mainly by sailors or convicts, so highlighting this feature marks the man as a potential criminal. There is a related shift on the following page when the translator changes 'the burly man' (Lane 2014: 82) to 'der Tätowierte' (the tattoed man) (Lane 2017: 105). The two isolated shifts that decrease the criminals' transgressive appearance are a reverse of the shifts described above. The translator uses the less marked 'Männer' (men) (Lane 2017: 384)

instead of ‘thugs’ (Lane 2014: 302) once and substitutes ‘großer’ (big) (Lane 2017: 48) instead of ‘massive’ (Lane 2014: 35). However, the shifts that emphasise deviance outweigh them substantially, and the criminal characters are described so consistently as being physically ‘other’ in the text that these changes have no impact on the TT.

The shifts in this section show several interesting patterns such as the increased focus on Clarice’s ugliness and the subtle lessening of the extent of Mr Mukhtar’s weight but also the removal of any of the criminals’ attributes that could be considered charming in *Dead Man’s Cove*. Even a relatively small number of shifts can therefore affect the way a character is depicted in translation. The shifts in *Young Sherlock: Death Cloud* are consistent with the ones in the section above since they emphasise the criminals’ deviance as well as the danger they pose. The aspect of danger will become particularly relevant in the chapter on suspense below.

5.2.3 Transgressive sexuality in translation

Shifts in translation that result in a change of effect in the TT only occur in four texts, *Young Sherlock: Death Cloud*, *Murder Most Unladylike*, *Dead Man’s Cove* and *The Imagination Box*. The levels of threat of sexual aggression towards children and female manipulation in *The London Eye Mystery* and *Half Moon Investigations* respectively remain the same in translation.

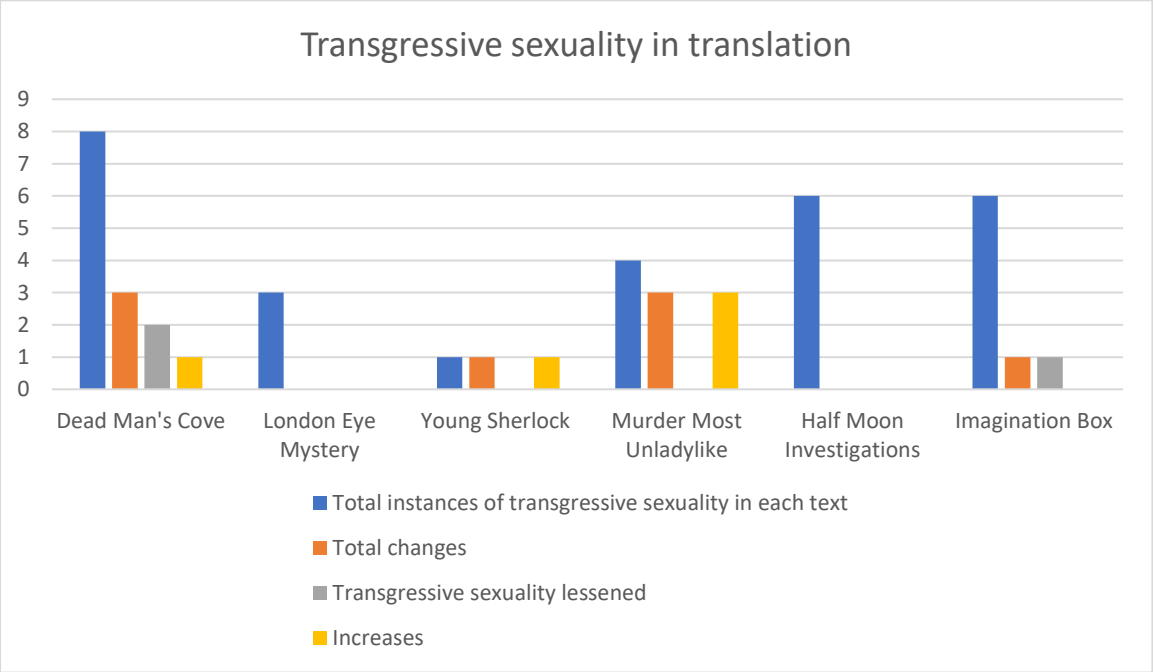

Figure 12: Transgressive sexuality in translation

	Total instances of all criteria	Changed in translation	Total Changes %	Decreases	%	Increases	%
Young Sherlock	1	1	100%	0	0	1	100%
Murder Most Unladylike	4	3	75%	0	0	3	75%
Dead Man's Cove	8	3	37.5%	2	25%	1	12.5%
Imagination Box	6	1	16.6%	1	16.7%	0	0
Half Moon Investigations	6	0	0	0	0	0	0
London Eye Mystery	3	0	0	0	0	0	0

Table 15: Increases and decreases in transgressive sexuality across the corpus

Unlike in the previous sections, the shift in *Young Sherlock: Death Cloud* does not have a substantial impact on the TT. The translator has changed the punctuation in the ST segment which warns a female character against 'what can happen to a young woman in Rotherhithe' (Lane 2014: 215), hinting at danger of sexual assault. In the ST this is a sub-clause, but the translator has added a full stop, and it is now an independent main clause in the TT: 'Aber du hast keine Ahnung, was einer jungen Frau in Rotherhithe so alles passieren kann' (But you have no idea what can happen to a young woman in Rotherhithe) (Lane 2017: 273). This is, however, the only mention of such danger in the text, and the slight increase in emphasis is unlikely to affect the TT overall.

The shifts in *Murder Most Unladylike* potentially have a greater impact on the TT, in particular on how the villain Miss Griffin is perceived by readers.

ST	TT	BT
1) If Miss Bell discovered their engagement - you know how Miss Griffin hates it when her mistresses get married, she thinks	Mal angenommen, Miss Bell hätte von ihrer Verlobung erfahren... Du weißt, wie sehr Miss Griffin es hasst, wenn ihre Lehrerinnen sich verheiraten. Sie fühlt sich	Let's assume Miss Bell discovered their engagement… You know how much Miss Griffin hates it when her mistresses get married. She always feels betrayed.

	they've betrayed her (Stevens 2016: 229)	dann immer verraten (Stevens 2017: 205)	
2)	Seventeen years ago, before she came to Deepdean, when she was a mistress at another school – she had a baby**.** (Stevens 2016: 268)	Vor siebzehn Jahren, bevor sie an die Deepdean ging, war sie Lehrerin an einer anderen Schule - und damals bekam sie ein Baby**!** (Stevens 2017: 238)	Seventeen years ago, before she went to Deepdean, she had been a teacher at another school – and she had a baby**!**
3)	Miss Griffin, the great Miss Griffin, had been involved in a shameful affair**,** and, as a result of this, had a *baby* (Stevens 2016: 273)	Miss Griffin, die großartige Miss Griffin, war in eine schändliche Affäre verwickelt gewesen - und hatte schließlich *ein Baby* bekommen (Stevens 2017: 241)	Miss Griffin, the great Miss Griffin, had been involved in a shameful affair – and had had *a baby* as a result.

Table 16: Increases in transgressive sexuality in *Murder Most Unladylike*

All three segments in the table above emphasise Miss Griffin's sexual transgression and her transgression against gender norms. The changes in effect in the TT are mainly achieved through changes in punctuation. In example one, the translator splits one single sentence into three separate sentences. A hyphen is replaced with an ellipsis, and a comma with a full stop so that the ST sub-clauses become standalone sentences in the TT. This draws more attention to the fact how strongly Miss Griffin rejects the institution of marriage. The shift in the second example is less prominent. The translator merely replaces a full stop at the end of the sentence with an exclamation mark, highlighting the protagonist's shock when she discovers the headmistress's scandalous past. In the third example, a hyphen is again substituted for a comma, emphasising the outcome of Miss Griffin's affair. The three examples thus reinforce how shocking these circumstances would have been at the time during which the story is set and emphasise the extent of Miss Griffin's transgression and her 'deviant' rejection of gender expectations. They do not, however, substantially change the way she is portrayed, so the impact on the TT is not very noticeable. There are no decreases in Miss Griffin's level of transgression in the TT to balance the shifts discussed above.

Dead Man's Cove is the only text with multiple shifts that result in a lessening of the link between female glamour and criminality in the TT but also one shift that emphasises the female criminal's attractive appearance further.

ST	TT	BT
1) She was as **glamorous** as ever (St John 2010: 134)	Sie war **elegant** wie eh und je (St John 2012: 169)	She was as **elegant** as ever.
2) What fooled me is that most of the women members of the Straight A gang are as **glamorous** as **characters from a James Bond film** (St John 2010: 157)	Nun, die meisten Frauen, die für die Pik-Ass-Bande arbeiten, sehen eher aus wie Ø **James-Bond-Girls** (St John 2012: 198)	Well, most women who work for the Ace-of-Spades gang look more like **Ø James Bond girls**.

Table 17: Increases in transgressive sexuality in *Dead Man's Cove*

As discussed above, female glamour acts as a signifier of criminality in this text. The lexical item 'glamorous' appears three times in the ST in addition to other descriptors such as 'beautiful' (St John 2010: 31) and multiple references to Mrs Mukhtar's regular visits to the beauty salon (St John 2010: 33, 50) and the fact that she does not look like a shopkeeper (St John 2010: 51). Taken together, this creates a group of text segments from the same lexical field that create a loose lexical chain. The translator has, however, replaced one 'glamorous' with 'elegant' and omitted it entirely in the second example. The descriptor 'elegant' is part of the same lexical field, and this shift only has a limited impact. The lexical chain is disrupted more severely in the second example since there are no explicit references to glamour or beauty in the TT segment due to the omission. A reader thus must have a knowledge of James Bond films in order to make a connection between these characters and a glamorous appearance. This shows what a sensitive feature lexical chains are and how easily they can be disrupted if the translator does not adhere closely to the ST. This latter segment is the one which explicitly creates a connection between glamour and criminality in the ST, and the fact that this is not retained in the TT potentially affects the reader's perception of this signifier.

There is one instance in which more emphasis is placed on a character's attractive appearance in the TT than in the ST.

ST	TT	BT
Mrs Mukhtar swept in, looking **every inch** a Bollywood star (St John 2010: 51)	Mrs. Mukhtar kam in den Laden gerauscht. Sie sah **Ø** aus wie eine Bollywood-Diva (St John 2012: 68)	Mrs Mukhtar swept into the store. She looked **Ø** like a Bollywood diva.

Table 18: Increase in transgressive sexuality in *Dead Man's Cove*

The shifts in the coupled pair in the table above result in a slightly inconsistent outcome. On the one hand, the translator inserts a full stop after the first clause so that the sub-clause describing Mrs Mukhtar's appearance becomes a separate sentence, drawing more attention to it. However, the descriptor 'every inch' is omitted in the TT, slightly lessening the emphasis on her looks.

Like *Young Sherlock: Death Cloud*, *The Imagination Box* only contains one shift that is relevant here, but unlike in that text, the shift here results in a decrease of the villain's level of transgression.

ST	TT	BT
Mind you, after what you did to **him**, wiping you off the face of the earth seems a reasonable punishment (Ford 2015: 236)	Obwohl ich sagen muss: Nach dem, was Sie **meinem Bernie** angetan haben, scheint es mir eine gerechte Strafe, Sie aus der Welt zu schaffen (Ford 2016: 226)	Although I must say: after what you did to **my Bernie**, it seems to be a just punishment to wipe you off the face of the earth.

Table 19: Decrease in transgressive sexuality in *The Imagination Box*

There are two relevant shifts from ST to TT. The translator has replaced 'him' with 'meinem Bernie' (my Bernie), making the speaker Clarice sound more affectionate towards her husband than in the ST. In addition, the translator has used a colon instead of a comma to separate this part of the sentence from the opening, drawing more attention to it. However, although this is a change in tone that could possibly influence the way Clarice's treatment of her husband is perceived, her contemptuous statements regarding her husband's abilities remain unchanged in translation. The isolated instance of increased affection is

overshadowed by the fact that she calls him 'useless, unable to make *anything* work' (Ford 2015: 233) and '*hopeless*' (Ford 2015: 235), limiting the impact on the TT.

Overall, sexual deviance and transgression against gender expectations are as much signifiers of criminality in the target as in the source corpus. I would argue that most of the shifts discussed above do not have a substantial impact on the TTs. The strongest changes in effect occur in *Dead Man's Cove* and *Murder Most Unladylike*, but in *Murder Most Unladylike* the shifts only serve to reinforce the criminal's deviance to a greater degree. The disruption of the lexical chain around glamour in *Dead Man's Cove* could potentially have the most significant effect on the TT since it weakens the link between female glamour and criminality. However, this is not necessarily a conscious decision on the part of the translator, and the way Mrs Mukhtar is portrayed throughout the text does not support an argument that the translator chose to render this aspect of the ST differently in translation. As we have seen, the lexical chain around religious references and evil was disrupted in the same text, and I will return to the specific challenges around translating lexical chains in the chapter on clues and misdirection below.

5.2.4 Conclusion

This chapter raises very interesting questions around how criminality and transgression are framed in the source and target corpora. The signifiers of criminality largely remain the same in the target corpus, and many shifts even amplify them more than in the STs in the three categories discussed above, the monstrous criminal, deviant appearance and behaviour of criminals and sexual transgression or a rejection of gender norms.

There are a number of features that were not discussed separately in the translation section of this chapter. The shifts in these categories are very few compared to the shifts discussed above and are overall too isolated to have an impact on the translated texts. In the category on corrupt authorities, for example, there is a single shift in *Half Moon Investigations* that emphasises the fact that the police make decisions on the basis of prejudice.[50] However, this has already been established in the text, and is unlikely to affect the TT. One shift that could have an impact when seen together with the shifts in the category on de-humanised criminals

[50] See Appendix 1, Table 1.5.5, row 5

in *Half Moon Investigations* occurs in the category on mental illness. When the perpetrator is unmasked during the finale of the story, he starts to display animalistic traits, as described above. The protagonist also comments on his mental state, concluding that he had 'pushed a man over the edge' (Colfer 2006: 298). Mental illness is thus implied in the ST, but the translator makes it explicit when the protagonist states in translation that he 'hatte […] einen Mann in den Wahnsinn getrieben' (had driven a man to madness) (Colfer 2015: 306). This may not change the reader's perception of the perpetrator substantially, but it compounds the image of the unhinged criminal that the text creates since all the relevant shifts occur within the space of only a few pages. The last shift that is of interest here occurs in the category on the criminals' motivation in *Dead Man's Cove*. Towards the end of the story, the Mukhtars' motivation is explained: they were in debt and trying to earn money to pay their debtors through the child trafficking scheme. The ST does not explicitly comment on their emotions: 'Faced with having their home and business repossessed […]' (St John 2010: 197). The translator adds a qualifier at the start of the sentence and thus in a particularly prominent position: 'Aus Angst, ihr Haus und Geschäft zu verlieren […]' (Scared of losing their house and business […]) (St John 2012: 246). This could in principle create more sympathy for them in the TT than in the ST, but there are no further instances which make them appear in a more sympathetic light, and it is unlikely that this shift has a noticeable effect on the translation.

The tension between problematic signifiers of criminality such as mental illness and ethnicity and the supposed pedagogic function of CF thus remains unresolved in translation. The only shifts that suggest a change may have been made to modify the language of the ST are the ones related to Mr Mukhtar's obesity in *Dead Man's Cove*, but even here, the overall connection between obesity, greed and criminality is not affected. The sometimes-problematic language around sensitive subjects like mental illness is also retained in translation. '[P]ersonality disorder' (St John 2010: 78) for example is rendered as 'gestört' (disturbed/deranged) (St John 2012: 100), and the omission of one isolated occurrence of the descriptor 'swarthy' (Lane 2014: 130 and Lane 2017: 165) does not alter the fact that non-Anglophone nationalities are presented as highly suspect, and danger is located in the threat of an aggressive African bee species in *Young Sherlock: Death Cloud*. It would certainly be interesting to investigate whether a wider CCF corpus contains more nuanced depictions of criminality or whether it largely remains rooted in stereotypes.

On a different note, the most prominent translation pattern of the thesis begins to emerge in this chapter: the shifts in *Young Sherlock: Death Cloud*. Translatorial intervention tends to be high in this text, and, taken together, the shifts appear to alter the perception of the protagonist's actions in translation, usually by increasing the level of danger he is in, heightening the brutality of the criminals and generally increasing their degree of 'otherness'. I will return to this theme in the chapters on the detective as outsider and suspense in CCF below.

Chapter 6: The CCF Detective as Outsider/Marginal Figure

> 'And, right there in that alleyway, Tim stopped and nodded, realising that maybe, just maybe, he wasn't OK with being alone' (Ford 2015: 205)

6.1 The marginal detective in the source corpus

This chapter focuses on the CCF detective protagonist as a marginal and even transgressive figure. The findings in this corpus show that, unlike ACF detectives who often remain in their role as outsiders, the CCF protagonist typically becomes less marginalised through the detection activity in which s/he engages. Initially, the child detectives in this corpus are outsiders in many ways: as children, they are not part of the world of adults who often fail to take them seriously and are in turn regarded with suspicion by the protagonists. However, they are not fully accepted by their peers either and struggle to establish friendship, sometimes due to their ethnicity or because of neurodiversity amongst other reasons. In addition to this, the protagonists are often located outside of traditional family structures, for example as orphans. In their role as detectives, they frequently transgress against adult rules and occasionally even break the law. However, unlike the transgressive adult characters in the corpus, this is done with the aim of investigating a mystery or helping a character in need, not for the sake of material gain or to the detriment of others. As in the previous chapters, the socialising function of this feature of CCF is clear. Whereas the topic of transgression and its manifestation in the corpus introduces the reader to the dark underbelly of the adult sphere and clues and misdirection encourage close reading together with the questioning of stereotypes, the figure of the marginal detective shows the reader the importance of integration and of building supportive networks of peers and adults alike.

My analysis demonstrates that within the translation shifts that affect the TT, there is a tendency to increase marginality and transgression, similar to the pattern within transgression as discussed in the chapter above. The only notable exception to this trend is *Young Sherlock: Death Cloud* as the translation changes result in a decrease of his level of transgression.

Marginality and transgression differ widely in their distribution across the texts. The graph below shows the total number of instances within each text as well as how the main sub-

categories that I have identified are weighted in each. The nuances in the different texts thus become visible:

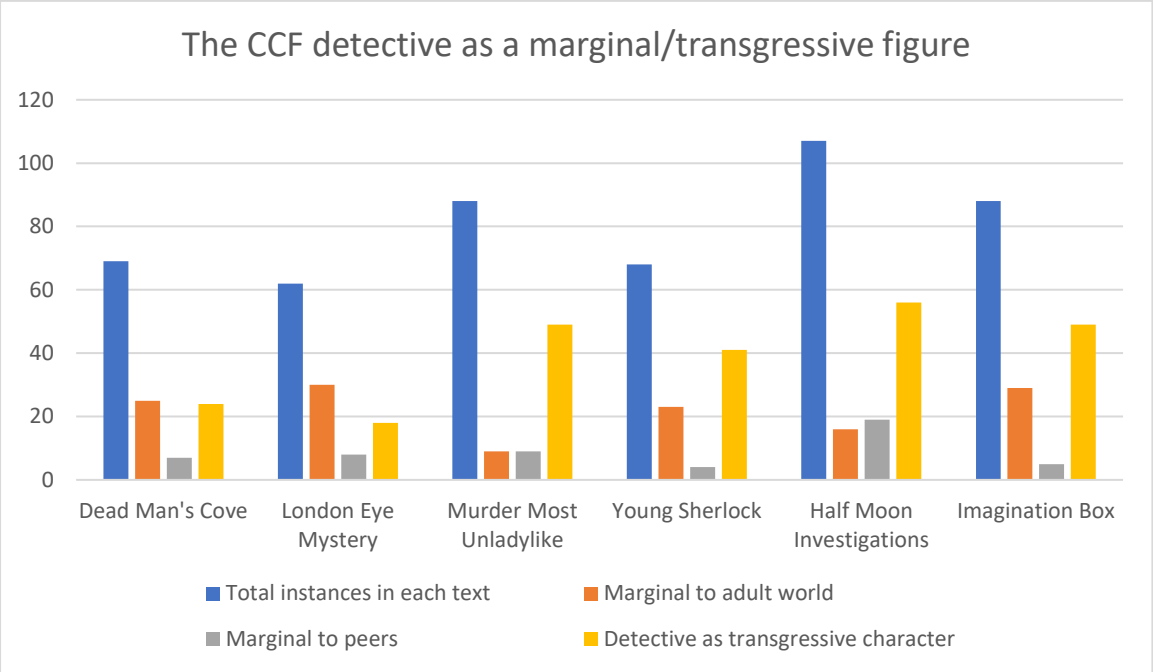

Figure 13: The detective as marginal figure in the corpus

In almost all texts, the protagonists' transgression is the most prominent feature, although this does not reflect the severity of the transgressive acts. *Murder Most Unladylike*, for example, contains more instances of transgressive behaviour than *Young Sherlock: Death Cloud*, but Sherlock's acts lead to the deaths of several criminals whereas the protagonist of *Murder Most Unladylike* only breaks school rules. The particularly low number of relevant segments in *The London Eye Mystery*, on the other hand, can be explained through the fact that the protagonist solves the eponymous mystery mainly through ratiocination rather than through taking action.

The different figures in the first of the two other sub-categories in the graph, being marginal to the adult world, are frequently due to the protagonists' social and familial circumstances rather than their actions. The protagonist's feeling of not being loved by his adoptive mother in *The Imagination Box* is an important part of the story whereas the boarding school setting of *Murder Most Unladylike* means that the relationship between the protagonist and her parents is only mentioned in a peripheral manner. The protagonist's marginality to their peers, by contrast, has little prominence compared to the other two sub-categories. The exception to this is *Half Moon Investigations*. The protagonist's peers dislike him because of his investigations, a fact that he dwells on frequently, whereas protagonists like Sherlock or

Ted in *The London Eye Mystery* have relatively little contact with other children, and although they are aware of their outsider status, it does not occupy their thoughts to the same degree.

6.1.1 The child detective as marginal to the adult world

The figure of the marginal detective allows me to examine differences and similarities between ACF and CCF. ACF and CCF detectives are both located on the margins of society, albeit for different reasons. They also gain certain advantages from this position, but again, these advantages differ. Finally, detection and transgression on the part of the detective cannot always be separated, and here, also, there are some similarities but also considerable differences between the ACF and the CCF detective.

To return to the first point, marginal detectives appear in all ACF sub-genres, and the reason for their marginal identity can lie in their identity, actions, or a combination of both. None of the detective figures in classic detective fiction such as Miss Marple, Hercule Poirot or Sherlock Holmes are fully integrated into society. Miss Marple is an elderly spinster, dismissed as a nosy busybody, Poirot is a 'rather feminised' (Worthington 2011: 46) foreigner, and Holmes is set apart from others by his superior intellect amongst other reasons. Their marginality is also a result of their actions. As Horsley states, 'It is not just the murderer who conceals, but, typically, a range of other characters as well' (Horsley 2005: 19), and the detectives' investigations often reveal these secrets. The result is a complex combination of marginality and transgression: Miss Marple, for example, is a marginal figure due to her status as a spinster, but she also transgresses against social expectations by acting as a detective. Marginalised and transgressive detectives are also present in hard-boiled ACF. Male hard-boiled detectives such as Chandler's Philip Marlowe frequently investigate wealthy society figures, exposing their corruption. They also walk a fine line between upholding the law and breaking it themselves during their investigations. Female hard-boiled detectives are marginal and transgressive in even more ways. As women, they transgress upon the male sphere of detection, defying expectations of behaviour and often facing dismissal from male characters. There are also more recent detectives in ACF whose identity or character prevents them from being accepted by society: Stieg Larsson's Lisbeth Salander is one of them, severely traumatised by a history of abuse and unable to form emotional bonds with others.

This combination of the marginal position and transgressive behaviour of the ACF detective is reproduced in CCF. CCF detectives are inherently marginal to the adult word due to the fact that they are children. In addition to this, they defy expectations of how children should behave or what they are capable of by disregarding adult rules and ultimately 'pos[ing] a challenge to adult hierarchical structures' (Routledge 2001: 64), thus linking them to female hard-boiled detectives or Miss Marple.[51] The figure of the ACF detective cannot, however, simply be transposed onto CCF. Whereas the 'scurrilous characteristics' (skurrilen Züge[n]) (Alewyn 1971: 385) of the Golden Age '[r]easoning machines' (Scaggs 2005: 39) emphasise the ACF detective's outsider status rather than making them more relatable (Alewyn 1971: 385), the CCF detective's marginality makes her/him more relatable to the child readership as it is rooted in childhood itself. This creates a unique sub-genre in which CCF retains the feature of the marginalised detective whilst ensuring that the detective protagonist is a figure of identification for the reader, an important feature of CF (Dahrendorf 1977: 260).

Returning to the argument that being located on the margins has advantages for the ACF detective, Worthington states the following:

> 'Much is made of the percipience of investigative figures to 'see' – clues, guilt, motives – and the necessity for such a seeing figure, an observer, to be located on the margins of society, to be somehow outside the society in which he or she works and so to possess an objective gaze' (Worthington 2011: 86f)

The benefits of a marginal position for the child detective are less obvious. CCF detectives do not have the advantage of an objective gaze due to their lack of experience. On the contrary, their lack of knowledge can impede them as they sometimes struggle to interpret adults and their actions correctly: the protagonist of *Murder Most Unladylike*, for example, mistakes excited happiness for possible guilt (Stevens 2016: 132ff.), and when Laura's uncle in *Dead Man's Cove* reacts badly to her ambition of becoming a detective, the only explanation she can think of is that he must have 'broken the law and have a guilty conscience' (St John 2010: 60). The benefits of the CCF detective's marginal position must therefore lie elsewhere. Routledge claims that '[i]t is the ability of the child detectives to go unnoticed by the adults around them that is perhaps their most important asset when solving mysteries'

[51] Worthington does, however, point out that the degree to which female detectives are considered transgressive has decreased since 'women in modern crime fiction now perform all the same functions as their masculine counterparts' (Worthington 2011: 48).

(Routledge 2001: 68). In addition to this, he states that '[child detectives] are not thought capable of posing a threat' (ibid). This is certainly the case in the classic CCF story *Emil und die Detektive*, in which a group of children can follow an adult without arousing suspicion and which Routledge's research focuses on. In this corpus, there are several instances that support this view: child detectives are occasionally able to eavesdrop (Stevens 2016: 135) or walk around at night without being noticed (Ford 2015: 166). Fletcher Moon in *Half Mon Investigations* echoes Routledge's statement that adults do not take him seriously: 'He didn't see me as a threat. I didn't mind. A lot of adults make that mistake' (Colfer 2006: 132). By contrast, however, the protagonist of *The London Eye Mystery* perceives his 'invisibility' as a hindrance when he cannot convince any of the adults in his household to pay attention to his ideas (Dowd 2008: 250ff.). One detective's advantage may therefore be another's disadvantage.

It is, however, noticeable that the adults who ignore the protagonists' thoughts are frequently the children's caregivers whereas criminal adults acknowledge the threat posed by the child detectives instead of dismissing them. There are several examples in the corpus that demonstrate the fact that the criminals do not overlook the child detectives, despite their young age. The Mukhtars in *Dead Man's Cove* see the protagonist as a threat to their illegal activities: 'You are single-handedly responsible for the trouble that has come into this house' (St John 2010: 135). Baron Maupertuis in *Young Sherlock: Death Cloud* attempts to have Sherlock killed since he is aware of the danger Sherlock poses to his operation, and the murderous headmistress in *Murder Most Unladylike* tries to dispose of the protagonist and her friend Daisy once she realises that they are on her trail. None of these adult criminals assume that children are too marginal to pose a threat to them. Routledge's statement that 'child detectives attend to things overlooked by, or invisible to, the adult gaze' (Routledge 2001: 64) thus appears more pertinent to my findings when applied to adult caregivers than the assertion that children are able to investigate criminals because the criminals underestimate or ignore them.

Dismissal on the part of adults in positions of authority and caregivers can be found in each of the texts within the corpus. When Ted, the protagonist of *The London Eye Mystery*, attempts to tell his mother about the theories he has regarding his cousin's disappearance, '[s]he flapped her hand at me as if I was an annoying fly' (Dowd 2008: 68). Laura's uncle also does not take her concerns seriously (St John 2010: 87, 152, 158), and Sherlock's tutor tells him to '[l]et the doctors and administrators deal with it' (Lane 2014: 112). The family

lawyer in *Half Moon Investigations* disbelieves the protagonist's version of events (Colfer 2006: 113ff.), and Hazel's discovery of a dead body is dismissed as a lie by the Matron at her boarding school (Stevens 2016: 24). The child protagonists in turn show distrust of adults, sometimes paired with contempt. They are aware that their opinions matter little and that the adults might obstruct them in their endeavours. Laura, for example, states that '[t]he police wouldn't believe her' (St John 2010: 142), and this is echoed by Daisy in *Murder Most Unladylike* when the protagonist Hazel suggests going to the police: 'They'd simply laugh at us' (Stevens 2016: 46). Sherlock also knows that his age puts him at a disadvantage: '[H]e knew enough about the way the adult world worked to realize that arguing would just make things worse. *Right* didn't matter. *Obeying the rules* did' (Lane 2014: 157).

However, beneath the protagonists' frustration and defiant opinions such as 'the average ten-year-old was a lot more clued up than almost any adult you could poke a stick at' (St John 2010: 6), a wish for greater acceptance is hidden. Routledge claims that 'child detectives use the process of detection to overcome their marginalization' (Routledge 2001: 70), but I would argue that this wording is misleading since it suggests that the protagonists consciously utilise their detection activity towards this end. My findings in the corpus do not support this interpretation of intentionality on the part of the protagonists as none of them begin their activities expressing a belief that this will lead to increased acceptance. The protagonist of *Half Moon Investigations* is even aware that other children dislike him due to his detecting: 'No one wants a friend who can find out their secrets' (Colfer 2006: 66). The protagonists instead conduct their investigations mainly out of curiosity and a sense of social or moral duty which I will return to below. However, many of the protagonists wish for greater acceptance from adults and peers alike. Laura in *Dead Man's Cove* dreams of being 'handed real freedom and responsibility, of being trusted to make her own decision' (St John 2010: 18). Ted expresses his dislike of 'being different' (Dowd 2008: 39) and Hazel imagines how 'Miss Griffin will give us medals, and the mistresses, the masters and the Big Girls would all line up to clap us on the back' (Stevens 2016: 28).[52] Even Tim, the most emotionally self-sufficient protagonist, gradually comes to realise that he needs support from others: '[M]aybe, just maybe, he wasn't OK with being alone' (Ford 2015: 205). A marginal existence is thus not portrayed as desirable. Overall, a strong sense of wish-fulfilment is present: the child protagonists prove that they are not inferior to adults in solving crimes, with adult help only needed to apprehend he criminals (Worthington 2011: 100), and they gain

[52] This is, however, not her motivation for undertaking the investigation.

approval and acknowledgement from the adults that frequently leads to a lessening of their marginal status.

6.1.2 The child detective as marginal to family structures and peers

> 'Home, then, is a site of ambivalence' (Rudd 2001: 83)

CCF detectives are not only outsiders in the wider adult sphere, they are also situated in a marginal position to traditional family structures more specifically, and whereas ACF can be said to reflect anxieties around wider issues in society, anxieties in CCF are focused on home and the family throughout this corpus. Some of these are resolved, and the protagonists' detection activity often leads to greater integration into supportive networks of adults and peers, but other anxieties are left unresolved, indicating that the family unit is not always a reliable safe space for children.

The ways in which the detective protagonists in this corpus are located outside of family structures vary. Two of them are orphans, which is, interestingly, also a characteristic of many female private eyes (Horsley 2005: 255) and thus a further overlap between female led hard-boiled ACF and CCF. The protagonist of *The Imagination Box* lives with his adoptive parents who rarely have time for him. Laura in *Dead Man's Cove* has lived in an orphanage and several foster homes before being sent to stay with an uncle whose existence she had not previously been aware of. The other four protagonists are not orphans, but Hazel in *Murder Most Unladylike* is sent to boarding school, away from her parents. Sherlock also resides at boarding school during term time. His situation is exacerbated by the fact that he is not allowed to return home during the holidays in which the story is set since his father is abroad, his mother is unwell, and his brother Mycroft is too busy. Instead, he must stay with relatives he has not met before. Fletcher, the protagonist of *Half Moon Investigations*, and Ted, narrator of *The London Eye Mystery*, are the only two child detectives in the corpus who live at home with their families. Fletcher, however, runs away from home after being accused of arson and is only able to return to his family after solving the crime and clearing his name. Even Ted must leave his home temporarily to travel across London by himself in order to investigate the disappearance of his cousin.

In his writing on families in the works of Enid Blyton, Rudd comments on the 'many fractures in home life and the adults that constitute it' (Rudd 2001: 84), and such fractures also appear in this corpus. Even the protagonists who are most closely embedded in their

families, Ted and Fletcher, experience rejection from their parents. Ted is startled by the fact that his mother is no longer prepared to listen to him – his home has become 'defamiliarized' (Rudd 2001: 83). Fletcher's father rejects the identity that Fletcher has created for himself through his detection activity, asking him: 'When are you going to start acting normally?' (Colfer 2006: 111). The distrust and fear of rejection runs deepest in the protagonist of *The Imagination Box*: 'Sooner or later, he suspected, he'd be thrown back into one of the countless institutions through which he'd passed' (Ford 2015: 13). The other three protagonists also experience some dismissal from caregivers, either from school staff or relatives as described above.[53] Regardless of the level of rejection they face, none of the protagonists feel that their home is a safe space. In some instances, the buildings themselves can feel threatening or haunted (see *Dead Man's Cove* and *Murder Most Unladylike* in 'Suspense' chapter below). In another case, home must be left behind since it offers no protection from the false accusations that the protagonist faces (*Half Moon Investigations*).

This removal from what is normally considered a safe space is a necessary plot device. The protagonists must be able to act without adult supervision and with some autonomy – 'beyond the gaze of officialdom' (Rudd 2001: 87), otherwise their investigations would be impossible to conduct. Importantly, however, the investigations result in a reconciliation of many of the protagonists with their families, and the successful investigations frequently lead to greater appreciation of the detective's abilities and achievements. Laura's uncle, for example, subsequently decides to support her ambition to become a detective (St John 2010: 201), Tim's adoptive mother finally has time for him (Ford 2015: 268), and Ted's family acknowledge his intelligence. The only exception to this occurs in *Half Moon Investigations*. There is no mention of praise, on the contrary: 'My parents read me the riot act and watched me so closely that I couldn't take on any cases even if I wanted to. […] Dad wrote a daily timetable for me, filled with menial tasks, the theory being that I would be too busy aching to even think about detection' (Colfer 2006: 302ff.). The only affirmation he receives from an adult comes from a police officer he has befriended. The reason for this may lie in the ACF sub-genre which the text emulates: hard-boiled detectives are often solitary figures (see for example Scaggs 2005: 59, 60; Horsley 2005: 74 and Porter 2003: 100). Hazel's achievement remains unknown to her parents and the majority of teachers at her boarding school, and the only acknowledgment she receives from an adult comes from the police inspector who arrests

[53] I am including school staff here since these are the adults who have a duty of care towards the protagonist while she is at boarding school.

the culprit. In similar fashion, Sherlock's aunt and uncle are not aware of his investigation. His tutor, however, acknowledges Sherlock's bravery and use of logic (Lane 2014: 285ff.). Even when the recognition does not come from the protagonists' direct families, therefore, the child detectives prove to adults in positions of authority that they are capable of behaving in an 'adult, rational way' (Routledge 2010: 329) and they receive what Rudd calls 'the approbation of significant Others' (Rudd 2001: 94).

Looking beyond the protagonists' immediate circle of family and acquaintances, however, the family unit is revealed as a place of danger and potential abuse. The family as a location of abuse appears in *Dead Man's Cove*, *Murder Most Unladylike* and *The Imagination Box*. *Half Moon Investigations* does not feature verbal or physical abuse of children, but the text focuses on families hiding secrets behind respectable facades, therefore also touching upon some ugly realities of family life. In *The London Eye Mystery*, the mystery arises from the fact that a mother does not know her own son well enough to realise that he does not wish to move to the United States and therefore decides to run away. The only text in which the crimes and mysterious occurrences are unrelated to family secrets is *Young Sherlock: Death Cloud*. The instances of abuse in the corpus range from child trafficking (*Dead Man's Cove*) to a mother verbally abusing her young son because she blames him for her stalling political career (*The Imagination Box*). The abuse culminates in *Murder Most Unladylike* in which a mother pushes her illegitimate daughter to her death to protect her status as a respected headmistress. A milder case of taking advantage of a child occurs in *Half Moon Investigations* in which a father tries to push his daughter to win a competition to avenge himself upon the wife who left him. These occurrences may not be labelled as abuse in the texts or described in great detail, but they confront the protagonist and the reader with the fact that families can be a place of danger and that this danger can only be contained temporarily. The child trafficking plot is dismantled, the politician's son revenges himself upon his mother and is subsequently arrested. The murderous headmistress is also arrested and the father in *Half Moon Investigations* is exposed as a petty criminal in front of the whole community. As in hard-boiled ACF, however, order can be restored only partially (Scaggs 2005: 63ff.). Sherlock, for example, realises that 'things would never be the same again' (Lane 2014: 306). The knowledge that the child detectives acquire in the course of the stories helps them to solve individual crimes and to bring the adult criminals to justice. However, Rudd's statement that 'children can accrue power through knowledge' (Rudd 2001: 86), is a two-edged sword. This knowledge cannot be unlearned, and the greater participation in and

acceptance from the adult world thus also results in greater knowledge of the dark underside of families and the adult sphere.

So far, I have discussed the ways in which ways CCF detectives are marginal to adults. Across the corpus, however, they are equally marginal to their peers, and it is only during the investigation that they establish friendships. In their research on CCF, Routledge and Rudd emphasise detection activity amongst child detectives as a 'collective activity' (Routledge 2010: 330, Rudd 2001: 87).[54] Dahrendorf also refers to 'Gruppensolidarität' (group solidarity) (Dahrendorf 1977: 260) as a key aspect that leads to the solution of crimes in CCF. In the corpus at hand, however, none of the protagonists are accepted by their peers. They are outsiders for different reasons, some due to their actions, others due to reasons beyond their control. Fletcher is the only character whose ambition is to be a detective and his detection-related behaviour makes him an outsider. Fellow pupils dislike his ability to discover their secrets (Colfer 2006: 66) and call him a 'nerd' (Colfer 2006: 10) and a 'freak' (Colfer 2006: 80). Ted appears to be neurodiverse and struggles to read emotions.[55] He, too, is called names by other children (Dowd 2008: 38). Hazel Wong is treated with suspicion because she is Chinese but also because she wants to do well at school (Stevens 2016: 147ff. and 205ff.), which increases the other girls' dislike. Laura is a newcomer in St Ives and a frequent target for the class bully (St John 2010: 47). There is no clear explanation why Tim and Sherlock are marginalised by other children, and the third-person narrators in the respective books simply state that Sherlock is 'something of an outsider at school' (Lane 2014: 7) and that Tim does not have 'any friends his own age' (Ford 2015: 6). Neurodiversity, ethnicity and simply behaving in a different manner compared to other children can all result in marginalisation, and each of the protagonists in the corpus thus stands in stark contrast to the groups of children with a 'corporate identity' (Rudd 2001: 87) that Blyton created, possibly indicating a trend in more recent CCF compared to older CCF texts.

In each of the texts, the detection process allows the outsider protagonists to overcome their marginal position at least partially and to establish friendships, even in *Half Moon Investigations*. The investigations in this corpus are usually undertaken by duos, mirroring the figure of the detective and her/his sidekick such as Holmes and Watson, not by larger groups

[54] A large part of this research is based on Kästner's *Emil und die Detektive* and Enid Blyton's work in which groups of children acting as detectives are usually the main focus.
[55] No specific diagnosis is given in the text. Neurodiversity covers a range of options, including autism, which appears to be what Ted refers to when he states that he has 'a funny brain that runs on a different operating system' (Dowd 2008: 4).

as in the texts that Rudd and Routledge mainly examine in the research cited above. In two of the books, existing relationships are strengthened. Ted's sister calls him a 'creep' (Dowd 2008: 8) but learns to respect him during their investigation of their cousin's disappearance. They initially start to collaborate because both realise that the adults will not listen to them, but their appreciation of each other's strengths grows steadily throughout the story. Being marginalised by adults thus fosters stronger bonds between children. Hazel's situation is also slightly different compared to that of the other four protagonists who initially have no friends. Her only friend is Daisy, a fellow pupil. The relationship between them is not an equal one, however, with Daisy leading and Hazel following, and it is only during the investigation that Daisy begins to value Hazel's contribution, even admitting that Hazel's investigative methods are more rigorous than her own (Stevens 2016: 216). All four other protagonists form entirely new connections. In the case of *Young Sherlock: Death Cloud*, the friendship is kindled by Sherlock's chance meeting with a homeless orphan. Tim befriends Dee, the niece of the professor who has disappeared. Fletcher forms a partnership that turns into a friendship with a teenage delinquent who is also being falsely accused of committing a crime and Laura in turn befriends Tariq, a boy who turns out to be a victim of child trafficking. Friendships, the creation of supportive relationships with one's peers or the strengthening of existing bonds such as the ones between Ted and his sister Kat are thus an important feature throughout the corpus. This may be another parallel with the hard-boiled female detective due to the emphasis on 'companionship' (Kinsman 2010: 150) that Kinsman identifies in this ACF sub-genre.

6.1.3 The child detective as a transgressive figure and validation through intertextuality

So far, I have mostly discussed the CCF detective as a figure in a marginal position: marginal to the adult world, to families and peers. However, the fact that the child detectives actively encroach upon the adult sphere, questioning adult authority, breaking adult rules and occasionally the law, makes them transgressive in addition to being outsiders.[56] Here I will examine the ways in which the figure of the transgressive detective fulfils a socialising function, and how her/his behaviour is framed in a way that legitimises it through emphasising the protagonists' social conscience and the failures of the adults in the texts.

[56] Once again, this means that they are most similar to the hard-boiled detectives within the range of ACF sub-genres as these characters, too, frequently find themselves outside the bounds of the law.

The gravity of the CCF detectives' transgressions varies widely across the corpus. There is some harmless rule-breaking such as pinching a brownie reserved for hotel guests (Ford 2015: 5ff.) or pretending to be ill in order to investigate clues at a boarding school at night (Stevens 2016: 142ff.). Other transgressive acts, however, are crimes such as trespassing (Lane 2014: 77ff.), breaking into other people's houses (Ford 2015: 171), schools (Colfer 2006: 262) or cars (Stevens 2016: 183). The most serious instances of transgression occur in *Half Moon Investigations* and *Young Sherlock: Death Cloud*. Fletcher escapes from police custody and goes into hiding to clear his name of an erroneous arson charge (Colfer 2006: 120), and Sherlock's actions result in the death of several criminals (Lane 2014: 133 and 299ff.). These actions are legitimised by the fact that the CCF detectives' actions result in re-establishing order, at least temporarily, and in containing adult transgressions. The end could therefore be said to justify the means. Secondly, transgressive behaviour or neglect of their duty of care on the part of the adults in the corpus is a catalyst for the protagonists' actions. As mentioned above, the adults fall broadly into two groups: criminal adults and adults with a duty of care who dismiss the children's concerns. I would argue that the child detectives in the corpus are forced to transgress because the adults are either abusive or not fulfilling their duties. If the protagonists were able to rely on adults in authority positions, there would be no need for them to engage in detection activity. The third way of framing the protagonists' actions in a way that legitimises them is their strong social conscience and sense of responsibility for others. Sherlock, for example, is willing to risk his life to stop the villain's murderous plan (Lane 2014: 301). Fletcher initially begins his investigation purely due to professional interests, but as his friendship with the teenage delinquent Red Sharkey grows, he feels that it is his responsibility to help his friend: 'Should I have said that? Papa was committing a crime. I was on the side of law and order, wasn't I? But Red was my friend. And his family was in danger' (Colfer 2006: 231). As for the other texts, Laura decides not to walk away from someone who might need her help despite the potential danger: 'walking away from someone in trouble was not in Laura's nature' (St John 2010: 103). Tim states that he 'can't sit here doing nothing' (Ford 2015: 93) when his friend goes missing, and Hazel's friend Daisy explains their duty to investigate: 'It's the principle of the thing. People can't be allowed to get away with murder at Deepdean' (Stevens 2016: 47). The only character who does not voice any moral or social considerations is Ted, the neurodiverse protagonist of *The London Eye Mystery* who struggles to comprehend emotions. He does, however, describe his physical responses to events, and the reader can infer from the 'very bad feeling in my oesophagus' (Dowd 2008: 276) that Ted is upset at the thought of anything bad befalling his

cousin. The fourth and last 'frame' is the protagonists' emotional response to breaking rules or laws. Most of the protagonists, with the exception of Ted in *The London Eye Mystery*, experience feelings of guilt at their transgressions. Incidentally, this may be another difference between ACF and CCF detectives as I am not aware of any expressions of guilt on the part of an ACF detective at acting in a transgressive manner. Unfortunately, there is no scope to explore this ACF feature or lack thereof further here, but it might be a topic for future research. Returning to CCF, however, the feature of guilt – at causing another character emotional pain or physical harm or betraying her/his confidence – is another aspect of the socialising function of CCF. It shows the reader an awareness of what it means to transgress, even in order to ultimately right a wrong, and an appropriate response to such acts.

So far, I have only mentioned adult criminals. There is, however, one text that includes two child criminals: the Sharkey boys in *Half Moon Investigations*. I will only discuss this briefly since the topic of child criminals in CCF merits more in-depth analysis than I have scope for. It should also be noted that my findings are only based on one text, and it would require comparison with a larger corpus to assess whether they apply more widely to CCF. My analysis of the child delinquents in this text, however, shows that only adults are portrayed as true criminals within my corpus. The protagonists only transgress when prompted by their social conscience. Any other transgression on the part of a child such as theft or fraud for material gain (Colfer 2006: 134) is a temporary situation that is resolved by the end of the story. The two delinquent boys in *Half Moon Investigations,* Herod and Red, are the sons of a petty criminal in a small town. The older son, Red, is trying to leave his life of crime behind and stop his younger brother from committing crimes since he knows this might eventually lead to them being placed in care. There is a component of personal responsibility/social conscience here since the boys' mother asked Red on her deathbed to look out for his younger brother. Eventually, with the help of the protagonist Fletcher, Red confronts his father about this situation, and by the end of the story Red has started assisting the same local police officer that Fletcher is acquainted with, and Herod is so impressed by the way that the crime has been solved that he 'wants to be a detective now. How long that will last I don't know' (Colfer 2006: 307). Their father, however, the adult criminal, is beyond rehabilitation. His older son puts the father's responsibility into words when he asks him: 'What kind of

example are you?' (Colfer 2006: 237).[57] Once again, an adult has failed in his duty of care towards his children, but the children are able to rectify the situation, at least partially.

This brings me to the last consideration on the topic of the transgressive and marginalised detective: the multitude of intertextual references across the corpus which act as an introduction to classic detective fiction for the reader as well as providing an additional source of validation and potential justification of their transgressive actions for the protagonists. Each of the corpus texts – except for *The Imagination Box* – contains multiple references to detective fiction authors and characters such as Agatha Christie or Arthur Conan Doyle and their creations, for example Miss Marple and Sherlock Holmes. Two of the books, *Dead Man's Cove* and *Half Moon Investigations*, mention fictional detectives that only exist within those pages, but regardless of whether these detectives exist in the wider literary world or not, they frequently function as role models for the detective protagonists and are a means for the CCF detectives to see themselves as part of a legitimate tradition. This may be a way to reduce feelings of marginalisation and isolation. Hasubek also comes to this conclusion:

> Zur Bestätigung ihres Selbstbewußtseins beziehen sich die jugendlichen Detektive gern auf bekannte Vorbilder aus dem Bereich der Erwachsenenliteratur wie Sherlock Holmes, Peter Wimsey und Hercule Poirot, die zu nachstrebenswerten Idealfiguren stilisiert werden (In order to validate/confirm their self-confidence, the young detectives like to refer to well-known models from the area of adult literature like Sherlock Holmes, Peter Wimsey and Hercule Poirot, who are stylised into ideal figures worthy of being emulated.) (Hasubek 1974: 55)

The function of ACF detectives as role models can indeed be observed in the corpus, and this way of aligning themselves with a tradition of literary detectives may be a way of indirectly justifying the sometimes-transgressive actions that the protagonists engage in. The protagonist of *The London Eye Mystery* takes inspiration from Sherlock Holmes's deduction process (Dowd 2008: 209), and Daisy, the friend of the protagonist Hazel in *Murder Most Unladylike*, compares herself and Hazel to Sherlock Holmes and Dr Watson (Stevens 2016: 3 and 281). The protagonists of *Dead Man's Cove* and *Half Moon Investigations* also often refer to their fictitious detective idols for advice on how to proceed. There is, however, an

[57] This provides an interesting link to Routledge's discussion of the reversal of adult and child roles in *Emil und die Detektive* (Routledge 2001: 77).

awareness that detective stories do not mirror reality, and at times the protagonists mock the convoluted plots of classic detective fiction or the convention that 'it's always the last one you suspect' (Colfer 2006: 275). Mention of 'a dastardly long-range missile out of a trombone, three plant pots and the Gym vaulting horse' (Stevens 2016: 111) in particular echoes Chandler's criticism of the unlikely plots in Golden Age ACF (see for example Chandler quoted in Scaggs 2005: 58 and Horsley 2005: 66).

Despite such occasional mockery, intertextual elements in CCF fulfil the additional function of introducing the reader to some prominent authors and detective figures in ACF as well as some of the tropes of the genre. According to Hasubek, it can even prepare readers for 'ranghohe […] Literatur' (high-ranking literature) (Hasubek 1974: 95) and 'Romane […] der Weltliteratur' (novels of world literature) (ibid). This forward-looking aspect of CCF is most apparent in *Young Sherlock: Death Cloud*. The author introduces the reader to many of the characteristics of the adult Sherlock Holmes: an interest in bees and a budding fondness for music (Lane 2014: 6), as well as a first encounter with laudanum (Lane 2014: 305). In addition, the book contains an author's note that gives a brief overview over Conan Doyle's Sherlock Holmes stories as well as some later spin-offs and recommendations for further reading, encouraging readers to move on to canonical ACF texts in due course. Other corpus texts introduce the reader to sub-genres of ACF rather than to the work of one specific author. *Half Moon Investigations* is a pastiche of the hard-boiled genre whereas *Murder Most Unladylike* utilises the closed setting with multiple suspects of Golden Age detective fiction.[58] The function of fictional detectives as role models also indicates a genre-specific feature that sets CCF apart from ACF since intertextual references in ACF tend to be a way of authors 'establish[ing] their own version of reality where they are superior' through 'characters claiming that their literary predecessors bear no relation to the reality of detection' (Bernthal 2020: 227) rather than functioning as inspiration or role models.

6.1.4 Conclusion

As mentioned before in this thesis, ACF is a genre that addresses the social anxieties of any given era. CCF shifts such anxieties to a sphere appropriate to its child readership: relationships with families and peers as well as anxieties around the wider adult world and

[58] The second book in the 'Murder Most Unladylike' series, *Arsenic for Tea*, pays homage to the poison used most frequently in the works of Agatha Christie, and the third title, *First Class Murder*, mimics storyline elements of Christie's *Murder on the Orient Express*, making the link to Christie's books even more obvious.

the power imbalances between children and adults. This ensures that readers have scope for identifying with the protagonists, but it also acts as a socialising device: the gradual creation of supportive networks of adults and peers shows the reader how to be social with both groups and emphasises the importance of such relationships.

If one assumes, as Routledge does, that protagonists engage in 'a struggle for participation in adult discourse' (Routledge 2001: 79), CCF provides reassurance (or in Raskin's terms, wish fulfilment and reduction of anxiety) to the reader that it is possible for children to gain greater power and visibility through the accumulation of knowledge. Ultimately, this gives them access to 'language as power' (Scott Christianson quoted in Kinsman 2010: 153),[59] for example when questioning adult suspects, presenting facts to the police, or when exposing a petty criminal to the community as Fletcher does in *Half Moon Investigations.*

In showing children located in marginal positions and depicting how the process of detection enables them to overcome or reduce their marginality, 'detective fiction for children […] describes, legitimizes, even privileges marginal existences' (Routledge 2001: 68). During this process, the child protagonists engage in transgressive actions, but the failure of the adults to carry out their duty of care and the social conscience displayed by the protagonists justify those actions, and the positive outcomes legitimise them further.

6.2 The outsider detective in translation

The aim of this section is to examine how the protagonists' marginal position in their relationships to adults and peers as well as their identity as transgressive characters performs in translation. In the case of marginality, a translator's intervention could result in a change of the degree to which the protagonists are dismissed by the adults or the extent to which they are isolated from or mocked by their peers. Shifts that affect transgression are ones that impact the heightening or lessening of the extent of the protagonists' transgressive actions, be it their willingness to break adult rules or the forcefulness with which they question adult authority. This enables me to determine whether any of these features are translated in a way that indicates that they might be considered problematic in the target culture by examining whether the degree of marginality or transgression are increased or decreased in translation.

[59] This is another link between child detectives and female hard-boiled detectives since this argument applies specifically to that sub-genre: 'a place from which a woman can exercise language as power' (Kinsman 2010: 153).

The graph and table below show the total number of relevant segments in each text as well as the numbers of instances that have been changed in a way that results in an altered effect in the TTs. They also show the percentages of these shifts compared to the total number of segments that are relevant for the detective as a marginal figure in the corpus texts.

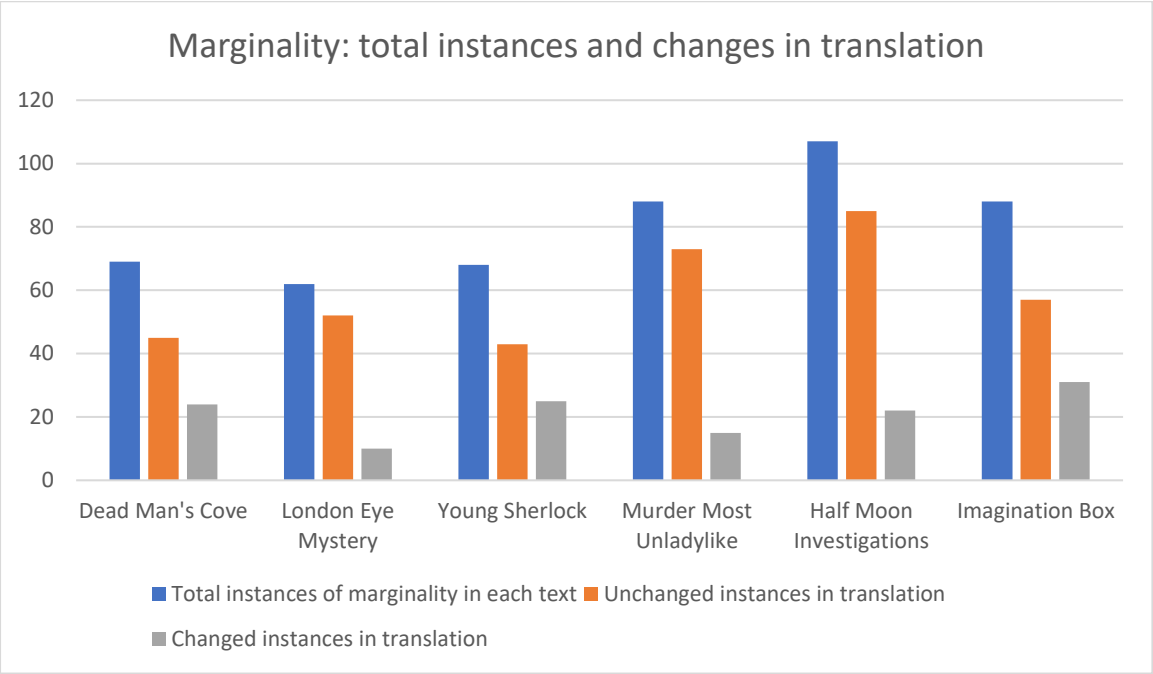

Figure 14: The detective as marginal figure in translation

	Total instances of all criteria	Changed in translation	Total changes %	Decreases	%	Increases	%
Dead Man's Cove	69	24	34.8%	8	11.6%	16	23.2%
Imagination Box	88	31	35.2%	7	8%	18	20.5%
Young Sherlock	68	25	36.8%	12	17.6%	13	19.1%
The London Eye Mystery	62	10	16.1%	0	0	10	16.1%
Half Moon Investigations	107	22	20.6%	6	5.6%	16	15%
Murder Most Unladylike	88	15	17%	6	6.8%	9	10.2%

Table 20: Increases and decreases in marginality across the corpus

The table shows that there is an overall trend towards an increase in marginality and transgression in the corpus. The three texts that show the highest level of translator

intervention are *Young Sherlock: Death Cloud*, *The Imagination Box* and *Dead Man's Cove*, following the pattern already seen in the previous chapter. The weightings within the sub-categories vary, however. Whilst *Young Sherlock: Death Cloud* is the text with the highest percentage of heightened segments overall, it also contains a significant number of shifts that decrease the protagonist's level of transgression, indicating that Sherlock's transgressive actions could be regarded as problematic in the target culture and were adjusted to make them suitable for the target readership. *The London Eye Mystery*, by contrast, has a lower number of segments that show a different effect in translation, but unlike in *Young Sherlock: Death Cloud* the shifts show a consistent increase in marginality and transgression.

Heightened marginality and transgression in the TTs emphasise the socialising aspect of the texts in translation: they increase the contrast between the protagonists' initial isolation and their subsequent integration into social networks, making this important development more prominent in translation.[60] They also serve to increase the reader's enjoyment of and emotional involvement in the texts[61] since an increase in isolation can result in a greater degree of sympathy for the protagonist on the part of the reader. Transgression, on the other hand, appeals to a child reader's 'kindlich-jugendlicher Freude an der Unordnung, am Verstoß gegen gesellschaftliche Normen und am Ausbruch aus einer von zivilisatorischen Zwängen geprägten Welt' (childlike-youthful joy at disorder, transgression against social norms and breaking out from a world characterised by civilising constraints) (Dahrendorf 1977: 261). Greater transgression could therefore lead to an increase in this vicarious enjoyment.

I will not discuss intertextuality here since none of the segments with references to ACF authors and characters have been changed in translation. This would of course not be necessary for the fictitious literary characters that only exist within the pages of *Dead Man's Cove* and *Half Moon Investigations*, but references to Sherlock Holmes and Miss Marple, for example, have also been transferred without alteration or explanation.[62] This indicates that

[60] This could be linked to the strong emphasis on didactic benefits that Stenzel and Lange place on CCF texts, indicating that didacticism could play a more prominent role in the target culture.
[61] As will be discussed in the chapter on suspense, Sanford and Emmott show that readers respond more strongly emotionally when a character's emotional response such as fear is described in stronger terms (see Sanford and Emmott 2012).
[62] In Chesterman's terms, no cultural filtering has taken place.

both are well known in the target culture, allowing the translators to simply retain the names.[63]

6.2.1 Marginality to adults in translation

The marginal position of the protagonist to the adult world is the first feature I will discuss in more detail here, and the graph and table below show the numbers and percentages of increases and decreases of the degree of marginalisation that the protagonists experience.

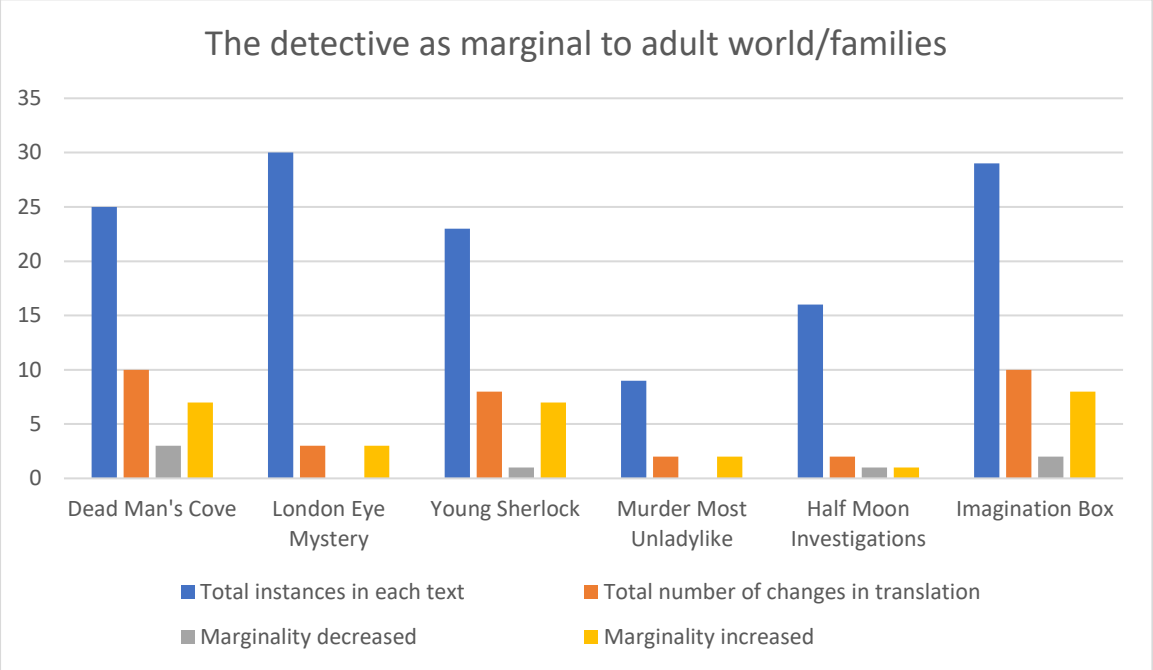

Figure 15: the detective as marginal to the adult world in translation

	Total instances	Changed	Changed %	Marginality decreased	Decrease %	Marginality increased	Increase %
Young Sherlock	23	8	34.8%	1	4.3%	7	30.4%
Dead Man's Cove	25	10	40%	3	12%	7	28%
Imagination Box	29	10	34.5%	2	6.9%	8	27.6%
Murder Most Unladylike	9	2	22.2%	0	0	2	22.2%
The London Eye Mystery	30	3	10%	0	0	3	10%
Half Moon Investigations	16	2	12.5%	1	6.3%	1	6.3%

[63] There is, for example, a recent children's edition of *The Hound of the Baskervilles*, *Der Hund von Baskerville*, in Germany, and Hasubek refers to Sherlock Holmes and Hercule Poirot as 'bekannte Vorbilder' (well-known role models) (Hasubek 1974: 55).

Table 21: Increases and decreases in marginality to the adult world across the corpus

As shown in the table above, the protagonists' marginal position to the adult world is increased almost consistently across the corpus, with five of the six corpus texts showing a more significant increase than decrease. The only exception is *Half Moon Investigations* in which increases and decreases balance each other, but as there is only one of each, the effect on the TT is negligible, which is in keeping with the low level of translatorial intervention in this text overall.

The TT with the highest percentage of increases in marginality is *Young Sherlock: Death Cloud*. The translator uses changes in sentence structure, information changes and additions to increase the reader's sympathy for the protagonist's marginal position. The only example of a decrease in marginalisation amplifies the helplessness of adults in authority rather than their support for the protagonist, lessening the impact of this single decrease on the TT further. Overall, the protagonist's marginal position is therefore increased in translation.

The example below shows considerable intervention on the part of the translator since the additions to the TT suggest that the protagonist is being mistreated by his relatives, information which is not present in the ST.

ST	TT	BT
He was, as far as he could tell, expected to turn up for breakfast, lunch, afternoon tea and dinner, say nothing, **eat as quietly as possible** and then vanish until the next meal (Lane 2014: 22)	Soweit er es beurteilen konnte, erwartete man von ihm **nichts anderes**, als pünktlich zum Frühstück, Mittagessen, Nachmittagstee und Abendessen zu erscheinen. **Natürlich** schweigend und **ohne mehr zu essen als unbedingt nötig**, um sich **gleich danach** wieder bis zur nächsten Mahlzeit in Luft aufzulösen (Lane 2017: 31)	As far as he could tell, **nothing else** was expected of him than to turn up on time to breakfast, lunch, afternoon tea and dinner. **Of course** silently and **without eating more than strictly necessary** and then vanish into thin air **straight afterwards** until the next meal.

Table 22: Increase in marginality to the adult world in *Young Sherlock: Death Cloud*

The translator changes the sentence structure, splitting the single ST sentence to create two sentences in the TT. This adds emphasis to the second part of the ST sentence which focuses on the way in which Sherlock is expected to behave at mealtimes. In addition, the translator adds information in the TT: whereas Sherlock is only supposed to 'eat as quietly as possible' in the ST, the TT states that he is only allowed to eat as much as absolutely necessary, suggesting actions bordering on abuse by his relatives. This assertion is not supported by the rest of the text. The narrator frequently mentions meals and even comments on the quality of the food: 'If [Sherlock] wasn't careful he would put on so much weight that he would start to look like Mycroft' (Lane 2014: 23). This sentence has been retained in the TT, creating inconsistency. The segment shows, however, the extent to which the translator attempts to increase the reader's sympathy with the protagonist by heightening his unfair treatment at the hands of adults in translation.

The next segment refers to the expectations Sherlock has of his older brother, 'he' in the coupled pair in the table below:

ST	TT	BT
More likely he would just send a telegram to Uncle Sherrinford, **which took Sherlock back to square one again** (Lane 2014: 100)	Viel wahrscheinlicher würde er Onkel Sherrinford einfach ein Telegramm schicken, **das Sherlock wieder auf den Teppich bringen sollte** (Lane 2017: 128.)	Much more likely that he would simply send a telegram to Uncle Sherrinford **in order to bring Sherlock back down to earth**.

Table 23: Increase in marginality to the adult world in *Young Sherlock: Death Cloud*

The translator replaces the ST expression with one that evokes a different meaning in the TT. The ST expression indicates that Sherlock's brother's response would simply leave Sherlock in the same situation as before. The TT heightens his brother's disbelief and suggests that his brother would view Sherlock's opinion as unrealistic since 'auf den Teppich bringen' (bring back to the carpet) means that someone has strayed from the realm of the probable. Together with the other relevant coupled pairs, including the one regarding Sherlock's treatment at his relatives' home, the TT increases the level of disbelief and the unfairness that the protagonist experiences from his caregivers.

The only decrease of marginality in this text focuses on the police and the lack of assistance they can provide.

ST	TT	BT
I doubt they'd believe you**.** **a**nd even if they did there's little they could do (Lane 2014: 191)	Ich bezweifle, dass sie euch glauben würden**. U**nd selbst wenn sie es täten, könnten sie nicht viel tun (Lane 2017: 244)	I doubt they'd believe you**.** **A**nd even if they did, they could not do much.

Table 24: Decrease in marginality to the adult world in *Young Sherlock: Death Cloud*

Through the change in sentence structure, more precisely by introducing a full stop and starting the qualification as a new sentence, more attention is directed to the fact that the police are unable to help the protagonist with his investigation since they have less power than the villain, an aristocrat. The shift thus reduces the extent to which adults intentionally obstruct the protagonist, but it also amplifies the helplessness of adult authority figures, legitimising the actions that the protagonist must take to solve the crime. As this is the only example of a decrease of marginality, the impact on the TT is limited, and overall, the TT of *Young Sherlock: Death Cloud* shows a pronounced increase in the extent of the protagonist's marginal position.

Dead Man's Cove is the text with the second highest percentage of increases in the protagonist's level of marginalisation. However, it also has the highest level of decreases in translation, decreasing the impact of the increases on the TT. The protagonist displays a strong distrust of adults, and they, in turn, frequently do not believe her theories. The example below amplifies the protagonist's uncle's dismissal of her concerns.

ST	TT	BT
Laura, **we** have more urgent things to worry about (St John 2010: 158)	**Nicht schon wieder**, Laura. **Es** gibt Wichtigeres, über das wir uns Sorgen machen müssen (St John 2012: 199)	**Not again, Laura**. **There are** more important things we have to worry about.

Table 25: Increase in marginality to the adult world in *Dead Man's Cove*

The translator adds a sentence and introduces a more impersonal construction in the TT that makes the speaker's sense of exasperation at the protagonist's suspicions even more obvious, strengthening his dismissal of the validity of her concerns in the TT. Other segments that increase the level of the protagonist's marginality in the TT emphasise her distrust towards adults and the patronising way that adults speak to her, for example replacing the neutral

‘dear’ (St John 2010: 41) with the lexical item ‘Kleine’ (little one) (St John 2012: 57), which implies that the speaker does not take her seriously due to her young age.

An example for a decrease in marginalisation is given in the table below. The speaker is a teacher who dismisses the protagonist’s wish to be a detective, condescendingly reducing her abilities to ‘handing out speeding fines’.

ST	TT	BT
Now there's no reason at all why you couldn't be a policewoman. **That, I'm sure, is well within your capabilities.** I can picture you handing out speeding fines, or fingerprinting burglars (St John 2010: 200)	Das will natürlich nicht heissen, dass du nicht Polizistin werden kannst. **Ø** Ich kann mir durchaus vorstellen, dass du Strafzettel ausfüllst oder Fingerabdrücke von Verdächtigen nimmst (St John 2012: 250)	That does of course not mean that you cannot become a policewoman. **Ø** I can picture you filling in parking tickets or taking fingerprints from suspects.

Table 26: Decrease in marginality to adult world in *Dead Man’s Cove*

Instead of adding information, the translator here omits a sentence, not erasing the teacher’s dismissal but reducing the level of disbelief he expresses at the protagonist’s ambition to become a detective. Like *Young Sherlock: Death Cloud*, *Dead Man’s Cove* also contains a segment that lessens negative associations with adult authorities in translation (St John 2010: 104 and St John 2012: 132). It does not centre exclusively on the police, but also includes lawyers and doctors, suggesting more firmly in the TT that these institutions are trustworthy. However, as the text does not contain any negative associations with the police overall, such a shift merely strengthens the existing positive perception of the police as an institution that the protagonist wishes to join.

As with the two previous texts, *The Imagination Box* contains increases and decreases of the level of marginality that the protagonist encounters. The number of increases is, however, considerably higher (25%) than the number of decreases (8%). In the examples in the table below, the translator emphasises the protagonist’s emotions and, in an echo of *Young Sherlock: Death Cloud*, the lack of care that he receives from his legal guardians.

ST	TT	BT
1) My adoptive mother - she takes care of me. Well, **she feeds me** and provides me with a room to sleep in…' (Ford 2015: 16)	Meine Adoptivmutter - sie kümmert sich um mich. Na ja, **sie sorgt dafür, dass ich nicht verhungere**, und hat mir ein Zimmer gegeben, in dem ich schlafen kann…" (Ford 2016: 25)	My adoptive other – she takes care of me. Well, **she makes sure I don't starve to death** and has given me a room to sleep in…'
2) 'I don't need help,' Tim said, **feeling** an odd mix of emotions after Elisa's tears (Ford 2015: 205)	"Ich brauche keine Hilfe", fiel Tim ihm ins Wort. In ihm **brodelte** ein ganzes Wirrwar an Gefühlen, nachdem er Elisas Tränen gesehen hatte (Ford 2016: 198)	'I don't need help,' Tim interrupted him. A whole mix of emotions was **boiling** inside him after seeing Elisa's tears.

Table 27: Increase in marginality to the adult world in *The Imagination Box*

In the first segment above, the translator substitutes the word 'feed' with the more emotive 'sorgt dafür, dass ich nicht verhungere' (makes sure I don't starve to death), implying that the protagonist's adoptive mother only supplies him with the minimum of what is needed for his survival: just enough food and a roof over the head. This suggestion is not present in the ST in which the protagonist simply states that she feeds him. Scarcity of food is therefore presented in the TT as a measure of the level of care the protagonists receive in this text as well as *Young Sherlock: Death Cloud*. The second segment focuses on the protagonist's reaction to his adoptive mother's tears. The ST is more neutral than the TT in which the protagonist's feelings are described in a more marked way, suggesting an inner turmoil not present in the TT with this intensity. Other shifts also focus on the protagonist's reactions to being marginalised as well as the way in which adults are actively dismissing children's needs or emotions, heightening both by adding descriptors ('**viel** zu beschäftigt' (**much** too busy) instead of 'too busy')[64] or through changing punctuation, thus splitting a single sentence into multiple standalone sentences, drawing more attention to the way in which the protagonist is treated as an inconvenience by his adoptive mother.

[64] See Appendix 4, Table 4.6.1, row 8

The reduction of the protagonist's level of marginalisation is achieved through similar means. In one of the two segments, two sentences are merged into one in the TT, resulting in more shallow processing of the sub-clause and deflecting attention from the feeling of not being loved that the protagonist is experiencing.[65] Overall, however, these instances are outweighed by the segments in which the degree of marginalisation, both in the protagonist's perception and in the way the adults' treatment of him is described by the narrator, is increased.

Unlike in the texts discussed above, there are no decreases to the protagonist's level of marginality in *Murder Most Unladylike*. It is also the text with the lowest number of segments in this area, possibly since the protagonist has little interaction with adults other than the teachers at her boarding school. The coupled pair below shows an increase in the level of disbelief exhibited by persons in authority at the protagonist's version of events, embellished with several additions by the translator:

ST	TT	BT
I could tell that he did not believe me (Stevens 2016: 278)	Es war **überdeutlich**, dass er mir **kein Wort** abnahm (Stevens 2017: 245)	It was **extremely clear** that he believed **no word**.

Table 28: Increase in marginality to the adult world in *Murder Most Unladylike*

The descriptor 'überdeutlich' is added to amplify the level of disbelief which the adult in question, a police inspector, displays. Further emphasis is given to the extent of the inspector's dismissal: in the ST he simply does 'not believe' the narrator whereas in the TT he believes 'kein Wort' (no word). The relatively small number of relevant coupled pairs in this text means that the impact of these changes in translation should not be overestimated. However, as we will see in the next section below, the changes that the translator makes are consistent throughout the text, showing a pattern of increases in the protagonist's marginal position in the TT.

The London Eye Mystery is the second text that exclusively contains increases and no decreases to the protagonist's level of marginality to adults. However, as only 10% of all instances are affected, the impact on the TT might be limited, even more so than in *Murder Most Unladylike* above.

[65] See Appendix 4, table 4.6.1, row 4

In the example below, the translator heightens the level of dismissal that adults display towards the protagonist in the TT.

ST	TT	BT
[…] I **couldn't make myself** heard (Dowd 2008: 250)	[…] **niemand wollte** mir zuhören (Dowd 2012: 228)	[…] **nobody wanted to** listen to me.

Table 29: Increase in marginality to the adult world in *The London Eye Mystery*

The translator uses modulation to move the responsibility for not being listened to from the protagonist to the adults. Whereas in the ST the protagonist is unable to 'make [himself] heard', in the TT the adults are unwilling to listen to him. In the other two relevant segments, adults also express increased impatience or disbelief at children's opinions in translation.[66] The percentage of increases in this text is low, but there is a pattern of consistent heightening of marginality, creating a coherent trend within the TT and emphasising the contrast between the protagonist's initial isolation and subsequent acceptance by adults and peers.

As mentioned above, the only text in which increases and decreases in marginality are balanced is *Half Moon Investigations* and I will not list the segments here due to the negligible impact on the TT. It suffices to say that one of the TT segments increases adult dismissal by substituting the word 'passion' (Colfer 2006: 94) with 'Hobby' (hobby) (Colfer 2015: 103), reducing the protagonist's ambition to become a detective to mere play. In the second coupled pair the protagonist's feeling of marginalisation at being told by his father that he should 'start to act normally' (Colfer 2006: 111) is reduced by omitting the description of his hurt feelings (Colfer 2015: 120). As with the other corpus texts, adult dismissal and the protagonist's feelings of rejection are the components that are changed in translation.

To conclude, the majority of texts show an increase in marginality to the adult world in translation. The translators thus increase the potential grounds for the reader's identification or at least sympathy with the protagonist in the TTs.

[66] See Appendix 4, table 4.2.1, rows 2 and 3

6.2.2 Marginal to other children in translation

The graph and table below show the distribution of instances of the protagonists' marginality to their peers across the corpus and the shifts that result in an increase or decrease of this feature in translation.

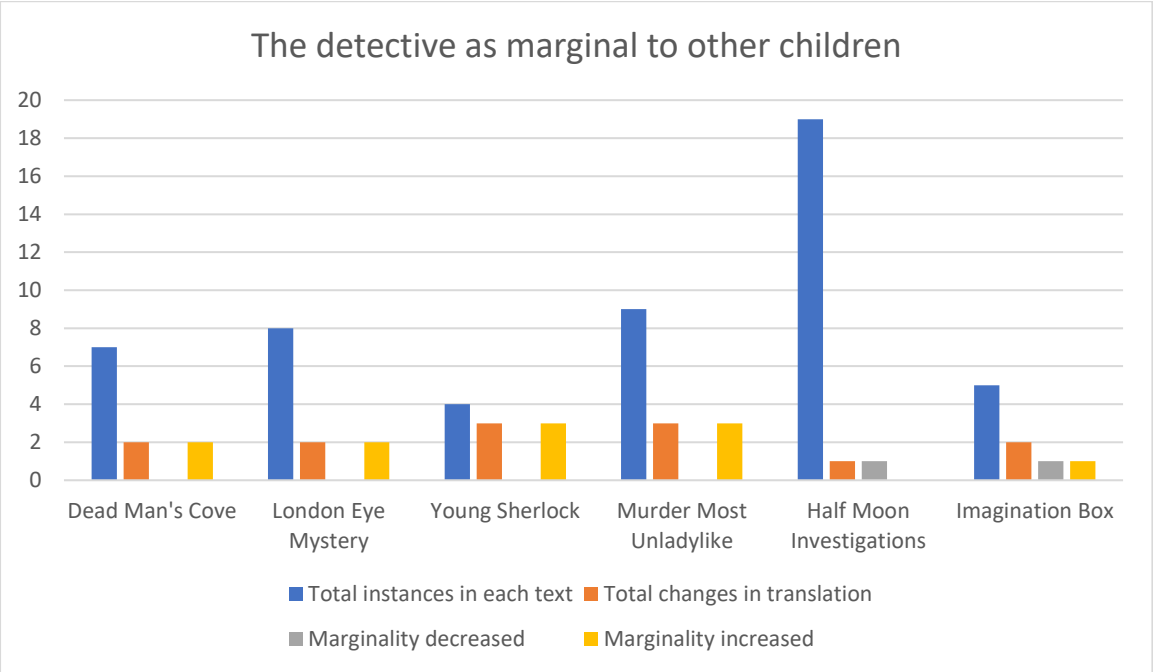

Figure 16: The detective as marginal to other children in translation

	Total instances	Changed	Changed %	Marginality decreased	Decrease %	Marginality increased	Increase %
Young Sherlock	4	3	75%	0	0	3	75%
Murder Most Unladylike	9	3	33.3%	0	0	3	33.3%
Dead Man's Cove	7	2	28.6%	0	0	2	28.6%
The London Eye Mystery	8	2	25%	0	0	2	25%
Imagination Box	11	8	72.7%	7	63.6%	1	9.1%
Half Moon Investigations	19	1	5.3%	1	5.3%	0	0

Table 30: Increases and decreases to the level of marginality to other children across the corpus

What is noticeable in this section is the consistency with which the level of marginality has been increased in translation across two thirds of the corpus. Each shift that results in an altered effect in the TT in *Young Sherlock: Death Cloud*, *Dead Man's Cove*, *Murder Most Unladylike* and *The London Eye Mystery* creates an increase in marginality. Only two texts

contain decreases in marginality. The text with the most significant decrease is *The Imagination Box* since the translator has added six instances of emphasis on friendship to the TT that are not present in the ST.[67] The second text that shows a decrease in marginality in translation is *Half Moon Investigations*. This is the text in which marginality to peers is most prominent, but it also contains the lowest percentage of shifts that result in an altered effect in the TT, rendering the impact on the TT negligible.

As in the previous section on marginality to the adult world, emphasis is often added by changing sentence structures in a way that draws greater attention to information that was only included in sub-clauses in the ST or through adding descriptors and using synonyms that carry greater emotive strength. I will initially focus on the four texts in which marginality has been increased consistently, starting with *Young Sherlock: Death Cloud.*

The total number of segments related to Sherlock's marginal position to his peers is relatively small but, taken together with the increase in marginality to the adult world and families, an overall increase in marginality can nevertheless be noted since the changes in both areas are consistent.

ST	TT	BT
1) Sherlock looked around. There were boys he knew, but were **any of them** really friends? (Lane 2014: 13)	Sherlock sah sich um und sein Blick fiel auf **etliche** Jungen, die er kannte. Aber war **auch nur einer von ihnen** ein wirklicher Freund? (Lane 2017: 21)	Sherlock looked around and his glance fell on **quite a few** boys he knew. But was **even just one of them** a real friend?
2) **He'd never really had** any friends before - not at school, **certainly**, and not even back at the family house - the place he thought	**Noch niemals zuvor hatte er** so etwas wie einen Freund gehabt. **Definitiv** nicht in der Schule und nicht einmal an ihrem Familiensitz, dem Ort, der	**Never before had he had** something like a friend. **Definitely** not at school and not even at the family home, the place that was home for him.

[67] The group of friends that the text refers to is not exclusively composed of children but also contains one adult. I am including the segments here because the section on marginality to adults focuses almost exclusively on the protagonist's family in this text, and the friendship that is described here appears more suited to this section.

of as home (Lane 2014: 106)	für ihn als Zuhause galt (Lane 2017: 135)	

Table 31: Increases in the level of marginality to other children in *Young Sherlock: Death Cloud*

The translator increases the sense of Sherlock's isolation from his peers in the two segments above by adding a wistful, emotional note that implies that Sherlock may have an underlying wish for friendship, thus potentially increasing the reader's sympathy for his marginal position. The structures of both segments are changed in translation. In the first example, the translator separates the ST sub-clause that queries whether any of the boys at Sherlock's school are his friends so that it becomes a stand-alone sentence, thus drawing more attention to it. In addition, the emotionally neutral 'any of them' is changed to a more emotive phrase 'auch nur einer von ihnen' (even just one of them), suggesting that the protagonist wishes he had friends at his school. The translator also adds the descriptor 'etliche' (quite a few) when referring to the other boys who are present at the scene. This impresses upon the reader how many boys there are who could be Sherlock's friends and the fact that none of them are. In the second example, the translator splits the ST sentence into two separate sentences and rearranges the word order of both. This means that the lexical items that confirm Sherlock's lack of friends ('Noch niemals (never) and 'Definitiv' (definitely)) stand at the beginning of each sentence in the TT and are thus more prominent than in the ST. Together with the other relevant segment, there is a considerable increase in marginality in this text.[68]

Murder Most Unladylike is the text with the second highest percentage of increases in this section. As with the TT of *Young Sherlock: Death Cloud*, the shifts in *Murder Most Unladylike* form a consistent picture when considered together with the ones in the area of marginality to adults and families: both are heightened throughout, increasing the protagonist's level of marginality in both areas. The two examples below focus on the protagonist's Chinese ethnicity and how this marginalises her from her peers.

ST	TT	BT
1) That particular bunbreak I was doomed to have my **difference** noticed. I had several people	In Jener Süßen Pause jedenfalls hatte ich keine Chance, nicht wegen meiner **exotischen Herkunft** aufzufallen. Mehr als einmal	In that bunbreak in any case, I had no chance not to be noticed because of my **exotic origins**. More than once girls stopped suddenly

[68] See Appendix 4, table 4.4.2, row 1

	hurriedly stop talking when we wandered past their groups, presumably **in case** I was a hostile agent of the East (Stevens 2016: 44)	brachen die Mädchen plötzlich mitten im Satz ab, wenn wir an ihren Grüppchen vorbeispazierten, vermutlich **aus Sorge**, ich könnte ein feindlicher Spion aus dem Osten sein (Stevens 2017: 47)	in the middle of a sentence when we wandered past their groups, probably **out of worry** that I was a hostile agent from the East.
2)	But **standing** in the cold games field that morning, it seemed to me that all the English Misses were actually horrible and mad (Stevens 2016: 64)	Als ich allerdings an jenem Morgen auf dem kalten Spielfeld **bibberte**, hatte ich den Eindruck, dass die kleinen englischen Damen alle grässlich und verrückt waren (Stevens 2017: 66)	But when I was **shivering** on the cold games field that morning, I had the impression that all the little English ladies were horrible and mad.

Table 32: Increases to the level of marginality to other children in *Murder Most Unladylike*

The translator makes several changes in the first segment in the table above, and the first of these is the most prominent. Instead of translating 'difference' with a closer equivalent such as 'Andersartigkeit', the translator makes explicit which difference the narrator is referring to: her 'exotische Herkunft' (exotic origin), i.e. the fact that she is Chinese in an English boarding school at a time when this was far from common. By choosing this word, the translator removes any doubt as to what is meant by 'difference' and heightens the sense of her 'otherness' by adding the emotive term 'exotische'.[69] The second change in this segment also provides the reader with added information in the TT, this time by emphasising the other students' concern at her ethnicity with the addition of 'aus Sorge' (out of worry). The two shifts together thus increase the sense of the narrator as separate from her peers and someone who is feared due to her difference. The second segment only contains one shift. The scene that is being described is the protagonist's first encounter with outdoor sports at school, and the translator replaces the neutral 'standing' with the more descriptive 'bibberte' (shivered),

[69] The implications for the TT readers are complex as they might perceive the protagonist as 'exotic' going forward, whereas the ST remains firmly rooted in the perception of the protagonist as 'normal' since the narrative is focalised entirely through her point of view. This is, however, the only instance in which the translator substitutes such a marked and potentially loaded word, and the impact therefore hopefully remains limited.

emphasising the difference between her and the English girls who are used to the cold weather. What is heightened in translation in both examples is the protagonist's alienation from and marginalisation by her peers due to her ethnicity. This is compounded by the third relevant segment in which the protagonist describes being teased for eating traditional Chinese food (Stevens 2016: 121). The protagonist's level of marginalisation due to her ethnicity is thus consistently heightened in all the coupled pairs that contain shifts that result in an altered effect in the TT.

The increase in marginality to other children in *Dead Man's Cove* is also consistent: all optional shifts result in an increased level of the protagonist's marginal position in the TT. The translator emphasises the protagonist's position as an outsider and victim in the coupled pair in the table below.

ST	TT	BT
If you behaved like a weakened deer in a forest full of wolves, **they preyed on you**. **The more angry you got**, the more you cried, pleaded, became depressed, or ran to the teacher for help, **the happier it made them** (St John 2010: 47)	Wer sich wie ein geschwächtes Reh inmitten eines Waldes voller Wölfe verhielt, **war verloren**. **Ø** Wer dann noch weinte, **um Gnade** bettelte, traurig wurde, den Lehrer um Hilfe anflehte, **hatte noch weniger Chancen** (St John 2012: 63)	Someone who behaved like a weakened deer in the midst of a forest full of wolves **was lost**. **Ø** Someone who then also cried, begged **for mercy**, became sad, begged the teacher for help, **had even fewer chances**.

Table 33: Increase to the level of marginality to other children in *Dead Man's Cove*

The protagonist Laura describes her experience of bullying at school, and the translation makes her situation appear more dire in the TT. Whereas the ST focuses on the aggressors' actions ('they preyed on you' and 'the happier it made them'), the translator uses modulation so that the focus lies on the victim's hopeless situation: 'war verloren' (was lost) and 'hatte noch weniger Chancen' (had even fewer chances). The translator also removes any mention of counter-aggression on the protagonist's part by omitting 'The more angry you got', only retaining references to victimhood such as becoming depressed or asking the teachers for help. The position of victim in which Laura finds herself thus appears less changeable in the TT as the protagonist's agency (getting angry) has been removed and her marginalisation is

amplified, emphasising the importance of the friendship she forms with Tariq, a boy her age, as well as her uncle.

The London Eye Mystery also contains mentions of teasing and possibly even bullying at school, but any shifts that affect the TT are related to the protagonist's interaction with other children in his family. The shifts are consistent in their heightening of the protagonist's marginal position to adults as well as peers. However, the percentage of the coupled pairs that have a different effect in translation is smaller than in the previous three texts, and the impact on the TT may therefore be limited.

Ted's marginal position stems from his probable autism, and it is this aspect that is heightened in translation.

ST	TT	BT
It was the thought of a strange boy coming into my room at night **and** having to hear him breathe when the lights were off and him seeing me get changed into my pyjamas […] (Dowd 2008: 17)	Das lag an der Vorstellung, dass ein fremder Junge nachts in mein Zimmer kommen würde**. Dass** ich im Dunkeln seinen Atem hören würde, er zusehen konnte, wie ich meinen Schlafanzug anzog, […] (Dowd 2012: 21)	It was because of the thought that a strange boy would come into my room at night. **That** I would hear him breathe in the dark, he could watch how I put on my pyjamas […]

Table 34: Increase to the level of marginality to other children in *The London Eye Mystery*

In the segment above, the translator emphasises Ted's horror at having to share a bedroom with his cousin by splitting the sentence so that a previous sub-clause is turned into a separate sentence and the reader is forced to pay more attention to the various aspects of this situation that Ted dislikes. The segment thus amplifies Ted's isolation due to his social inhibitions.

In *The Imagination Box*, the translator substantially increases the emphasis on the protagonist's new friendships, the result of his investigation, in the TT. Listed in the table below are the six segments in which references to friendship are added or in which the group aspect of a situation is amplified in translation.

ST	TT	Translation
1) […] **he** […] (Ford 2015: 128)	[...] **sie** […] (Ford 2016: 127)	[…] **they** […]
2) He decided that […] he was going to make a break for Eisenstone's chair, and then for the door (Ford 2015: 245)	Tim fasste den Entschluss, zu Eisensteins Stuhl und anschließend **mit seinem Freund** zur Tür zu rennen (Ford 2016: 235)	Tim decided to run to Eisenstone's chair and then **with his friend** to the door
3) […] **they** watched […] (Ford 2015: 251)	[...] **sie gemeinsam** beobachteten […] (Ford 2016: 241)	[…] **they** watched **together** […]
4) […] **them** (Ford 2015: 261)	[...] **die vier Freunde** (Ford 2016: 249)	[…] **the four friends**
5) **They** […] (Ford 2015: 262)	**Die Freunde** [...] (Ford 2016: 250)	**The friends** […]
6) […] **them** (Ford 2015: 264)	[...] **die Freunde** (Ford 2016: 252)	[…] **the friends**

Table 35: Decreases to the level of marginality to other children in *The Imagination Box*

The six segments above constitute considerable intervention on the part of the translator since they change the information provided in the ST, heightening the contrast between the protagonist's initial isolation and the subsequent formation of friendships during his investigation. In segments four, five and six the translator changes the pronouns 'them' and 'they' to 'die Freunde' (the friends). Friendship is also explicitly mentioned in the translation of segment two in which 'mit seinem Freund' (with his friend) is added to the TT. The translator further changes pronouns in segments one and three. The first of these contains the least noticeable change. '[H]e' is changed to 'sie' (they), subtly placing more emphasis on the fact that the protagonist is undertaking this detective activity with a friend. In the last example, the translator adds 'gemeinsam' (together) to the pronoun 'they', thus once again increasing the sense of a communal activity. Five of these segments are situated closely together towards the end of the story, making the message that friendship is important considerably more prominent in the TT than in the ST and strengthening this socialising message of the text to an extent that is not present in the other texts in the corpus.

The last text to be discussed here is *Half Moon Imaginations*, at the same time the text with the highest number of relevant segments in this section as well as the lowest number of shifts that result in an altered effect in the TT.

ST	TT	BT
I was starting **to feel very unloved** (Colfer 2006: 48)	Ich fing an **mich Ø unbeliebt zu machen** (Colfer 2015: 55)	I was beginning **to make myself Ø unpopular.**

Table 36: Decrease to the level of marginality to other children in *Half Moon Investigations*

I am including this segment because it is the only instance in the corpus in which marginality has been decreased with no increase to balance it. Whether the shift has an effect on the TT is debatable – it is an isolated instance in a group of 19 coupled pairs of which 18 remain unchanged in translation. The translator has modulated the point of view in such a way that the responsibility for being disliked is placed more firmly on the protagonist's shoulders whilst also replacing the word 'unloved' with a more neutral word, 'unbeliebt' (unpopular), and, finally, omitting 'very' from the TT, decreasing the level of dislike towards the protagonist.

The sense of the protagonists' degree of marginality to their peers that emerges in translation is one of almost consistent increase in the corpus, potentially resulting in a subtle heightening of the reader's sympathy towards them. *Half Moon Investigations*, by contrast, retains its usual low percentage of optional shifts that bring about a changed effect in translation. The text that stands out in this section is *The Imagination Box* as it shows a considerable increase in the emphasis on friendship in the TT, making the socialising message of the text more visible in translation.

6.2.3 Detective transgression in translation

This brings me to the child detective as a transgressive figure in translation and instances in which the extent of this transgression has been altered.

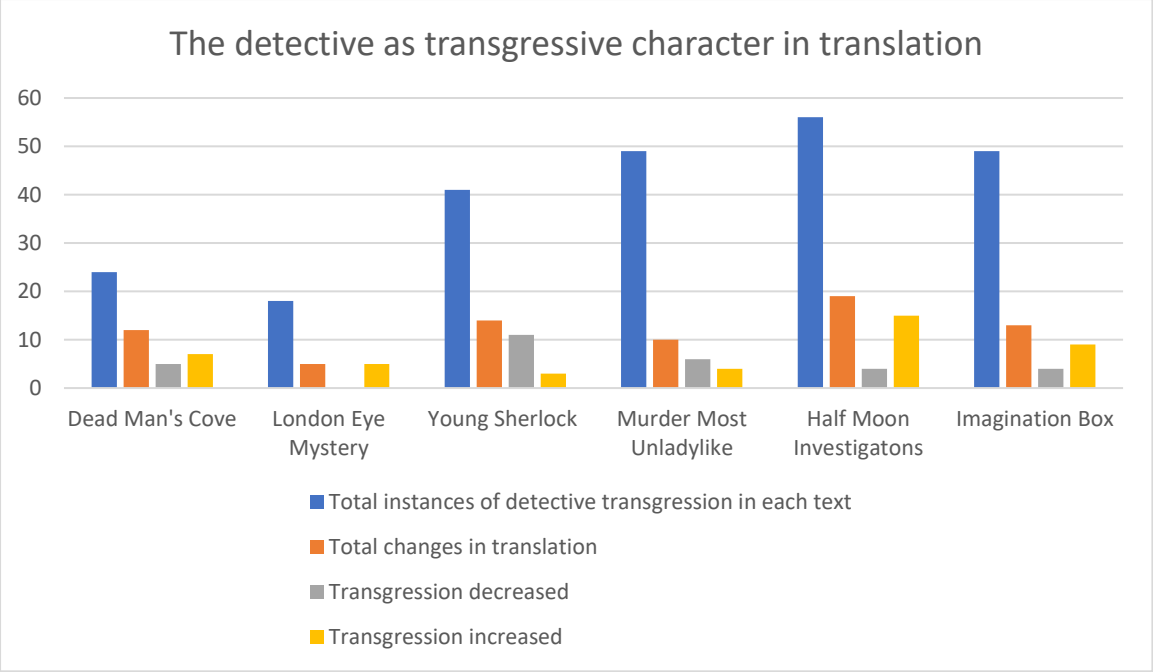

Figure 17: The detective as transgressive figure in translation

	Total instances	Changed	Changed %	Transgression decreased	Decrease %	Transgression increased	Increase %
Dead Man's Cove	24	12	50%	5	20.8%	7	29.2%
The London Eye Mystery	18	5	27.8%	0	0	5	27.8%
Half Moon Investigations	56	19	33.9%	4	7.1%	15	26.8%
Imagination Box	49	13	26.5%	4	8.2%	9	18.4%
Murder Most Unladylike	49	10	20.4%	6	12.2%	4	8.2%
Young Sherlock	41	14	34.1%	11	26.8%	3	7.3%

Table 37: Increases and decreases in the detective's level of transgression across the corpus

The changes in translation that I am discussing in this section of the chapter shed light on the degree to which the protagonists are portrayed as transgressive in the STs and TTs in this corpus respectively. According to my findings, the level of transgression in the TT is increased only when the acts of transgression in the ST are relatively harmless, such as leaving the house without permission or telling a white lie and are done with the aim of investigating a mystery or helping another person.[70] This is the case in *Dead Man's Cove*, *The London Eye Mystery* and *The Imagination Box*. An increase of the degree of transgression can also be observed in

[70] However, as the corpus consists of only six texts, additional research would be needed to determine whether my findings apply to the wider CCF genre.

Half Moon Investigations despite the protagonist's escape from police custody constituting a more serious offence. There are mitigating circumstances for his actions, however, as we have seen above: the adults have failed in their duty of care towards the protagonist, and he has to go into hiding in order to clear his name.

As seen in the table above, the level of the protagonist's transgression is decreased in two corpus texts. The decrease in *Murder Most Unladylike* is not prominent. This text has the smallest percentage of changes that result in a different effect in the TT, and the changes almost balance each other. The decreases in *Young Sherlock: Death Cloud*, however, are substantial: eleven of fourteen optional shifts lead to a decrease in the degree of transgression that the protagonist displays with only three increases to counteract this effect.

Dead Man's Cove contains a lower number of instances in which the protagonist acts in a transgressive way during her investigation than most of the other texts, with the exception of *The London Eye Mystery*. In addition, the increases and decreases in the level of transgression almost balance each other. The effects on the TT are therefore not as prominent as those in several of the other corpus texts.

Starting with the increases in transgression, the translator amplifies the protagonist's determination to carry out her investigation as well as the villains' perception of her as a threat and, in one instance, the fact that she is defying her uncle's rules.

ST	TT	BT
1) They **probably** saw you as a threat to their investment (St John 2010: 141)	Sie sahen dich **Ø** als Bedrohung für ihr wichtigstes Kapital (St John 2012: 177)	They **Ø** saw you as a threat to their most important investment.
2) Every passing minute increased the **chances** of her uncle walking in and catching her (St John 2010: 144)	Mit jeder verstreichenden Minute erhöhte sich das **Risiko**, dass ihr Onkel nach Hause kam und sie **auf frischer Tat** ertappte (St John 2012: 181)	With every passing minute the **risk** increased that her uncle would come home and catch her **in the act**.

Table 38: Increases to the detective's level of transgression in *Dead Man's Cove*

In the first segment in the table above, the translator omits the word 'probably' in translation, thus removing a sense of doubt present in the ST whether the antagonists see the protagonist

as a danger to their operation. This is not an active act of transgression on the part of the protagonist, but since transgression here includes actions that question or threaten adult authorities, the omission constitutes an increase in the level of transgression.

The protagonist's rule breaking is emphasised in the second example. There are several shifts from ST to TT, but the one I will focus on here is the addition of 'auf frischer Tat' (in the act/deed).[71] This added description of the situation in the TT spells out the fact that she is engaging in a forbidden activity which is more implicit in the ST. 'Tat' in this constellation carries with it an emotive meaning of criminal exploits, thus reminding the reader more forcefully that what the protagonist is doing is forbidden. The protagonist's determination to question adults and continue her investigations is also emphasised several times in translation, for example by adding descriptors such as 'keck' (boldly) (St John 2012: 10) or 'fest' (strongly) (St John 2012: 153).

The decreases that balance the protagonist's heightened transgression lessen her forcefulness when questioning adults as well as legitimising her investigations, replacing the aggressive verb 'demanded' with the more neutral 'fragte' (asked)[72] and using the compound noun 'Ermittlungsarbeit' (investigative work) instead of 'investigations'.[73] The addition of '-arbeit' (work) makes the protagonist's activities appear more justifiable in translation. In addition to this, other shifts deflect the reader's attention from a mild possible breach of the law on the part of the protagonist and draw attention to her sense of responsibility towards others, justifying her actions more strongly than in the ST. The relevant segments appear in the table below.

ST	TT	BT
1) From her sheltered position **on the balcony of the holiday flats** opposite […] (St John 2010: 65)	Von ihrem sicheren Ausguck **auf der anderen Strassenseite** […] (St John 2012: 85)	From her safe lookout **on the other side of the street** […]

[71] Another shift is the translator's use of synonymy, changing 'chances' to 'Risiko' (risk). This shift is, however, only relevant for the level of suspense in the text and will not be taken into consideration here.
[72] See Appendix 4, table 4.1.3, row 15
[73] See Appendix 4, table 4.1.3, row 11

2) If the message writer died because she'd turned her back on a cry for help**, she** didn't want it **on her conscience** (St John 2010: 103)	Was, wenn der Absender der Flaschenpost sterben musste, weil sie seinen Hilferuf in den Wind geschlagen hatte**? Diesen quälenden Gedanken** wollte sie nicht **für immer** mit sich herumtragen (St John 2012: 131)	What if the sender of the message had to die because she had ignored his cry for help**? She** did not want to have to carry this **torturous thought** with her **forever**.

Table 39: Decreases to the detective's level of transgression in *Dead Man's Cove*

In the first example, Laura's location is described in less detail in the TT, omitting any mention of the fact that she is hiding on private property, possibly trespassing, and thus removing the suggestion of transgressive behaviour from the TT. The second example amplifies the protagonist's feeling of responsibility towards others. The translator splits the sentence into two separate sentences so that the ST sub-clause mentioning Laura's conscience becomes a standalone sentence, ensuring that readers process it with their full attention. In addition to this, the word 'conscience' is replaced with the more emotive 'quälenden Gedanken' (torturous thoughts), explaining the emotional consequences of abandoning a person in need. The gravity of this act is further amplified through the addition of the descriptor 'für immer' (forever). The latter example is particularly interesting since it emphasises the socialising element of CCF by stressing the importance of helping others. Overall, however, the translatorial changes are too balanced to gauge an impact on the TT either way.

The shifts in *The London Eye Mystery* are more consistent. As in the previous sections on marginality, there are only increases in transgression and no decreases in the TT. This means that a certain impact on the TT can be assumed despite this being the text with the lowest number of instances of protagonist transgression in the corpus. The example in the table below shows an increased wish on the protagonist's part to appear transgressive.

ST	TT	BT
It felt **good** being called a rebel (Dowd 2008: 22)	Es fühlte sich **toll** an, als rebellisch bezeichnet zu werden (Dowd 2012: 26)	It felt **great** to be called rebellious.

Table 40: Increase in the detective's level of transgression in *The London Eye Mystery*

In this example, the translator replaces the neutral 'good' with a more marked synonym, 'toll' (great), heightening the protagonist's pleasure at being described as a rebellious figure. Other relevant shifts amplify the protagonist's determination to leave home without permission and heighten his transgressive behaviour when following a suspect, using synonyms in translation that suggest he is hunting the suspect instead of simply following him. Interestingly, three of the five increases in transgression occur during the episode in which the protagonist leaves home. Along with the increases in suspense,[74] the translator thus creates a section of the text that is more marked in translation, heightening several features of CCF.

Half Moon Investigations is the text with the highest number of segments related to the protagonist's transgression in the corpus. The increases substantially outweigh the decreases, suggesting that the level of transgression in the TT is increased overall. The protagonist's transgressive actions initially stem from curiosity, not from a desire to help others: he wants to know 'what makes [people] tick' (Colfer 2006: 44). As his friendship with the son of a petty criminal develops during his investigation, his commitment to uphold the law decreases because of his wish to protect his friend (Colfer 2006: 231). The new friendship also makes him realise that he enjoys being reckless. Other increases in transgression in the TT heighten the pain he causes his parents when he goes on the run from the police.[75] The increases therefore do not consistently demonstrate a greater feeling of social responsibility.

The examples in the table below show increases in the protagonist's enjoyment of not adhering to adult rules and his disillusionment with the law.

ST	TT	BT
1) We were conspirators on an adventure (Colfer 2006: 275)	Wir waren Verschworene **auf der Jagd** nach dem Abenteuer (Colfer 2015: 282)	We were conspirators **on the hunt** for adventure.
2) I'm finished with law and order (Colfer 2006: 304)	Mit Recht und Ordnung bin ich **ein für alle Mal** fertig (Colfer 2015: 311)	I'm finished with law and order **once and for all**.

Table 41: Increases to the detective's level of transgression in *Half Moon Investigations*

[74] See chapter on 'Suspense' below.
[75] See Appendix 4, table 4.5.3, rows 25, 26, 30

In the first example, the translator adds the phrase 'auf der Jagd' (on the hunt), indicating that the protagonist is actively looking for an adventure, not just passively participating in one. In the second example, the translator amplifies the protagonist's statement that he is finished with law and order' by adding the description 'ein für alle Mal' (once and for all). The additions result in a TT in which the protagonist displays greater agency and rejects adhering to the law more forcefully. The protagonist's transgressive actions are a source of concern for his family, and this aspect of his detective endeavours is also heightened in translation, increasing the reader's sense of the impact that the protagonist's actions have on those around him. Altogether, three of the 15 segments in which the protagonist's transgression has been heightened emphasise the pain he causes his family whilst also putting further emphasis on the protagonist's responsibility for doing so.

Two of the four isolated decreases in transgression in the TT result in a lessening of the protagonist's desire to bring his friend's father to justice, matching the heightening of his wish to help them, mentioned above. The more prominent of the two appears in the table below.

ST	TT	BT
Well, if I had anything to say about it, their crime wave was about to break (Colfer 2006: 63)	**Ø** (Colfer 2015: 71)	**Ø**

Table 42: Decrease in the detective's level of transgression in *Half Moon Investigations*

The translator omits the whole sentence from the TT, removing the protagonist's determination to bring the family to justice. This segment and the second related instance occur before the protagonist forms a friendship with the son of the criminal family, and the segments thus reduce the level of antagonism he feels towards the family early in the story, preparing the way for the future friendship.[76]

Overall, the TT presents the protagonist as a more transgressive figure than the ST. However, as several of the shifts amplify the positive connection with the family of petty criminals, they also reinforce the development arc that leads from isolation to friendship.

[76] See Appendix 4, table 4.5.3, row 8

The Imagination Box shows a less pronounced shift towards an increase in transgression on the part of the protagonist than *Half Moon Investigations*. What is most noticeable about the protagonist's level of transgression in *The Imagination Box* is that all shifts that result in an altered effect in the TT occur in approximately the first two thirds of the text and cease at precisely the point at which the protagonist realises that he is not 'OK with being alone' (Ford 2015: 205). As mentioned above, from this point onwards the protagonist's marginality is decreased, and the shifts together heighten the contrast between the protagonist's initial marginality and transgression and his subsequent greater integration with adults and peers.

The increases in transgression frequently emphasise the protagonist's furtive behaviour during his investigations as well as amplify the seriousness of the transgressive acts he engages in whilst the decreases show an increased sense of guilt and a lessening of the extent of his transgressions in translation. The table below contains examples of how the translator heightens transgression by adding and changing information in the TT.

ST	TT	BT
1) This wasn't his only breach of the rules that day as, instead of trying to explain the situation to Elisa […] (Ford 2015: 105)	**Noch dazu** war dies nicht der einzige Regelverstoß des Tages, da Tim **nicht einmal versucht hatte**, Elisa die Lage zu erklären […] (Ford 2016: 105)	**In addition** this was not the only breach of the rules that day since Tim **had not even tried** to explain the situation to Elisa […]
2) […] any other crimes you **feel like doing** today, Timothy? (Ford 2015: 200)	Hast du für heute noch weitere Verbrechen **geplant**, Timothy? (Ford 2016: 193)	Do you have any other crimes **planned** for today, Timothy?

Table 43: Increases in the detective's level of transgression in *The Imagination Box*

The translator draws more attention to the protagonist's transgression by adding '[n]och dazu' (in addition) to the TT, magnifying the protagonist's actions in the first segment above. The TT also contains a subtle condemnation of the protagonist's transgression that is not present in the ST. Replacing 'instead' with 'nicht einmal' (not even) suggests to the reader that the protagonist should have tried to explain his actions to his adoptive mother, introducing an instructive tone into the text that is absent from the ST. The choice of lexical items in the translation of the second example implies that the protagonist purposefully

transgresses, unlike in the ST which portrays his actions as spontaneous. In addition, the translator uses synonyms that suggest greater secrecy or a higher level of determination to describe the protagonist's movements and actions whilst engaged in his detection activities. The neutral 'approached', for example, becomes 'schlich' (crept), and a sense of urgency and possibly carelessness is added to the TT when the translator chooses 'durchwühlen' (rifle through) as a synonym for 'searching through'.[77]

The segment below shows how the protagonist's feelings of guilt can affect the degree of transgression.

ST	TT	BT
Tim still felt **a little guilty** about the bus ticket **- he** had been short of cash but luckily he 'remembered' he had a pound in his bag (Ford 2015:	Noch immer **nagte das schlechte Gewissen** an ihm**. Er** war etwas knapp bei Kasse gewesen **und hätte um ein Haar die Fahrkarte nicht lösen können**, doch zum Glück war ihm "eingefallen", dass er noch eine Handvoll Kleingeld im Rucksack hatte (Ford 2016: 104)	The **guilty conscience was still gnawing** at him**. He** had been short of cash **and had almost been unable to buy the ticket**, but luckily he had 'remembered' that he had a handful of loose change in his rucksack.

Table 44: Decrease in the detective's level of transgression in *The Imagination Box*

In this segment, the translator increases the protagonist's sense of guilt by omitting 'a little' from the TT. The reasons for his transgression are explained more clearly and the explanation is presented in a separate sentence, unlike in the ST, thus drawing more attention to it and justifying the protagonist's behaviour whilst also showing that the protagonist is aware of his wrongdoing. Other decreases amplify the protagonist's feeling of responsibility for helping others and pleasure at being able to share his secrets with another person, legitimising his behaviour and foreshadowing his coming friendships with adults and peers.[78] The decreases thus further strengthen the socialising element of the text.

[77] See Appendix 4, table 4.6.3, rows 2, 35
[78] See Appendix 4, table 4.6.3, rows 22, 23

As mentioned above, the translation shifts here need to be considered together with the changes in marginality to recognise their significance since the percentage of increases in transgression is lower than in the previous three texts. However, together they make the protagonist's journey from isolation to integration more prominent, emphasising this important element of the text even further than in the ST.

Murder Most Unladylike is the first of the two texts in this corpus that contain a higher number of shifts leading to a decrease in the protagonist's transgression in the TT. The decreases are, however, almost balanced by the shifts resulting in an increase in transgression, and the percentage of shifts leading to a change in effect in the TT is the lowest in the corpus. Overall, this suggests that the translation changes do not perceptibly alter the protagonist's level of transgression in the TT.

The shifts that are discussed below further demonstrate the lack of impact that the translation changes have on the TT. Whereas several of the shifts that emphasise transgression amplify the protagonist's assertive behaviour in conducting the investigation, most of the decreases have the exact opposite effect. The example in the table below demonstrates an increase in transgression in the TT:

ST	TT	BT
[…] whenever we **go somewhere** we're **not allowed** (Stevens 2016: 197)	[…] wenn wir uns irgendwo **herumtrieben**, wo wir eigentlich **nichts zu suchen hatten** (Stevens 2017: 177)	[…] when we are **hanging around** somewhere we had **no business being.**

Table 45: Increase in the detective's level of transgression in *Murder Most Unladylike*

The translator changes the neutral register of the ST to a more marked one in the example above, amplifying the forbidden activity that the protagonist engages in. The TT synonym 'herumtrieben' (hanging/roaming around) has a connotation of being up to no good, and 'nichts zu suchen hatten' (had no business being there) is less formal than 'not allowed'. Both shifts make the speaker appear more transgressive. Another example of an increase in transgression is the use of the synonym 'ausfragen' (question) (Stevens 2017: 61) in the TT instead of using a more equivalent translation of the less forceful 'ask' (Stevens 2016: 59).

The examples in the table below show how the translator decreases the protagonist's level of transgression.

ST	TT	BT
1) […] we need to get into the school when we can **snoop about** (Stevens 2016: 142)	[...] müssen wir in die Schule und uns in Ruhe **umsehen** (Stevens 2017: 132)	[…] we must get into the school and **look around** in peace.
2) […] she **told** Miss Tennyson **sternly** (Stevens 2016: 201)	[…] **beschwor** sie Miss Tennyson **ernst** (Stevens 2017: 181)	[…] she **entreated** Miss Tennyson **seriously**.

Table 46: Decreases in the detective's level of transgression in *Murder Most Unladylike*

The ST verb 'snoop' in the first example carries a connotation of engaging in a forbidden activity whereas 'umsehen' (look around) in the TT does not necessarily suggest a breaking of rules. The second example describes the way in which the child detective addresses an adult in authority. The mode of address in the ST is a command. In the TT, the speaker is much less forceful, pleading rather than ordering the teacher to obey. These examples stand in direct contrast to the increases in transgression above.

One pattern that emerges as part of the shifts that decrease transgression is the consistent synonymy used by the translator whenever the ST contains the lexical item 'hunt', either as verb or noun. All four occurrences of 'hunt' are replaced with lexical items that have less aggressive connotations.[79] Only 'nachspüren' (Stevens 2017: 106) retains some of the allusion to hunting since this verb could mean following a scent.

Overall, the shifts appear to balance each other, and the level of transgression displayed by the protagonist in the TT is not noticeably altered.

Young Sherlock: Death Cloud is the only text in the corpus in which the protagonist's level of transgression is substantially decreased. The main difference between this text and the others is the level of physical violence that the protagonist engages in. This is unwaveringly done in self-defence, and the characters he inflicts injury upon are criminals. However, when the decrease in transgression is considered together with the fact that the danger to the protagonist as well as the deviance of his opponents[80] are increased in the TT, a pattern emerges which suggests that the translator's intervention serves to justify Sherlock's acts of violence to a greater degree than in the ST. Sherlock's intention to cause physical pain, for

[79] See Appendix 4, table 4.3.3, rows 9, 12, 20

[80] See the chapters on Suspense below and Transgression above.

example, is decreased and the injuries he inflicts on others often appear less severe in translation. In addition, Sherlock's emotional reaction to the injuries he inflicts is amplified in the TT.

There are three instances in which the protagonist's transgression is increased in the TT, but they are outweighed by the eleven decreases. In one of the segments Sherlock's increased transgression is mitigated since it is a response to unreasonable adult demands, further reducing the impact on the TT. The only increase in transgression that is linked to the violence Sherlock inflicts is shown in the table below.

ST	TT	BT
Maupertuis's **thugs** were throwing themselves off the top and into the water (Lane 2014: 302)	Maupertuis' **Männer** sprangen **in ihrer Verzweiflung** von dem obersten Deck ins Meer hinab (Lane 2017: 384)	Maupertuis's **men** were **in their despair** jumping from the top deck into the water.

Table 47: Increase in the detective's level of transgression in *Young Sherlock: Death Cloud*

When Sherlock sets fire to a fort, several criminals jump to their possible deaths in the sea below. The translator emphasises their humanity, using the neutral 'Männer' (men) instead of 'thugs', which carries a negative connotation. The translator also adds the information that the men feel despair, possibly eliciting a degree of sympathy in the reader that is not obvious in the ST. This translation choice stands in contrast to the way in which criminals are frequently dehumanised to a greater extent in the TT, for example when 'man' (Lane 2014: 75) is rendered as 'Wieselgesicht' (weasel face) (Lane 2017: 95).

This example is, however, an isolated one. The segments below demonstrate the way in which the protagonist's level of transgression is decreased in translation.

ST	TT	BT
1) […] and blood **waterfalled** down **the man's** chin and chest. […] **Pain** radiated across [Sherlock's] ribs. (Lane 2014: 170)	[…] und dann **lief seinem Gegner** auch schon Blut an Kinn und Brust hinab. […] Ein **heftiger Schmerz** durchfuhr [Sherlocks] Rippen. (Lane 2017: 217)	[…] and then blood was **running down his opponent's** chin and chest. […] A **strong** pain went through [Sherlock's] ribs.

2) Of course, **if Surd survived** then Sherlock would probably be dead (Lane 2014: 298)	Allerdings **Ø** würde Sherlock dann auch nicht mehr am Leben sein (Lane 2017: 379)	But then **Ø** Sherlock would not be alive anymore either.
3) In spite of everything, Sherlock felt a powerful urge to help the dying man (Lane 2014: 300)	Trotz allem, **was Surd getan hatte**, verspürte Sherlock das mächtige Verlangen, dem Sterbenden zu helfen (Lane 2017: 382)	In spite of everything **Surd had done**, Sherlock felt the powerful urge to help the dying man.

Table 48: Decreases in the detective's level of transgression in *Young Sherlock: Death Cloud*

In the first example, the injury that Sherlock's opponent sustains is described in less graphic terms as 'waterfalled' sounds more severe than 'lief […] herab' (ran down). The translator emphasises the fact that the man is a foe by using the lexical item 'Gegner' (opponent) to describe him instead of the neutral 'man', the exact opposite of the translation choice in the previous example. The translator also increases the pain Sherlock experiences by adding the descriptor 'heftiger' (strong).

The second and third example occur close together in the text and focus on an incident in which Sherlock's actions directly result in the death of a man. In the second segment, the necessity that Sherlock's opponent must die for Sherlock to survive, which is apparent in the ST, is omitted in the TT. In the third segment, the reader is reminded more clearly than in the ST of the fact that Mr Surd has committed several acts that justify his demise. The intention on Sherlock's part to cause death is thus removed from the TT and the deadly outcome of the confrontation appears justified to a greater degree.

As Sherlock is the only protagonist who inflicts violence on other characters in the corpus, this raises the interesting question whether his violent behaviour is less acceptable for the protagonist in a CCF text in the target culture than in the source culture.

6.2.4 Conclusion

Looking back at the analysis above, it becomes apparent that detective transgression is potentially more problematic in the target culture than marginality. The extent of the

protagonists' marginal position to the adult world, families and peers is heightened almost consistently across the corpus in translation whereas the level of transgression shows some significant differences between the individual texts.

Amplifying a protagonist's marginal position potentially has several effects. If one assumes that marginality is an experience that all children share to a greater or lesser degree, a heightening of this feature could increase the reader's sympathy for the protagonist, creating an even greater potential for identification with the main character which is an important element of CF (Dahrendorf 1977: 261). It also makes the development from initial isolation to subsequent integration more prominent. All corpus texts have this development arc in common, and the translators' choices make this aspect of the corpus even more noticeable in translation. As discussed, this development is particularly prominent in *The Imagination Box* in which marginality is initially increased until a certain point after which the newly created friendships are amplified in translation.

The way in which the protagonists' transgression performs in translation makes potential constraints in the target culture CF visible. Dahrendorf asserts that child readers enjoy the breaking of rules that occur in CCF (Dahrendorf 1977: 261), and an increase in transgression could therefore lead to greater vicarious enjoyment for the reader. However, transgression is not increased with the same consistency as marginality in translation. Increases mainly occur when the acts of transgression are mild and do not involve any physical confrontation. The only text that features several physical conflicts is *Young Sherlock: Death Cloud*, as described above, and this is also the only text in which transgression is decreased to a considerable extent. This suggests that the level of transgression that the protagonist displays could be considered problematic in the target culture for this reading age and that the translator therefore intervenes, lessening the extent of the transgressive acts or providing greater justification for them, in order to create a TT that complies with existing norms in the target culture. It should be noted, however, that the level of violence itself is not decreased in translation. The presence of violence in the text therefore does not appear to be problematic, and only the part the protagonist plays in it appears to necessitate shifts in the TT.[81]

Regardless of the differences in translation, the development from marginality to integration and the protagonists' transgression, framed by the adults' abuses or failures of duty, are

[81] Since this can only be observed in one of the corpus texts, further research would be needed to establish whether similar interference occurs in other CCF translations of texts in which a protagonist inflicts physical injury upon or even kills criminals in self-defence.

central elements of CCF. Like the generic features discussed in the previous chapters, they demonstrate the extent to which CCF borrows from ACF, modifying key elements to create a unique sub-genre.

Chapter 7: Suspense in CCF: genre considerations and performance in translation

> 'I have never been so terrified in my life. I remember galloping along in a sweating awful panic, hearing our feet on the marble tiles – and behind them, the click, click, click of Miss Griffin's shoes as she came after us.' (Stevens 2016a: 288)

7.1 Suspense in the source corpus

Suspense, a feature closely associated with thrillers in ACF, aims to 'make the pulse pound, the heart palpitate, the fear glands secrete' (Glover 2003: 135). In less extreme terms, it elicits a feeling of 'anxious uncertainty' (Pyrhönen 2010b) from the reader when a liked character is in a dangerous situation (Sanford and Emmott 2012: 224). Interestingly, suspense is a prominent feature across this corpus, thus supporting my hypothesis that CCF is a hybrid construct, incorporating elements of several ACF sub-genres and defying easy categorisation despite claims in some secondary literature that it consists mainly of classic detective fiction (Lange 2005 and Stenzel 2016), a sub-genre in which the detective protagonist is rarely in serious danger (Todorov 1977: 44).[82] The protagonists in the corpus frequently encounter physical threats: five of the six protagonists are endangered through kidnappings, sword fights, nearly drowning or being chased by a murderer.

Suspense is not only generated through immediate physical danger, however. The texts also contain passages that hint at potential future peril, and the threat is not always lethal. The protagonist of *Half Moon Investigations*, for example, is on the run from the police to clear his name of an arson charge, not because he fears for his life. A further source of suspense stems from the protagonists' emotional responses to suspenseful situations: the texts are all focalised through the child detective, and the reader thus has access to her/his emotional

[82] There are exceptions to this: the protagonist of Margery Allingham's novel *The Crime at Black Dudley* (1929), for example, is in mortal danger throughout a large part of the story. Characters such as Poirot or Miss Marple, however, rarely encounter situations in which their lives are at risk. Hard-boiled detectives or the protagonists in thrillers, by contrast, are often exposed to physical violence and other dangerous situations, and suspense is therefore a prominent feature of these ACF sub-genres.

reactions.[83] Fear responses are an important factor in the creation of suspense since reader response research suggests that the level of suspense felt by the reader is not only affected by the 'degree of danger [but] also the extent of the distress shown by the protagonist (Sanford and Emmott 2012: 227). What also stands out is the fact that fear responses are frequently described through physical symptoms and not simply in abstract terms. The fear is made more vivid for readers by showing them what the protagonist is experiencing physically, such as a racing heart (Ford 2015: 87) or weakening knees (Stevens 2016: 173).[84]

The two main areas of suspense that I will examine in this chapter are therefore suspenseful situations – suspense 'for' the character – and the protagonists' emotional responses to them – suspense 'with' the character (Sanford and Emmott 2012: 230).

As with ACF sub-genres, suspense is not present to the same degree in all the corpus texts. The graph below shows how it is weighted in each text as well as showing the breakdown into suspenseful situations and emotional response.

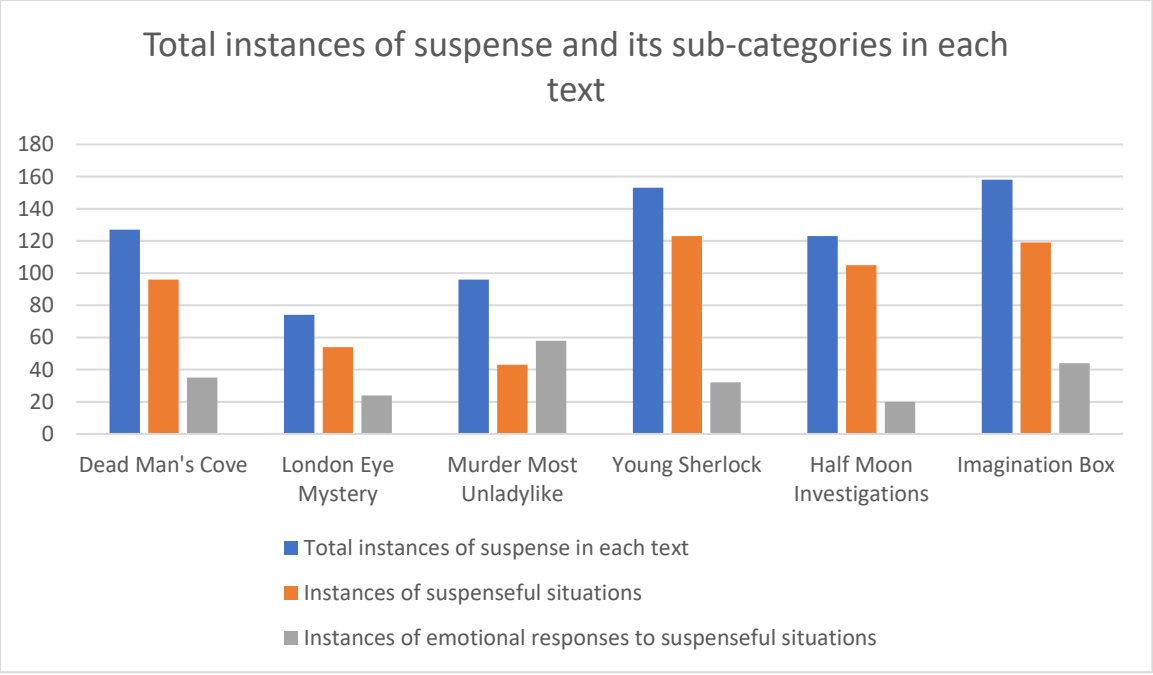

Figure 18: Suspense in the source corpus

[83] According to Dahrendorf, identification with the protagonist is an important feature of CF overall (Dahrendorf 1977) and being privy to the protagonist's thoughts creates greater potential for empathy on the part of the reader.

[84] This could potentially be due to expectations that child readers might struggle to relate to purely abstract emotions, but it would require a more detailed analysis of the way emotions are presented overall in the corpus to determine whether this could be the case.

Young Sherlock: Death Cloud and *The Imagination Box* are the texts with the highest number of instances of suspense overall in the corpus, due to the high frequency of action-filled sequences such as kidnappings and physical confrontations which the protagonists encounter. *Murder Most Unladylike* and *The London Eye Mystery*, by contrast, contain a much lower level of suspense since the protagonists are rarely in acute danger. *Murder Most Unladylike* stands out, however, as the only text in which more suspense is created through the protagonist's fearful emotions than through suspenseful situations. *Dead Man's Cove* and *Half Moon Investigations* are situated between the other texts. In *Dead Man's Cove*, the suspense is mainly situated towards the end of the story since this is the only time the protagonist is in real danger, thus reducing the total number of relevant segments whereas the protagonist of *Half Moon Investigations* encounters acute danger only infrequently as his main challenge is to clear his name of an undeserved arson charge.

7.1.1 The functions of suspense in CCF

So far, I have explored the function of suspense as a feature that keeps the reader gripped through concern for the protagonist's safety. Suspense also fulfils other functions, however. As identified by Raskin, ACF can act as a way of relieving tensions as well as wish-fulfilment for the reader (Raskin 1992: 81ff.). Both of these functions apply to CCF. As Dahrendorf points out, identification with the detective protagonist is an important element of CF (Dahrendorf 1977: 260), and Raskin's definition of wish-fulfilment includes this aspect: 'a vicarious fulfilment of readers' ego ideal through identification with the detective-hero' (Raskin 1992: 81). In suspenseful situations, the protagonist frequently navigates danger successfully by using physical skill and intelligence, ultimately triumphing over adversity despite an imbalance between physical strength and social position between the adult adversaries and the child detective, allowing the reader to vicariously experience this achievement.

The inclusion of danger as a feature that can reduce tension may initially appear counter-productive since it shows the child reader a dangerous world. One kidnapping in the corpus, for example, occurs when a protagonist opens the front door to a stranger after her uncle has explicitly told her not to do so (St John 2010: 160ff.), a warning that many children have probably heard from an adult. While this could be seen as purely didactic – disobeying adult orders can lead to danger – the protagonist is courageous and survives the near fatal kidnapping and the child reader sees that danger can be overcome. As G.K. Chesterton, the

creator of the fictional detective Father Brown, states in relation to fairy tales: 'Fairy tales do not give the child his first idea of bogey. What fairy tales give the child is his first clear idea of the possible defeat of bogey' (Chesterton, *Tremendous Trifles*). This sentiment seems appropriate in a CCF context. Child readers are already aware that dangers exist, but CCF shows them that these dangers can be overcome.

Beyond these functions, the protagonists' reactions to suspenseful situations in particular also have a socialising or, in Raskin's term, orienting function. Raskin states that '[d]etective stories can broaden the reader's role-repertoire by patterning his expectations as to what behaviours are appropriate for persons occupying particular roles or statuses in crime-related situations' (Raskin 1992: 107). Witnessing the protagonists' reactions to suspenseful situations can thus suggest to the reader what an appropriate response to such situations might be. In this context it is interesting that it is often a sense of duty or responsibility that allows the protagonists to overcome their fear.

7.1.2 Suspenseful situations in CCF

The varied kinds of suspenseful situation and levels of danger that the protagonists encounter demonstrate the hybrid nature of the corpus texts. Whilst the texts all adhere to the core criteria of CCF, having a story that revolves around a real or perceived crime and a protagonist who actively sets out to investigate this crime, they incorporate varying degrees of suspense, making it possible to gauge the presence of the various ACF sub-genres within each text and illuminating the flexibility of CCF as a genre.

Young Sherlock: Death Cloud and *The Imagination Box* are the texts with the most prominent elements of suspense. Although *Young Sherlock: Death Cloud* is based on a character who solves cases mainly through ratiocination, the corpus text foregrounds thriller elements with a series of action-filled sequences such as kidnappings, escapes and physical confrontations. The identity of the villain is revealed approximately one third of the way through the story (Lane 2014: 98), and the process of deduction plays a secondary role as will be discussed in more detail in the chapter on clues and misdirection below. The author creates suspense from the start through the title itself and a prologue that hints at violent death: '[P]eople only screamed like that if they were in mortal fear of their life' (Lane 2014: 3). The protagonist frequently finds himself in lethal danger and is subjected to physical injury during several attacks on his life. The physical danger is described in detail, such as the tip of a whip slicing

into his face and almost blinding him by 'cutting into the soft jelly of the eyeball' (Lane 2014: 180) or the 'crack' (Lane 2014: 170) with which an opponent's nose breaks during a fight. Suspense is thus the result of the acute physical peril which the protagonist encounters. The protagonist of *The Imagination Box* is also kidnapped by the villain and must escape from her accomplice (Ford 2015: 194ff.) but he does not engage in physical fights and is not injured, unlike Sherlock. There is also a prologue in *The Imagination Box,* this time set after the events of the main story, but here it mitigates the suspense since it informs the reader that the professor, the villain's main target, is alive and well. In addition to this, the title does not indicate future violence, focussing instead on the text's 'novum', the fictitious scientific invention that creates physical objects from a person's thoughts. Whereas a henchman in *Young Sherlock: Death Cloud* explains in grisly detail how he will kill the protagonist by peeling the flesh from his face (Lane 2014: 297), the verbal threat in *The Imagination Box* remains vague. The villain informs the protagonist that he will not be allowed to leave since he knows too much, but she does not specify how she intends to silence him: 'I'm afraid it's just not an option for you to leave here intact. Loose ends, you understand' (Ford 2015: 217). The only death in the story is equally devoid of graphic description. The villain simply dematerialises in a further fictitious scientific invention. There is no blood, she 'fizzled and dissolved in an instant' (Ford 2015: 257). I would suggest that the disparate levels of graphic violence are indicative of the different reading ages that the texts are aimed at. Although they both fall into the 9-12 age category, the higher level of graphic violence in *Young Sherlock: Death Cloud* suggests that it is aimed at the older end of the spectrum whereas *The Imagination Box* with its reassuring prologue and lack of descriptive detail is aimed at the younger end. Interestingly, thriller elements are thus present in texts for younger as well as older readers, and the difference between the corpus texts lies in the level of detail that is provided rather than the presence of this feature in the text overall.

Dead Man's Cove and *Half Moon Investigations* also contain similar numbers of suspenseful segments, though less so than *Young Sherlock: Death Cloud* and *The Imagination Box*, but as in those two texts, the kinds of suspenseful situations as well as the way they are distributed in the stories differ widely. The author of *Dead Man's Cove* establishes an eerie atmosphere in the first chapter and indeed in the first sentence: 'They came for her at 6.47am' (St John 2010: 1), suggesting that danger is lying in wait for the protagonist. This is followed shortly after by a description of the dangerous moors ('An air of gloom rose from it like a cloud' (St John 2010: 10)) and threatening aspect of the house that is her new home: 'There was

something about the way the house reared back from the street, its attic eaves like watching black eyes' (St John 2010: 11). Together with the title, these segments hint at future danger and possible death. After the ominous opening chapter, however, the level of suspense is only moderate throughout the main part of the story. The protagonist encounters no life-threatening situation and is involved in no physical altercations. For a large part of the text, it is not even clear if a crime is being committed. As in *The Imagination Box*, any hints of danger remain vague: the protagonist receives an anonymous note informing her that someone else's life is in peril (St John 2010: 103), the person who later turns out to be the villain tells her indirectly that her life might be in danger if she meddles in his affairs (St John 2010: 72f.) and she is almost discovered when she clandestinely follows her uncle as he leaves the house during the night (St John 2010: 124ff.). In none of these instances the consequences are described in detail. In the final 37 pages of the text, however, the protagonist's life is in acute peril when she is kidnapped and almost drowns in a flooding tunnel. The author describes the protagonist's physical exhaustion in detail, and the words 'dying' (St John 2010: 186), 'drown' (ibid) and 'stinking tomb' (St John 2010: 185) are mentioned. The danger is thus more tangible than in *The Imagination Box* since the reader is told that the protagonist might die at this point in the story and how this might happen instead of referring to death only indirectly and leaving it up to the reader to imagine how this might occur. In addition, the danger in *Dead Man's Cove* is more realistic since the device that dematerialises the villain in *The Imagination Box* is fictitious. Despite the fact that suspenseful situations are more frequent in *The Imagination Box*, *Dead Man's Cove* thus contains the more serious threat to the protagonist.

Half Moon Investigations is a 'parody of the American hard-boiled detective novel' (Routledge 2001: 66), complete with a disillusioned, smart-talking protagonist who exposes the corruption within a seemingly respectable community.[85] As in *Dead Man's Cove* and *Young Sherlock: Death Cloud*, the author indicates in the opening pages that the protagonist will soon be in difficulties: 'One month ago a case came knocking on my door that made me consider getting out of the detective business for good' (Colfer 2006: 1), followed by 'It all went wrong the day I decided to break Bob Bernstein's first rule of investigation' (Colfer 2006: 2). There are no hints as to the nature of these difficulties, however, and the title only prepares the reader for the coming of a mystery, not necessarily danger. Unlike many hard-

[85] Routledge refers to Anthony Horowitz's *The Falcon's Maltesers* here, but it applies equally to *Half Moon Investigations*.

boiled ACF detectives, the protagonist is not physically strong and dislikes violence. According to himself, 'It wasn't that I'd never been in a fight, it was just that I'd never won one' (Colfer 2006: 8). Throughout the story, the protagonist is attacked several times (Colfer 2006: 80 and 201ff.) and even hospitalised once (Colfer 206: 89). The suspenseful segments are thus more evenly distributed across the story and less concentrated towards the end than in *Dead Man's Cove*. The humorous tone of the text lessens the level of suspense, however. Even as the reader discovers that the attack that leaves the protagonist hospitalised could have been fatal, the severity of the situation is mitigated by a comical exchange between the protagonist and a doctor who underestimates the protagonist's knowledge and treats him like a much younger child (Colfer 2006: 91ff.). This pairing of suspense and humour is repeated throughout the text, for example when the protagonist breaks into his school and distracts the two potentially dangerous guard dogs with greasy frying pans (Colfer 2006: 263). Compared to the previous three texts, the level of suspense during the story's denouement is also much lower as the protagonist is not explicitly in lethal danger. The villain holds him over the orchestra pit of the local community centre, but the consequences of being dropped are not explored in detail. The protagonist merely states that '[m]y future at this point was uncertain' (Colfer 2006: 298). The level of danger is thus not necessarily connected to the number of suspenseful episodes in the text.

Murder Most Unladylike and *The London Eye Mystery* are the texts with the lowest number of suspenseful segments. Once again, despite this apparent similarity, the levels of suspense within the texts are very different. *Murder Most Unladylike* establishes a gothic, threatening atmosphere from the start, similar to that in *Dead Man's Cove*. The protagonist describes her surroundings in a way that makes them seem eerie, with 'dusty, broken bits of old school furniture that stand up like people in the gloom' (Stevens 2016: 15) and imagines seeing the school ghost, 'all bloody, with her long hair hanging down in front of her face' (Stevens 2016: 14). In addition to this, the author prepares the reader for the murders in the text through the title, and the first sentence further confirms that murder will take place: 'This is the first murder that the Wells and Wong Detective Society has ever investigated' (Stevens 2016: 3). As in classic ACF detective fiction on which the text is modelled, however, the protagonist is rarely in danger throughout the story.[86] Suspense is maintained not through an

[86] The connection to Agatha Christie becomes more explicit in instalments two and three of the series. The respective titles are *Arsenic for Tea*, referencing a poison that frequently appears in Christie's books, and *First Class Murder*, which is set on board of the Orient Express, paying homage to *Murder on the Orient Express*.

acute threat but through the protagonist's fear of being found out by the murderer. I will return to the protagonist's emotional response below. The sole episode in which the protagonist experiences lethal danger occurs towards the end of the story when the murderer chases her through the school corridors. As in *The Imagination Box*, the threat is left vague. The protagonist is certain that the murderer intends to kill her: 'She was going to kill us, I thought frantically, and then bury us next to Miss Bell out in the woods' (Stevens 2016: 275f.). Unlike in *Young Sherlock: Death Cloud* and *Dead Man's Cove*, however, it is left to the reader's imagination how the murderer might kill the protagonist. Nevertheless, unlike in much classic detective fiction, the protagonist's life is briefly in danger and she must escape, adding a thriller element to a text dominated by clue puzzle conventions.

The level of danger in *The London Eye Mystery* is even lower than in *Murder Most Unladylike*. Instead of the frequent action-filled sequences of *Young Sherlock: Death Cloud* and *The Imagination Box*, the focus in this text lies on the protagonist's deductive processes. In the opening chapter, some suspense is created through an unspecific indication that something is about to go wrong, similar to *Half Moon Investigations*: 'We shouldn't have done this, but we did' (Dowd 2008: 3). The suspense is tempered on the following page, however, since the narrator, a young boy on the autistic spectrum, informs the reader that he will solve the case: 'This is how having a funny brain that runs on a different operating system from other people's helped me to figure out what happened' (Dowd 2008: 4). The only episode in which there is mild danger to the protagonist occurs when he follows and confronts a drunken suspect (Dowd 2008: 231ff.), but overall suspense is generated through concern for the protagonist's cousin who has disappeared. No violence occurs in the text, but the existence of violence is hinted at, most prominently when a dead boy is discovered, a boy with 'dirt in his fingernails and bruises on his arm' (Dowd 2008: 115) and when the protagonist's sister tells him that children are sometimes kidnapped for '[s]ex stuff' (Dowd 2008: 295). Murder and other brutal happenings thus form a backdrop to the story, hinting at the darker realities of life and possibly introducing the reader to topics that are more commonly addressed in texts for a slightly older audience.

The discussion above demonstrates that all corpus texts contain suspense, regardless of whether they are modelled on classic detective fiction or on ACF sub-genres that foreground suspense and in which sequences full of action are the main focus of the story. There are other parallels between the texts: with the exception of *The Imagination Box*, they all create a suspenseful atmosphere in the opening pages, often hinting at events to come. This could

have a double function. On the one hand it captures the reader's interest from the outset, but it also prepares the reader for what is to come; and hinting at future events could serve to lessen any traumatic surprises.[87] The murder in *Murder Most Unladylike*, for example, is thus not sprung on an unsuspecting reader. This is in keeping with Dahrendorf's statement that the terrifying aspects of ACF must be toned down for a child readership (Dahrendorf 1977: 260). These two aspects are not mutually exclusive. They are both relevant here since they generate interest in the coming narrative but also serve to create a safe space in which the reader can experience suspenseful events vicariously – as Stenzel calls it, 'kalkuliertes Angstpotential' (calculated fear potential) (Stenzel 2016: 538). Another parallel is the suspenseful finale in most of the texts: kidnappings and near deaths in *Dead Man's Cove* and *The Imagination Box*, a fight to the death in *Young Sherlock: Death Cloud*, being pursued by the murderer in *Murder Most Unladylike*, and the confrontation with the perpetrator in *Half Moon Investigations*. Only in *The London Eye Mystery* does the finale revolve around the question whether the protagonist's cousin is still alive and not a suspenseful situation with the protagonist at the centre. One last aspect that the texts have in common is that they show the readers that the protagonists are able to overcome even life-threatening danger, danger usually posed by adults, and often adults in positions of authority. Rudd refers to CCF as 'wish-fulfilment fantasies' (Rudd 2001: 94), echoing Raskin's function of ACF as wish-fulfilment, allowing the reader to share vicariously the detective's solving of the crime and, in this corpus, triumphing over more powerful adversaries.

7.1.3 Protagonist's responses to suspenseful situations in CCF

My initial assumption was that the prominence of the protagonists' emotional responses to suspenseful situations would be greatest in the texts with the highest number of such instances or the strongest level of danger. The two do not stand in correlation to each other, however. *Murder Most Unladylike*, for example, the text with the lowest number of suspenseful episodes, nevertheless has the highest number of segments that show the protagonist's emotional response to real and imagined danger. The differences between the number of occurrences of suspenseful situations and the number of emotional or physical responses to those situations appear to be related to whether a text is driven by the

[87] Interesting in this context is also the fact that many of the titles are first instalments in a series. This alone could lessen suspense since it suggests that the protagonist will certainly survive. However, reader response theory has found that suspense occurs even when a reader is familiar with the outcome of a story (Sanford and Emmott 2012: 229).

development of a character or whether it is driven more strongly by the suspenseful aspects of the story. The protagonist of *Murder Most Unladylike* develops more confidence in her own judgment during her investigations and Laura in *Dead Man's Cove* learns to trust her uncle and to form friendships despite her strong distrust of all adults at the outset of the story. *The Imagination Box* contains multiple action-filled sequences throughout. However, the story follows the adopted protagonist from distrusting everyone around him to connecting with his adoptive parents, making friends and realising that he does need human connection. This would explain why the text has such a high instance of emotional responses in addition to the large number of suspenseful situations. The protagonists of *Young Sherlock: Death Cloud* and *Half Moon Imaginations* are more static and show less development. Fletcher Moon is an outsider at the start, driven by his curiosity and determination to be a private investigator. Although he gains a friend in the process of the investigation, this does not affect his wish to investigate, nor does it ultimately affect his outsider status since his peers dislike him because of his detective activities. Sherlock as a character does not develop during the story either – he is an outsider but quite self-assured at the start, and although he learns new skills during the story, his character does not appear to change. More emphasis is placed on action sequences than on introspection. The last text, *The London Eye Mystery*, is a slightly different case: the protagonist does undergo a change, from someone who is not accepted by peers and parts of his family to a person who starts being appreciated for who he is but also learns to fit in better. According to my hypothesis this should result in more expressions of emotional responses, but the protagonist is on the autistic spectrum and therefore does not express emotions in the traditional sense. He has a set number of physical responses when he feels uncomfortable, but this limits the scope for emotional expression, explaining the low number of segments. In addition, he does not comprehend emotions, and the worries that other characters express does not necessarily result in a corresponding reaction on his part.[88]

Murder Most Unladylike is unique in this section since it is the only text in which the protagonist's emotional responses to suspenseful situations outnumber the situations themselves, and the protagonist's fear may be more important for the creation of suspense than the suspenseful episodes. Hazel is the most fearful protagonist within the corpus, and the message that fears can be overcome is particularly strong in this text because the protagonist

[88] Reader response research would be necessary to determine to what degree this affects the level of suspense that the reader experiences.

is easily scared but carries on investigating regardless. The protagonist expresses fear even in situations in which there is no acute danger present which explains the high number of relevant segments compared to the slightly lower number of suspenseful situations. Some of her fear is inspired by the ghost stories that circulate amongst the students, at other times she expresses terror at the thought that the murderer may have seen her when she discovered the body of the murdered teacher, even before she actively starts investigating. Anticipation of danger on the protagonist's part is thus a crucial component in creating suspense in the text: 'Dreadful things tend to happen to anyone who knows too much about the crime' (Stevens 2016: 29). Occasionally the protagonist describes her emotions in abstract terms such as 'I am worried' (Stevens 2016: 213) or 'I was still terrified' (Stevens 2016: 46), but she frequently mentions physical symptoms of her fear. 'All the hair on my neck stood up in horror' (Stevens 2016: 172) or 'my stomach squished' (Stevens 2016: 50) and 'when I did get to sleep my dreams were awful' (Stevens 2016: 35) are complemented by more elaborate descriptions: 'I had another awful, sleepless night, and got up on Friday morning feeling sick to my stomach about the day to come' (Stevens 2016: 128). At other points in the story her knees give way (Stevens 2016: 173) or she cries from the shock after almost being caught by the murderer (Stevens 2016: 283). The reader is thus told about a range of effects that fear can have on the body.

The sense of responsibility for others as a reason for the investigation play a secondary role in this text. The protagonist's activities are mainly inspired by curiosity, although there is one instance in which a feeling of pity for the murdered teacher's 'tragic mother' (Stevens 2016: 100) convinces her to carry on when she is on the point of giving up the investigation. Feelings of pity or responsibility towards others thus help her to conquer her fear in that particular instance, but it remains an isolated incident.

Not all fear responses in *The Imagination Box* stem from suspenseful situations directly related to the protagonist's investigations. The titular invention creates two monsters, one from the protagonist's and one from the villain's imagination, and the danger they pose generates part of the suspense. The suspenseful situations created by the protagonist's encounters with the monsters are interwoven with the investigation, however, and his emotional responses to both will be considered here since they cannot be easily separated, and both contribute to the general level of suspense in the text. Unlike in *Murder Most Unladylike*, the protagonist's decision to investigate the disappearance is motivated more strongly by concern for another person, and this is what first galvanises him to take action: 'I

can't sit here doing nothing' (Ford 2015: 93). This is an important part of his personal development arc since he does not have any friends at the beginning of the story, and this is the first interpersonal connection he forms. These feelings allow him to persevere with his investigation despite the dangers he encounters.

As in *Murder Most Unladylike*, the descriptions of the protagonist's fear responses are split between abstract and physical ones. 'Fear swelled inside Tim' (Ford 2015: 122) is balanced by 'He felt dizzy, sick' (Ford 2015: 85) or 'Tim's heart was thudding in his chest' (Ford 2015: 87). Bad dreams as a result of fear are also mentioned in *The Imagination Box*: 'When, finally, he fell asleep, he returned to a nightmare' (Ford 2015: 71). Several of the physical symptoms of fear and worry such as trouble falling asleep, having bad dreams and feeling sick thus occur in both texts. At other times, the protagonist's responses appear inadequate to the level of danger he is in. When he is about to plunge off a roof, for example, his reaction is: ''Right, well, I am going to die,' Tim said, his hands sliding, arms burning. 'It's as simple as that.'' (Ford 2015: 150). After informing him that he would not be allowed to leave the villain's house 'intact' (Ford 2015: 217), the narrator describes a brief struggle between the protagonist and his captor but omits any expressions of fear. Without obtaining information directly from the author, it is impossible to determine whether this unexpected lack of panic is due to a sense that young readers should not be exposed to too many terrifying moments, as Dahrendorf states, or whether there is an alternative explanation. However, as this text appears to be aimed at the younger end of the reading age spectrum of this corpus, it is possible that the level of fear that the protagonist experiences is kept purposely low. Nevertheless, expressions of fear occur frequently throughout the text. Access to the character's emotions is imperative in order to understand his development, and the fear he voices increases the reader's empathy as well as degree of suspense.

The protagonist with the strongest sense of social responsibility can be found in *Dead Man's Cove*. Similar to Fletcher in *Half Moon Investigations*, she wants to become a detective, but whereas he is motivated mainly by curiosity, she states that she does not want 'evil criminals to get away with their crimes. […] I want to help innocent people who don't deserve to be hurt by them' (St John 2010: 58). The protagonist's sense of duty is reiterated when she briefly hesitates about investigating further and the narrator informs the reader that 'walking away from someone in trouble was not in Laura's nature' (St John 2010: 103). This quality allows her to persist with her investigations despite the fear she experiences, and the text thus carries a strong socialising message about the duty of helping others.

The descriptions of her fear show parallels with the two texts above. There are several references to the protagonist's 'heart thudding' (St John 2010: 24) or 'skipp[ing] a beat' (St John 2010: 65) as well as her stomach feeling 'as if she'd breakfasted on nails' (St John 2010: 132) or having 'butterflies dancing' (ibid) in it. However, during several episodes in which the protagonist is very scared, the third-person narrator uses abstract terminology to describe her emotions. The protagonist thus 'flinched in terror' (St John 2010: 165), feels a 'wave of pure terror' (St John 2010: 174) and a 'ripple of fear' (St John 2010: 123, 190).[89] Descriptions of physical symptoms are still present, however, as the narrator also informs the reader that 'Laura's blood ran cold' (St John 2010: 177).

Young Sherlock: Death Cloud contains the highest number of suspenseful episodes in the corpus, but a comparatively low number of emotional responses to those situations, despite the level of danger that the protagonist faces. The protagonist lacks the sense of responsibility or moral duty that propels the protagonists of the three texts above to start or continue their investigations. He is driven purely by curiosity, and at times this stops him from feeling fear: 'getting to the bottom of the mystery had been more important to him than his own safety' (Lane 2014: 153). A similar situation occurs when his life is in danger during a fight: 'He was seconds away from having his throat slit open, and he didn't even know why!' (Lane 2014: 132). There are multiple other examples of this throughout the text (see for example Lane 2014: 170 and 182). Even when he is in lethal anger, for example when fleeing from the villain's henchmen, his curiosity is more prominent than fear: 'even as his feet clattered against the stone steps [...] there was a part of his mind that wondered frantically what exactly Baron Maupertuis thought he knew that was so important he had to die for it' (Lane 2014: 231). This may be a nod towards the adult Sherlock Holmes who is a detached, cerebral figure. This facet of his character is softened, however, since a protagonist who is entirely detached emotionally would not be suitable for the readership, as Dahrendorf points out (Dahrendorf 1977: 260). The text therefore contains multiple descriptions of the fear which the protagonist experiences. The physical symptoms outweigh the abstract terms. Although the narrator occasionally uses words such as 'scared' (Lane 2014: 74), 'actively worried' (Lane 2014: 48) and 'terrified' (Lane 2014: 224) to describe Sherlock's frame of mind, references to his heart 'pounding' (Lane 2014: 74, 86, 87, 176), 'beating fast' (Lane 2014:

[89] It would be an interesting possibility for future research to examine whether abstract terms elicit the same amount or less suspense for readers in this age group than descriptions of the physical symptoms of fear.

69), ‘hammering’ (Lane 2014: 125) or other equivalents are more frequent. Unlike in the previous texts, neither his stomach nor sleep are affected.

Despite the fact that the protagonist is initially motivated by curiosity, he puts himself in danger in order to thwart the villain’s murderous plans towards the end of the story, thus showing a sense of moral duty: ‘We have to stop this, and stop it now. We’re less important than hundreds, maybe thousands of people who will die if we don’t stop it’ (Lane 2014: 300). The text thus carries a socialising message about helping others, although this becomes apparent later in the story than in the other texts.

As mentioned above, the protagonist of *The London Eye Mystery* is neurodiverse and does not display or perceive emotions in the way that the other protagonists do. Like Sherlock, he is initially motivated by curiosity more than the sense of duty or responsibility that is present in the other texts. It is his sister who instigates the investigation: ‘If it’s my fault [our cousin] went missing, I have to find him. But I need your help. […] Nobody’s better at thinking than you are’ (Dowd 2008: 74). Despite his lack of neurotypical emotions, the protagonist understands that his cousin might be in danger and that ‘so much was at stake’ (Dowd 2008: 204), and this propels him to change his behaviour and step outside his comfort zone to carry on with the investigation.

The protagonist only expresses an abstract emotional response once, using the term ‘worry’ (Dowd 2008: 66). At all other times, his discomfort or concern are visible through physical reactions, most commonly a shaking or flapping hand (see for example pages 51, 194, 207 and 229). Alternatively, he describes an uncomfortable feeling in his body: ‘A bad feeling slithered up my oesophagus’ (Dowd 2008: 58) or ‘I got a very bad feeling in my oesophagus’ (Dowd 2008: 276). The reader must decipher these reactions since the protagonist never explicitly links them to specific emotions. However, as the physical responses are usually linked to an event or situation that is suspenseful or makes the protagonist uncomfortable, for example getting lost in London (Dowd 2008: 207) or hearing a loud scream (Dowd 2008: 182), the cognitive leap from physical action to emotion is limited. The lack of emotional responses that the reader can identify with does, however, lessen the suspense in the text overall.

The protagonist of *Half Moon Investigations* resembles those of *Young Sherlock: Death Cloud* and *The London Eye Mystery* insofar as he is not primarily driven by a desire to help others. His motivation is wanting to ‘see what makes [people] tick’ (Colfer 2006: 44). Once

he is implicated in a crime he did not commit, he also continues his investigations to clear his name. As he forms personal connections throughout the story, however, his sense of responsibility towards other people also increases, as does the wish to help them (Colfer 2006 231 and 267), creating a socialising effect. This impulse allows him to overcome his fear and attack a person he suspects of being behind the petty crimes that have been committed despite not being 'an expert in the field of direct action' (Colfer 2006: 277) and being faced with an attacker who was '[b]igger than me. Much bigger' (ibid).

As with most of the previous texts, the protagonist describes his fear responses to suspenseful situations in abstract terms and with physical reactions. He uses words such as 'scared' (Colfer 2006: 80 and 148) and 'terrified' (Colfer 2006: 81) but also describes his heart 'pump[ing] faster' (Colfer 2006: 105) and feeling as though his stomach fills 'with acid bubbles' (Colfer: 2006: 130). Before charging the person whom he suspects of being responsible for the crimes, '[m]y stomach lurched and my heart pumped as though a fist was tightening around it' (Colfer 2006: 277). At other times, the protagonist's knees shake or feel weak (Colfer 2006: 26 and 267). The reader is thus presented with a range of effects that fear can have on the body but, as above, with the conclusion that they are not insurmountable.

The parallels between the corpus texts here are more pronounced than in the previous section on suspenseful situations. The extent of the protagonists' emotional responses may vary, but the ways in which they are described are similar. All narrators employ a combination of abstract emotions together with the physical manifestations of fear. In addition, each text contains the clear message that fears can be conquered, and that a feeling of social responsibility may be an important factor in doing so. Suspense thus performs a double function: it entertains but also has a socialising purpose in showing the reader what fear can feel like but also what an appropriate response to fear might be.

7.2 Suspense in translation

There is a trend towards an increase in the level of suspense in translation across most of the corpus. Such increases could potentially heighten the reader's interest in the story, and they could also serve to strengthen the socialising aspect of the stories by showing the reader that stronger fear responses and more threatening situations can be overcome. A lessening of the level of suspense could have the opposite effect.

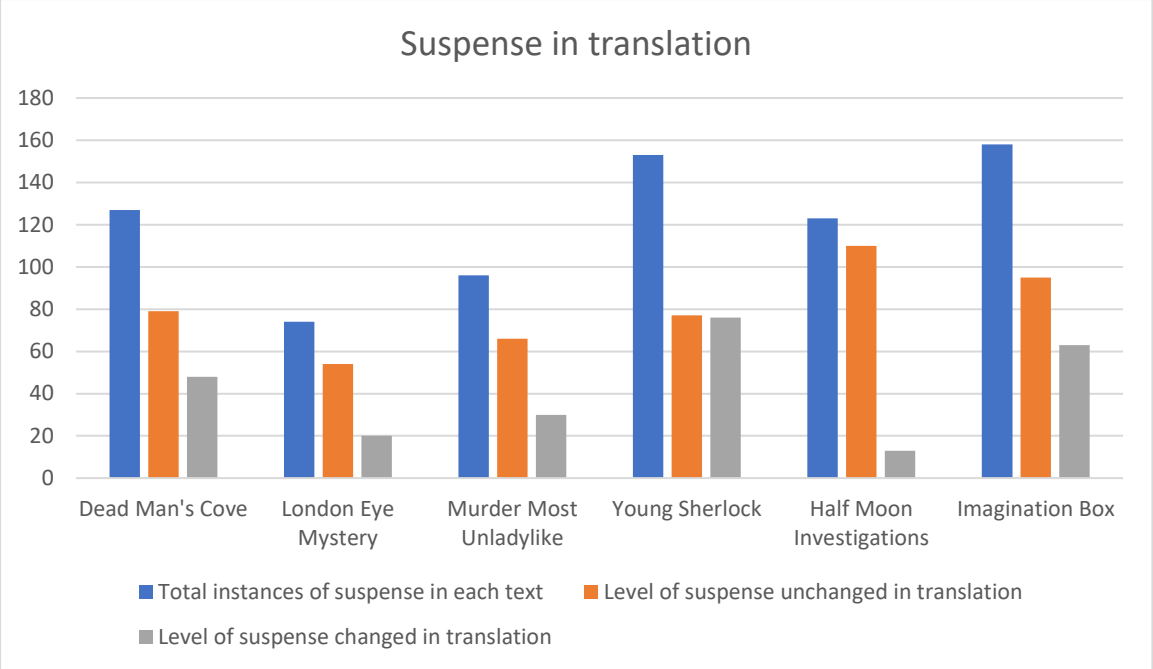

Figure 19: Suspense in translation

	Total instances of all criteria	Changed in translation	Total changes %	Decreases	%	Increases	%
Young Sherlock	153	76	49.7%	8	5.2%	68	44.4%
Imagination Box	158	63	39.9%	15	9.5%	50	31.6%
Murder Most Unladylike	96	30	31.2%	10	10.4%	22	22.9%
Dead Man's Cove	127	48	37.8%	23	18.1%	28	22%
The London Eye Mystery	74	20	27%	12	16.2%	9	12.2%
Half Moon Investigations	123	13	10.6%	5	4.1%	8	6.5%

Table 49: Increases and decreases in suspense across the corpus

The most prominent increase in suspense occurs in the two texts that contain the highest numbers of suspenseful segments, *Young Sherlock: Death Cloud* and *The Imagination Box*. Suspenseful situations and the protagonists' emotional responses are both heightened in translation, whereas the increase of suspense in *Dead Man's Cove* and *Murder Most Unladylike* stems primarily from the protagonists' emotional responses. *Half Moon Investigations* shows a slight increase in suspense overall, but the number of shifts that result in an altered effect in translation is low compared to the other texts and the impact on the TT

is therefore minimal.[90] *The London Eye Mystery* is the only text in the corpus with a slightly larger decrease than increase in the level of suspense in the TT. This is particularly surprising since the level of suspense in this text is the lowest in the corpus.

7.2.1 Suspenseful situations in translation

The table and graph below show how suspenseful situations are affected by translation shifts and whether the level of suspense is increased or decreased in each TT.

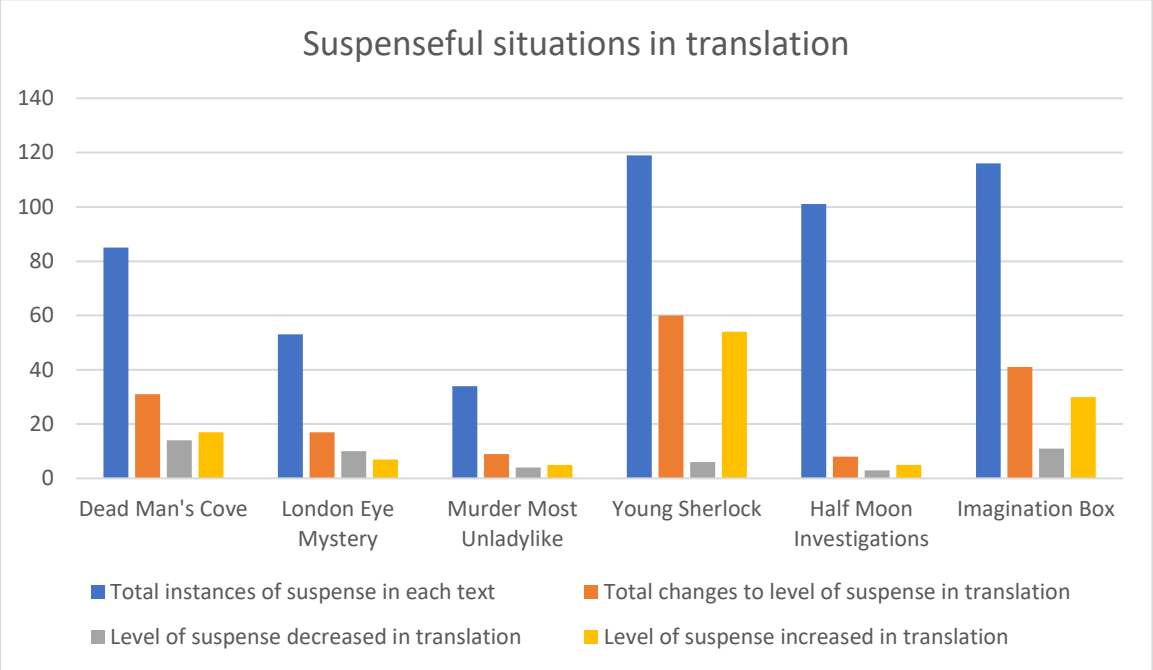

Figure 20: Suspenseful situations in translation

	Total instances	Changed	Changed %	Danger decreased	Decrease %	Danger increased	Increase %
Young Sherlock	123	63	51.2%	6	4.9%	57	46.3%
Imagination Box	119	41	34.5%	11	9.2%	30	25.2%
Dead Man's Cove	96	36	37.5%	18	18.8%	18	18.8%
Murder Most Unladylike	43	13	30.2%	6	14%	7	16.3%
The London Eye Mystery	54	17	31.5%	10	18.5%	7	13%
Half Moon Investigations	105	8	7.6%	3	2.9%	5	4.8%

[90] The low percentage of shifts that result in an altered effect in this TT can also be found across the other sections of this thesis.

Table 50: Increases and decreases in the level of suspense in suspenseful situations across the corpus

Young Sherlock: Death Cloud and *The Imagination Box* show the most prominent increases in suspense with few decreases to balance them, particularly in the case of *Young Sherlock: Death Cloud,* suggesting translatorial intervention.

What makes *Young Sherlock: Death Cloud* stand out from the other texts is not just the high percentage of shifts leading to an increase in suspense but also the fact that the translator does not simply increase suspense through using more marked synonyms or changing the sentence structure to place more emphasis on suspenseful elements. He also adds information, sometimes whole sentences. The example in the table below occurs on the first page, increasing the threatening atmosphere in the TT from the beginning.

ST	TT	BT
The first time Matthew Arnatt saw the cloud of death, it was floating out of the first-floor window of a house near where he was living (Lane 2014: 1)	Als Matthew Arnatt das erste Mal der Todeswolke begegnete, kam sie aus einem Fenster in ersten Stock geschwebt. **Drohend und unheilvoll wie ein bösartiger Geist, den man aus seiner Flasche gelassen hatte** (Lane 2017: 7)	When Matthew Arnatt encountered the death cloud the first time, it was drifting from a window on the first floor. **Threatening and ominous like a malevolent ghost that had been let out of its bottle**

Table 51: Increase in the level of suspense in *Young Sherlock: Death Cloud*

Although the words 'cloud of death' in the ST state that the cloud is lethal, the translator heightens the threat it poses by adding a whole sentence with several descriptors as well as suggesting that the cloud possesses a malicious agency of its own. Likening the cloud to a ghost also implies an uncanny nature that is absent from the ST. The dangerous nature of the cloud is consolidated further on the following page when the translator adds 'irgendwie bedrohlich' (somehow threatening) (Lane 2017: 9) whereas the ST simply describes the cloud as 'dark' (Lane 2014: 2). Considerable intervention on the translator's part in the form of a substantial addition also occurs during the description of the first physical attack on Sherlock in the story.

ST	TT	BT
Clem lunged forward and wound his fingers into Sherlock's hair, pulling the boy forward (Lane 2014: 132)	Clem langte wieder nach vorne **und diesmal hatte er mehr Glück. Wie Schraubzwingen bohrten sich seine Fingerspitzen in Sherlocks Schulter. Einen Moment lang hielt er ihn böse grinsend einfach nur fest gepackt und verstärkte dabei genüsslich langsam den Druck, als wollte er Sherlocks Schulter zerquetschen. Dann löste er plötzlich seinen Griff, nur um in der gleichen Sekunde** seine Finger in Sherlocks Haare zu krallen und ihn an sich heranzuzerren (Lane 2017: 168)	Clem reached forward again **and this time he had more luck. Like a vice his fingertips bored into Sherlock's shoulder. For a moment he simply held him tight, grinning evilly, and increased the pressure slowly with enjoyment as though he wanted to crush Sherlock's shoulder. Then he suddenly loosened his grip only** to claw his fingers into Sherlock's hair in the same second and drag him towards him.

Table 52: Increase in the level of suspense in *Young Sherlock: Death Cloud*

The translator inserts a much more detailed description of the physical punishment that Sherlock endures in this segment into the TT, heightening the level of danger and the pain that the antagonist inflicts on Sherlock and hence increasing the suspense.[91] The shifts in other suspenseful episodes in the text are less substantial. They mainly consist of smaller shifts such as using more marked synonyms, changing sentence structures to emphasise suspenseful elements or adding descriptors. Taken together, however, these smaller changes to the TT create an increased level of suspense.

[91] This segment shows an overlap between suspense and transgression. The additional information in the TT serves to increase suspense as the physical danger that Sherlock is in is increased, but it also heightens the villainous nature of his opponent.

ST	TT	BT
1) Surd had her pinned by the wall. Another cut had been **opened up** across her forehead. **The redness of the blood was dulled by the copper of her hair, glinting in the sunlight that spilt through the undraped window** (Lane 2014: 273)	Surd hatte sie in die Enge getrieben, und nun stand sie mit dem Rücken an der Wand. Auf ihrer Stirn **klaffte** eine weitere Schnittwunde. **Ø** (Lane 2017: 347)	Surd had cornered her and now she stood with her back against the wall. Another cut **gaped** on her forehead. **Ø**
2) With a heaving of wooden machinery and a creaking of ropes, the Baron's body levitated and flew forward in a way that no merely human swordsman could match. He swung his sabre horizontally, like a scythe (Lane 2014: 274)	Unter **heftigem** Seilgeknarze wurde **plötzlich** die hölzerne Stützkonstruktion und mit ihr der Baron in die Höhe gehievt und **gleich darauf** kam Maupertuis' Körper auch schon **auf Sherlock** zugeflogen. **In einem Angriff**, den zu parieren selbst einem Übermenschen Probleme bereitet hätte, drang er **auf Sherlock** ein und schwang seinen Säbel wie eine Sense in horizontalen Bewegungen hin und her (Lane 2017: 348)	With a **strong** creaking of ropes the wooden construction and with it the Baron were **suddenly** hefted into the air and **immediately** Maupertuis' body came flying **towards Sherlock**. **With an attack** that even a superhuman would have had problems parrying he advanced **on Sherlock** and swung his sabre to and fro like a scythe with horizontal movements.

3) […] **slid** sideways (Lane 2014: 275)	[…] **warf** sich […] zur Seite (Lane 2017: 350)	[…] **threw** himself […] to the side
4) […] escape (Lane 2014: 276)	[…] **vielleicht […]** zu entkommen (Lane 2017: 350)	[…] **perhaps** to escape
5) He **couldn't last** […] (Lane 2014: 276)	[…] würde er **nicht mehr lange überleben** (Lane 2017: 350)	[…] he would **not survive for long**
6) […] Sherlock **raised** […] (Lane 2014: 277)	[…] **riss** Sherlock **in letzter Sekunde** (Lane 2017: 352)	Sherlock **tore** […] upwards **at the last second**

Table 53: Increases in the level of suspense in *Young Sherlock: Death Cloud*

The segments in the table above are all taken from an episode in which Sherlock has been kidnapped together with his tutor's daughter and must fight for his life against the villain. The translator uses more marked lexical items in segments one, three, five and six. The description of the wound in segment one is more dramatic, and Sherlock's movements in segments three and six more dynamic than in the ST. Whereas the phrase 'He couldn't last' in segment five implies that Sherlock will be overpowered, it does not specify a precise outcome. The translator chooses to be more explicit, informing the reader that Sherlock might die. Within the context this is not surprising, but it nevertheless makes the threat to the protagonist's life more obvious than in the ST. In segments four and six, the translator adds lexical items: the added 'vielleicht' (perhaps) in segment four raises doubts whether the protagonist will escape, and 'in letzter Sekunde' (at the last second) makes his escape seem more precarious. Segment one also contains an omission in the TT, an unusual change in a TT that tends towards additions. The description of the character's hair does not contribute towards the suspense in the text, and the translator omits it from the TT. Segment two describes the villain's attack on Sherlock. The translator adds 'auf Sherlock' (towards Sherlock/[advanced] on Sherlock) twice, making it clear that the Baron's actions are directed towards Sherlock whereas they appear more aimless in the ST. In addition, descriptors in the TT make the movements appear faster ('gleich darauf') and more sudden ('plötzlich'). The translator also structures the sentences differently. A full stop is inserted after 'forward', and the subclause of the first sentence, beginning with 'in a way' in the ST, forms the start of the second sentence in the TT, drawing more attention to the ferociousness of the attack than in

the ST. All these changes might not have a substantial impact individually, but in accumulation they create a more suspenseful episode in the TT.

The number of decreases in suspense in the TT are negligible compared to the increases and the shifts are composed mainly of changes to sentence structure and synonymity. There is one notable decrease, however, that demonstrates how a pronoun change and avoidance of repetition can result in a TT that is less clear than the ST and thus does not have the same effect:

ST	TT	BT
Baron Maupertuis and the Paradol Chamber were still out there, and **they** would never rest. Which meant that he could never **rest** either (Lane 2014: 306)	Baron Maupertuis und die Paradol-Kammer waren immer noch irgendwo da draussen, und **er** würde niemals Ruhe geben. Was bedeutete, dass es **das** auch für ihn niemals geben würde (Lane 2017: 389)	Baron Maupertuis and the Paradol Chamber were still somewhere out there, and **he** would never give respite. Which meant that he would never have **that** either.

Table 54: Decrease in the level of suspense in *Young Sherlock: Death Cloud*

The sentences in the table above are the last ones in the text. Whereas the ST sets up a sequel neatly with the promise of future danger, the TT is difficult to follow, and this means that the ending does not have the same impact as in the ST. The translator's use of the pronoun 'er' (he) instead of 'they' means that 'he' could potentially refer to the Baron or to Sherlock. No specific referent is given in the second sentence either and the reader must make an effort to decipher who the third person singular refers to in both sentences, disrupting the clear meaning of the ST. Furthermore, unlike in the ST, the translator does not repeat 'Ruhe' (respite) in the TT and replaces it with 'das' (that). This requires additional effort on the part of the reader in order to link 'das' with the correct referent. The TT segment reads less fluently than the ST and this leads to a considerable loss of suspense in this instance since the reader is left with these sentences as a last impression of the text. Overall, however, the shifts that heighten the level of suspense in the TT outweigh any decreases, and suspense in the TT is increased considerably.

Unlike in *Young Sherlock: Death Cloud*, there are no lengthy additions to the TT of *The Imagination Box*. The shifts consist of smaller changes such as additions of descriptors, some

changes to the sentence structure or punctuation and use of synonyms. At 25.2%, however, these changes result in an overall increase of the level of suspense in the TT. As with *Young Sherlock: Death Cloud*, several shifts that increase the level of suspense are clustered together in suspenseful episodes.

ST	TT	BT
1) It broke its way free, growling over the twisted metal of the imagination box (Ford 2015: 249)	Es brach hervor, **baute sich** über dem zerbeulten Metall der Wunschbox **auf** und knurrte **drohend** (Ford 2016: 239)	It broke free, **planted itself** over the dented metal of the imagination box and growled **threateningly**.
2) The beast's arm pushed into the wall above him (Ford 2015: 251)	**Knapp** über ihm bohrte sich die Faust der Bestie in die Mauer (Ford 2016: 241)	**Just** above him the beast's arm drilled into the wall above him.
3) The wood shattered against its face**. It** didn't even react - rather it advanced, destroying everything in its path (Ford 2014: 252)	Das Holz zerschellte einfach an seinem Gesicht **- es** zuckte nicht einmal mit der Wimper. **Unaufhaltsam** kam es näher und zerstörte alles in seinem Weg (Ford 2015: 242)	The wood simply shattered against its face **– it** did not even bat an eyelid. **Inexorably** it came closer and destroyed everything in its path.
4) Just as **it lifted** itself […] (Ford 2015: 252)	Gerade als **das Wesen** sich **drohend vor ihr aufbaute** […] (Ford 2016: 242)	Just as **the creature planted** itself **threateningly** in front of her […]
5) This separated them slightly and, before Tim could catch up, he was struck and knocked from his feet**, skidding** and bouncing like a rag doll, across the floor and thumping to a stop against the warped metal of the broken	Tim fiel ein Stück zurück, und noch bevor er aufschließen konnte, wurde er getroffen und von den Füßen gefegt**. Wie** eine Stoffpuppe schlitterte er über den Boden und knallte gegen das verbeulte Metall der kaputten Maschine (Ford 2016: 243)	Time fell back, and before he could catch up, he was struck and knocked off his feet**. Like** a rag doll he slid across the floor and smashed against the dented metal of the broken machine.

machine (Ford 2015: 253)		

Table 55: Increases in the level of suspense in *The Imagination Box*

All five segments in the table above occur during a sequence in which the protagonist is attacked by a monster that the eponymous imagination box has created. The translator makes small additions to the TT in the first four segments such as adding descriptors like 'drohend' (threatening) twice, 'unaufhaltsam (inexorably) and 'knapp' (just) that heighten the menacing presence of the monster and amplify the narrowness of the protagonist's escape. In segment three, the translator also changes the sentence structure. Whereas in the ST the fact that the monster does not react is emphasised, in the TT its advance on the protagonist is placed at the beginning of the sentence. The full stop is placed after 'react' instead of 'face', and the translator adds 'Unaufhaltsam' (inexorably) at the start of the second independent sentence, further amplifying the danger that the monster poses. The fifth segment improves readability by splitting one sentence with multiple sub-clauses into two independent sentences. This makes it easier to follow the events and more attention is drawn to the way in which the protagonist is thrown across the room. Improving readability can thus add suspense to a text whereas the opposite effect – a lessening of suspense through a lack of clarity in the TT - occurs in the last sentence of *Young Sherlock: Death Cloud* as discussed above.

There are more shifts that lead to decreases in suspense between the ST and the TT than in *Young Sherlock: Death Cloud* in *The Imagination Box*. They are, however, spaced widely throughout the text and there is no accumulation of several decreases in certain episodes, making them less impactful. The shifts mostly consist of less marked lexical items being used in the TT and omissions, exemplified by the segments in the table below.

ST	TT	BT
1) Maybe this is what he meant about the possible dangers, what it could do in the wrong hands? (Ford 2015: 87)	Vielleicht hat er das gemeint, als er von den möglichen Gefahren geredet hat **Ø** (Ford 2016: 89)	Maybe that is what he meant when he talked about the possible dangers **Ø**.

2) [...] **tearing** down the stairs (Ford 2015: 194)	[…] die Treppe **hinuntergetrabt** kam (Ford 2016: 186)	[…] came **trotting down** the stairs

Table 56: Decreases in the level of suspense in *The Imagination Box*

The translator omits a sub-clause in the first segment. Although the TT retains the information that the imagination box could be dangerous, the suggestion that it might fall into the 'wrong hands' is omitted entirely, potentially losing the anticipation of future danger at the hand of an antagonist.[92] In the second segment, 'thundered down' is replaced with a lexical item that carries a different evoked meaning since 'hinuntergetrabt' (trotting down) fails to convey the speed and noise suggested in the ST, implying a more leisurely pace. The antagonist therefore appears less threatening in the TT. Despite these decreases to the level of suspense in the TT, the increases outweigh them substantially, and I would argue that suspense is heightened in translation overall.

Increases and decreases to the level of suspense in translation balance each other in *Dead Man's Cove* and *Murder Most Unladylike*, unlike in the previous two texts. The shifts in *Dead Man's Cove* are particularly inconclusive since there are 18 that heighten suspense and 18 that decrease it, frequently within close proximity to each other and occasionally even within the same sentence. At first glance, the increases (16.3%) in *Murder Most Unladylike* appear to slightly outweigh the decreases (14%), but due to the low number of relevant segments this translates as seven increases and six decreases, unlikely to change the level of suspense in the TT overall in either direction. In both texts the shifts therefore have a minimal impact on the TT.

The examples for increases and decreases in *Dead Man's Cove* are presented within the same table below to show how closely they are interwoven.

ST	TT	BT
1) The **ink-black figure** of a man stood framed against the yellow light with a wolfhound at his	Im gelben Licht waren die **Umrisse** eines Mannes zu sehen. Neben ihm stand ein Wolfshund. Die breite Schulterpartie des Mannes	In the yellow light the outline of a man was visible. Next to him stood a wolfhound. The man's broad shoulders and the strong

[92] This is not just a loss of suspense but also of foreshadowing of future events, which is relevant for the cognitive detection element of the text and will be discussed further in the chapter on clues and misdirection below.

	side. The slope of his shoulders and knot of muscles in his forearm as he gripped the **creature's** collar, spoke of an immense power, carefully restrained (St John 2010: 12)	und die kräftigen Muskeln, die sich im Unterarm spannten, als sich seine Hand um das Halsband der **Bestie** schloss, verrieten eine kolossale, sorgsam gebändigte Kraft (St John 2012: 21)	muscles spanning his forearm, when his hand closed on the beast's collar, betrayed a colossal, carefully restrained power.
2)	[…] their progress was **agonisingly slow**. […] they walked mostly in the dark, **shivering violently** with cold (St John 2010: 188)	[…] dass sie nur **ganz langsam** vorwärtskamen. […] tasteten sie sich - vor Kälte **bibbernd** - meistens in der Dunkelheit vor (St John 2012: 235)	[…] so that they only made **very slow** progress. […] they felt their way forward – **shivering** with cold – mostly in the dark.
3)	The pain in her muscles increased and soon she became dizzy. 'I can't go on any more, Tariq,' she **whispered** (St John 2010: 189)	Ihre Muskelschmerzen verschlimmerten sich **mit jedem Schritt**, und jetzt wurde ihr auch noch schwindlig. "Ich schaff das nicht mehr, Tariq", **stieß sie mühsam** hervor (St John 2012: 236)	The pain in her muscles increased **with every step**, and now she also became dizzy. 'I can't do this anymore, Tariq,' she **gasped out with effort**

Table 57: Increases and decreases in suspense in *Dead Man's Cove*

The first segment contains shifts that increase the level of suspense as well as ones that have the opposite effect. The lexical item that the translator chooses to describe the figure is neutral whereas the 'ink-black figure' in the ST conveys a more threatening image to the reader. However, the term 'Bestie' (beast) used for the dog is more marked than the one in the ST. In addition, the translator draws more attention to the dog by inserting a full stop after 'light' so that the ST's sub-clause in which the dog is first mentioned becomes an independent sentence in the TT. Segments two and three are taken from the climax of the

story in which the protagonist is trapped in a tunnel filling with water with a group of trafficked children. The modifier describing their progress, 'agonisingly', is rendered as 'ganz' (very). The lack of speed is thus rendered in the TT but not the evoked meaning of pain and fear. The way the second sentence in this segment is translated further reduces the level of suspense since the adjective 'violently', describing how much the children are shivering, is omitted in the TT. This part of the sentence is set apart by a hyphen in the TT, drawing attention to it, but the modifier that suggests the brutal effect the ordeal is having on the children has not been included. The shifts in the third segment have the opposite effect. The hardship that the protagonist experiences is increased further by the addition of the adjective 'mühsam' (with effort, laboriously). The translator also chooses a synonym for 'whispering', 'hervorstoßen' (gasp out), that conveys a heightened effort on the protagonist's part. These segments demonstrate the contradictory shifts in the TT that dilute the effect on the TT.

The increases and decreases in *Murder Most Unladylike* do not occur within the same sentences, but the numbers nevertheless balance each other, minimising the effect on the TT.

ST	TT	BT
1) […] broken bits of old school furniture that **stand up** like people in the gloom (Stevens 2016: 14)	[…] kaputten alten Schulmöbeln, die im Zwielicht wie **lauernde** Gestalten aussehen (Stevens 2017: 25)	[…] broken old school furniture that looked like **lurking** figures in the twilight
2) The murderer was here, in Deepdean, **now**! (Stevens 2016: 173f.)	Der Mörder war hier, in der Deepdean, **in unmittelbarer Nähe**! (Stevens 2017: 155)	The murderer was here, in the Deepdean [School], **in the immediate vicinity**!

Table 58: Increase in the level of suspense in *Murder Most Unladylike*

The shifts in the table above are examples of how suspense in the TT is increased. In the first segment, the threatening atmosphere of the school is heightened as the school furniture appears to have more menacing agency than in the ST – it lurks rather than passively standing, implying a potential threat. The second example shows the impact of modulation on the level of suspense. Whereas the focus of the ST lies on the fact that the murderer is in the school at the same time as the protagonist, the TT shifts this to a focus on proximity, thus potentially increasing the danger of being discovered.

The decreases in suspense in the table below demonstrate that modulation can also have the opposite effect. Both segments are taken from the story's climax in which the protagonist and her friend are hiding from the murderer and, in the second segment, being chased by her.

ST	TT	BT
1) She had **come to find** us. […] but I never knew until that moment how much **I did not want to be dead** (Stevens 2016: 275)	Sie **sucht** uns. […] aber bis zu diesem Augenblick war mir nicht klar, wie sehr **ich am Leben hing** (Stevens 2017: 243)	She is **searching** for us. […] but until this moment I did not realise how much **I was attached to life**
2) Miss Griffin was **following us** (Stevens 2016: 288)	Miss Griffin war **hinter uns** (Stevens 2017: 253)	Miss Griffin was **behind us**

Table 59: Decrease in the level of suspense in *Murder Most Unladylike*

In the first segment, the narrator mentions being discovered and dying as possible outcomes in the ST. In the TT, the translator replaces 'come to find us' with 'sucht uns' (searching for us), changing the activity to one with a less certain result. The explicit mention of death is removed in an additional shift and replaced with 'am Leben hing' (attached to life). This still suggests that the protagonist's life is in danger, but since the TT only refers to death indirectly, the degree of danger and hence the level of suspense is subtly reduced. The substitution of the active 'following us' with the static 'war hinter uns' (was behind us) in the second segment also results in a loss of suspense in the TT as the sense of urgency of a pursuit has not been retained. Two increases in the level of suspense also occur during this episode in the text, and none of the shifts therefore have a substantial impact on the TT.[93]

Half Moon Investigations has the third highest number of suspenseful segments within the corpus, but the percentage of shifts that result in a different effect in the TT is the lowest. Additionally, the numbers of increases (5) and decreases (3) are very similar, and this means that the impact of these shifts on the TT overall is small. There is, however, one shift that increases the level of suspense during the protagonist's showdown with the perpetrator

[93] See Appendix 2, table 2.3.2, rows 22, 23

considerably, introducing the suggestion that the protagonist's life might be in danger which is not present in the ST.

ST	TT	BT
My future at this point was uncertain, and I had only myself to blame (Colfer 2006: 298)	Ich war ganz allein schuld, dass **mein Leben an einem seidenen Faden hing** (Colfer 2015: 306)	It was my fault alone that **my life was hanging by a silk thread**

Table 60: Increase in the level of suspense in *Half Moon Investigations*

Although the reader's focus is moved from the protagonist's future to his guilt through a change in sentence structure in the TT, the protagonist's situation appears more precarious than in the ST. The ST remains vague as to how exactly his future is 'uncertain', although the context implies that it might involve potential injury since the perpetrator is 'dangling [the protagonist's] legs over the orchestra pit' (Colfer 2006: 298) at the time. The TT, however, removes this uncertainty and states that the protagonist's life is in peril, a substantial increase of danger and thus suspense. Although the level of suspense in the text overall is not affected by the shifts, suspense during the final confrontation is thus heightened by this single shift between ST and TT. None of the three decreases has a similar impact on the TT and I will not discuss them further here.

The London Eye Mystery is the only text in which decreases in suspense (10) outweigh the number of increases (7). However, as in *Dead Man's Cove*, *Murder Most Unladylike* and *Half Moon Investigations*, the difference between the numbers is slight. There is no visible pattern of increases or decreases appearing in clusters. During the suspenseful episode in which the protagonist chases a suspect, shifts with both effects are present, minimising the effect on the TT. The shifts mainly consist of small changes such as substituting the synonym 'riesigen' (huge) (Dowd 20012: 91) instead of 'big' (Dowd 2008: 99) or the merging of sentences, thus drawing less attention to suspenseful aspects or leading to a loss of dynamic movement. Unlike in *Half Moon Investigations*, there are no isolated shifts that substantially affect the suspense in a particular segment of the text, and the level of suspense appears not to be affected in translation overall.

I will discuss one of the shifts that lead to an increase in suspense below since it strengthens an existing lexical chain and thus contributes to maintaining the level of suspense over a stretch of text in the TT.

ST	TT	BT
[…] **ran** behind a chocolate machine (Dowd 2008: 232)	[…] **ging** hinter einem Süßigkeitenautomaten **in Deckung** (Dowd 2012: 206)	[…] **took cover** behind a sweet vending machine

Table 61: Increase in the level of suspense in *The London Eye Mystery*

The shift emphasises the element of the hunt in the pursuit that is being described. The translation also makes explicit the reason why they run behind the machine, i.e. to hide, and it continues a lexical chain that the author creates around hunting in this scene. Two paragraphs prior to the sentence above, the protagonist's sister 'stooped into a crouch like a tiger about to spring' (Dowd 2012: 232), and on the following page they see a pub with a sign that displays a 'falcon […] with a mouse in its beak' (Dowd 2012: 233). The TT further emphasises the hunting imagery by translating the verb 'sneak' (Dowd 2012: 234) as 'heranpirschen' (stalk, prowl) (Dowd 2008: 209) when describing how the protagonist's sister spies on the suspect in the pub. Both lexical items imply a clandestine approach, but only 'heranpirschen' has a hunting connotation. These translation choices thus amplify the hunting imagery of the ST and increase suspense since having to take cover and hunting both suggest potential danger.

Overall, the STs with the highest level of suspense due to the numbers of suspenseful episodes are also the ones with the most prominent increase of suspense in the TTs. The shifts in the other texts are often contradictory, increases and decreases balancing each other, sometimes even occurring within the same sentence, and demonstrating no clear pattern.

7.2.2 Protagonist's responses to suspenseful situations in translation

The changes to the TTs in this section are more conclusive than in the previous one, with increases that are more pronounced and only two texts in which the increases and decreases balance or nearly balance each other. The text that relies most strongly on the protagonist's emotional responses for generating suspense, *Murder Most Unladylike*, shows a substantial increase in the level of suspense in the TT, suggesting that whichever elements are most instrumental in creating suspense in a text tend to be amplified in translation. Suspense in *The Imagination Box*, for example, stems from suspenseful episodes as well as the protagonist's responses, and both are heightened in the TT. Specific translatorial behaviour must be taken into consideration, however, since *Young Sherlock: Death Cloud* also sees an increase in

suspense in this section, despite the fact that the protagonist demonstrates little character development, and the focus lies on danger and action rather than his emotions. *Half Moon Investigations*, on the other hand, contains few shifts that result in an altered effect in the TT, regardless of category. This may be partly due to the fact that, like Sherlock, the protagonist does not show strong character development, but it is also a pattern that can be observed in this translation overall.

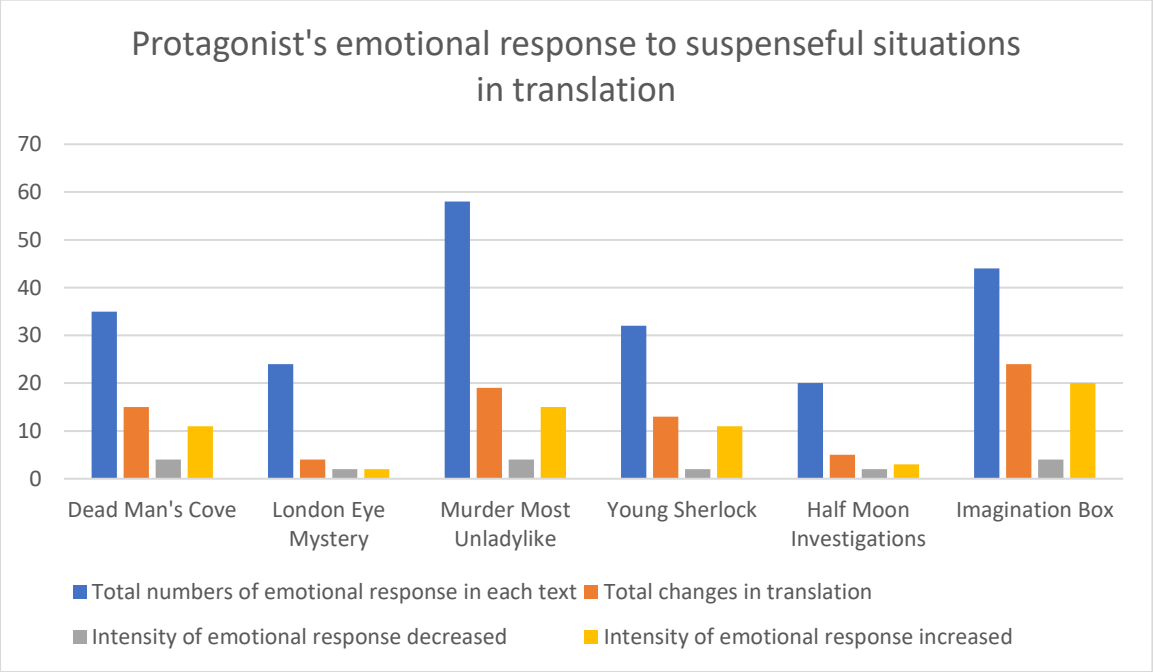

Figure 21: The detective's emotional response to suspense in translation

	Total instances	Changed	Changed %	Emotional response lessened	Decrease %	Emotional response heightened	Increase %
Imagination Box	44	24	54.5%	4	9.1%	20	45.5%
Young Sherlock	32	13	40.6%	2	6.3%	11	34.4%
Dead Man's Cove	35	15	42.9%	4	11.4%	11	31.4%
Murder Most Unladylike	58	19	32.8%	4	6.9%	15	25.9%
Half Moon Investigations	20	5	25%	2	10%	3	15%
The London Eye Mystery	24	4	16.7%	2	8.3%	2	8.3%

Table 62: Heightening and lessening of the protagonist's emotional response across the corpus

As in the section above, *The Imagination Box* and *Young Sherlock: Death Cloud* are the texts that show the most prominent increases in suspense in translation, but there is also a definite

increase in suspense in *Dead Man's Cove* and *Murder Most Unladylike*. *Dead Man's Cove* still has the largest percentage of decreases, but unlike in the previous section, it does not negate the increases. *Half Moon Investigations* and *The London Eye Mystery*, on the other hand, contain such few shifts that result in an altered effect in translation that the impact on the TT is negligible.

The protagonist's emotions play a particularly important role in *The Imagination Box*. The protagonist undergoes a fundamental change from being a person who does not trust anyone and is convinced that he does not need other people to someone who forms friendships and a closer relationship with his adoptive mother. Any heightening of his emotions therefore potentially increases the access the reader has to his inner life and the ability to relate to and identify with the protagonist, an important element of CF. When this is considered together with the fact that heightened emotional responses also contribute to an increase in suspense, it becomes clear that the shifts have a considerable impact on the TT. The few decreases in emotional response by contrast are too isolated to change the level of suspense in the TT and I will not discuss them further here. The segments can be found in the relevant appendix.[94]

The shifts in the table below all explain the protagonist's emotions to the reader. This increases suspense by ensuring that the reader is aware of the protagonist's fear, but it also means that the reader is able to decipher the protagonist's thoughts more easily, increasing the potential for understanding his thought processes and allowing for greater empathy.

ST	TT	BT
1) Tim winced, **scrunching his face** […] (Ford 2015: 137)	**Schreckensbleich** zuckte Tim zusammen […] (Ford 2016: 134)	**Pale with fright** Tim flinched […]
2) Tim slammed his back against the bookshelf […] (Ford 2015: 192)	**Ängstlich** presste Tim den Rücken gegen das Bücherregal (Ford 2016: 185)	**Frightened**, Tim pressed his back against the bookshelf […]
3) Tim **sat** on the ground **and** his chin	Tim **kauerte** auf der Erde**. Seine** Unterlippe begann zu zittern (Ford 2016: 253)	Tim **huddled** on the ground**. His** lower lip began to tremble

[94] See Appendix 2, table 2.6.3, rows 9, 17, 36, 39

began to tremble (Ford 2015: 265)		

Table 63: Heightening of the protagonist's emotional response in *The Imagination Box*

The information change in the first segment above conveys the protagonist's fear more clearly than in the ST. The act of scrunching up his face in particular requires a substantial amount of interpretation on the part of the reader to link it to fear, and the translator reduces this effort by substituting a lexical item that has a clear meaning and explicitly mentions fear.

In the second segment, the translator adds the descriptor '[ä]ngstlich' (frightened), again explaining the emotion that the protagonist is feeling at this point to the reader. The lexical item is given particular prominence through being placed at the beginning of the sentence. In the third example the translator emphasises the protagonist's emotional state through synonymy. Whereas 'sat' does not carry a specific evoked meaning, 'kauerte' (huddled) captures the protagonist's distress at this moment clearly. In addition, the ST sub-clause 'and his chin began to tremble' becomes a main clause in the TT so that both expressions of the protagonist's distress receive equal attention. Together with the increases in the section on suspenseful situations, the translator creates a TT in which suspense is consistently amplified.

Although the protagonist of *Young Sherlock: Death Cloud* does not have an emotional character development arc, unlike Tim in *The Imagination Box,* he frequently encounters danger which elicits emotional and physical responses from him. The heightening of Sherlock's responses serves a dual function. It increases the overall level of suspense in the TT but the amplified horror the protagonist displays at some of the violence he encounters also signals to the reader that he responds with appropriate sentiment. Together with the shifts discussed in the chapter on the detective as a marginal or transgressive figure above, this changed effect helps to create a protagonist in the TT who is less transgressive than in the ST. The heightened responses to suspenseful situations therefore have a socialising function in this instance. The two segments in which the severity of the protagonist's responses is decreased in translation will not be discussed here due to the negligible effect they have on the TT compared to the increases.

ST	TT	BT
1) Sherlock shivered, despite himself […] (Lane 2014: 49)	Sherlock **war außer sich vor Schreck** und zitterte (Lane 2017: 64)	Sherlock **was beside himself with fright** and shivered

2) Sherlock's heart skipped a beat […] (Lane 2014: 85)	Sherlock **blieb vor Entsetzen das Herz stehen** […] (Lane 2017: 108)	Sherlock's **heart stopped in terror**
3) Sherlock's eyes **widenend** […] (Lane 2014: 224)	**Entsetzt riss** Sherlock die Augen auf (Lane 2017: 285)	**Horrified**, Sherlock opened his eyes wide

Table 64: Heightening of the protagonist's emotional response in *Young Sherlock: Death Cloud*

As in *The Imagination Box*, the shifts in *Young Sherlock: Death Cloud* frequently make the protagonist's emotions more transparent for the reader. In all three examples above, the translator clearly links the physical responses to emotions of fear through the additions to the TT. The TT thus relies less on the knowledge of the reader to interpret the physical reactions correctly, ensuring that suspense is not lost. In addition, 'außer sich vor Schreck' (beside himself with fright) is placed at the beginning of the sentence, giving it a prominent position in the first segment, and the translator has chosen a synonym for 'eyes widened' that suggests a more sudden, dynamic movement. A literal translation of 'riss […] die Augen auf' would be 'tore his eyes open', suggesting stronger shock on the protagonist's part than in the ST. The protagonist's physical reaction is equally amplified in the second segment. Again, the translator adds an expression of fear, 'vor Entsetzen' (in terror) but also changes the reaction itself: instead of 'skipp[ing] a beat', Sherlock's heart stops in the TT. The pattern of adding descriptors to heighten emotions can be observed across several other shifts which I will not discuss in detail here: 'scared' (Lane 2014: 74), for example, becomes 'nackte Angst' (naked fear) (Lane 2017: 94) etc. As in the section on suspenseful situations above, suspense is thus substantially increased in translation.

The protagonist of *Dead Man's Cove* does not 'spook easily' (St John 2010: 10, 23). This character trait may explain why the text contains fewer expressions of fear than *Murder Most Unladylike*, despite the fact that there are more than twice as many 'suspenseful situations' segments in *Dead Man's Cove*. In the TT, however, the translator amplifies the protagonist's fear, albeit not to the same degree as in *Young Sherlock: Death Cloud* and *The Imagination Box*. As before, the increases are a combination of amplification through shifts such as using more marked synonyms or changes to the sentence structure, but the translator also adds lexical items that link physical reactions more clearly to fear, making the emotion easier to decipher for the reader, a pattern that is emerging in this section. The examples in the table below demonstrate both.

ST	TT	BT
1) Footsteps passed their cabin and Laura steeled herself (St John 2010: 170)	Vor der Kabine waren Schritte zu hören. Laura machte sich **auf das Schlimmste** gefasst (St John 2012: 214)	In front of the cabin steps could be heard. Laura braced herself **for the worst**.
2) A sudden movement set **butterflies dancing** in her stomach (St John 2010: 132)	Plötzlich bewegte sich etwas. Sie bekam **ein mulmiges Gefühl** in der Magengegend (St John 2012: 166)	Suddenly something moved. She got a **queasy feeling** in the region of her stomach.
3) Tariq's eyes bulged (St John 2010: 192)	Tariqs Augen traten **vor Schreck** hervor (St John 2012: 240)	Tariq's eyes bulged **with fright**.

Table 65: Heightening of the protagonist's emotional response in *Dead Man's Cove*

In the first segment above, the translator splits the ST sentence into two separate sentences in the TT, giving more prominence to the protagonist's reaction to her kidnapper's footsteps. The translator also adds 'auf das Schlimmste' (for the worst), explaining the protagonist's thoughts more clearly to the readers. Fear is not explicitly mentioned in the ST, but it is implied since the protagonist has to 'steel[…] herself' against the coming events and the TT amplifies this through making it more obvious that she is expecting something bad to happen. In the second segment, the metaphoric expression 'butterflies dancing in her stomach' is replaced with the more concrete description of a queasy feeling in the protagonist's stomach. This avoids any misunderstanding on the part of the reader and ensures that the real meaning behind the feeling is not lost. As in the first example, the translator also splits this ST sentence into two independent sentences in the TT. The protagonist's physical reaction thus potentially receives more attention in the TT, adding to the level of suspense. The third example shows how the translator brings more transparency to the TT by providing the emotional reason for the character's physical reaction through the addition of the lexical item 'Schreck' (fright).

The decreases in suspense in the TT all occur in the space of 14 pages, during the episode in which the protagonist is kidnapped and almost drowns. The shifts are minor ones, however, such as the omission of the descriptor 'pure' from 'pure terror' (St John 2010: 174) or the

substitution of the less marked ‘Angst hatte’ (was afraid) (St John 2012: 224) for ‘terrified’ (St John 2010: 178). I would argue that the TT does not incur any substantial loss of suspense through these shifts.

The protagonist-narrator in *Murder Most Unladylike* usually links her physical reactions to her fear, and the majority of shifts therefore amplify the protagonist’s fear instead of clarifying her emotions for the reader. One exception to this can be seen in the table below along with several examples of fear being heightened in translation.

ST	TT	BT
1) I **had** another awful, sleepless night and got up on Friday morning feeling sick to my stomach **about the day to come** (Stevens 2016: 128)	Ich **quälte** mich durch eine weitere schreckliche, schlaflose Nacht und stieg am Freitag ganz krank **vor Angst** aus den Federn **Ø** (Stevens 2017: 120)	I **agonised** through another awful, sleepless night and got up on Friday feeling sick to my stomach **with fear Ø**.
2) I was still **terrified** […] (Stevens 2016: 244)	Ich hatte noch immer **Todesangst** […] (Stevens 2017: 217)	I was still in **mortal fear** […]
3) **[…] - but** all the same I was **terrified** (Stevens 2016: 164)	**Trotzdem** packte mich das **kalte Grauen** (Stevens 2017: 148)	**Nevertheless**, **cold terror** gripped me

Table 66: Heightening of the protagonist’s emotional response in *Murder Most Unladylike*

Several shifts occur in the first example above. The neutral ‘had’ is replaced with ‘quälte’ (agonised), amplifying the difficult night that the protagonist experiences. In this segment, the protagonist does not explicitly link her physical symptom to fear, and the reader has to deduce this from the context. The translator removes this necessity from the TT by adding ‘vor Angst’ (with fear) and instead omitting ‘about the day to come’. The second example is not an isolated one. Altogether, there are four instances in which ‘terrified’ has been translated as ‘Todesangst’ or ‘Todesängste’. ‘Todesangst’ indicates the lethal aspect of the danger she is in as the word means ‘fear of death’. The last example represents the changes in punctuation that occur several times in the text. The protagonist’s fearful response is emphasised through the hyphen in the ST, but in the TT the translator creates a standalone sentence instead, drawing even more attention to her fear. The translator also adds the

modifier ‘kalte’ (cold) to amplify the lexical item ‘Grauen’ (terror/horror) further. A similar change occurs later in the text when ‘horror’ (Stevens 2016: 172) is translated as ‘[e]isiger Schrecken’ (icy horror) (Stevens 2017: 155).

As in *Dead Man’s Cove*, the decreases in the level of suspense are too few to have an impact on the TT. In addition, they are spread out throughout the text and therefore do not have a cumulative effect either. In two of the four relevant shifts the translator replaces ‘horrified’ (Stevens 2016: 25) and ‘horrible (Stevens 2016: 162) with ‘gruseln’ (to give [someone] the creeps) (Stevens 2017: 34) and ‘gruselig’ (spooky) (Stevens 2017: 146), changing the register to a more childish one and thus lessening the severity of the protagonist’s fear. Overall, the difference to the section on suspenseful situations is striking. The increases and decreases there were nearly balanced, whereas here the increases in suspense clearly outweigh the decreases, supporting my theory that the element that most contributes to suspense in a text is the one that tends to be most strongly amplified, in this instance the protagonist’s emotional response.

Half Moon Investigations contains the lowest number of segments related to the protagonist’s emotional responses to suspenseful situations. This may be partly because the protagonist experiences little character development as well as due to the comparatively low level of physical danger that he faces throughout most of the story. In terms of translation, the percentage of segments that have been changed is the lowest in the corpus. This is in keeping with the shifts in the previous section on suspenseful situations. Here, a mere five coupled pairs show heightened or decreased emotional responses in translation, and they are almost evenly split with two decreases and three increases, lessening the impact on the TT further.[95] Unlike in the section on suspenseful episodes above, none of the changes constitute ones that could potentially influence the tone of the text, for example by suggesting that the protagonist is in life-threatening danger when this was not articulated in the ST. The changes here are slighter, such as increasing emphasis through punctuation or changing ‘immediately concerned’ (Colfer 2006: 105) to ‘ernsthaft besorgt’ (seriously concerned) (Colfer 2015: 114). I will not discuss the changes further here since they have so little impact on the TT.

The last of the texts to be discussed here is *The London Eye Mystery*. The protagonist develops as a character over the course of the story, but there is little scope for shifts that result in an altered effect in translation due to the restricted range of responses he displays

[95] See Appendix 2, table 2.5.3, rows 4, 6, 15 for increases and rows 7, 10 for decreases

when feeling uncomfortable. He has an intellectual approach to most matters, private and investigative, and emotional responses do not play a substantial role in the text. His physical reactions to suspenseful situations, such as a shaking hand, allow for little variation which explains the low percentage of shifts that result in an altered effect in the TT (16.7%). The negligible impact of these shifts on the TT is further compounded by the fact that they are evenly split between shifts that lead to an increase and shifts that lead to a decrease in suspense in translation. The shifts will not be discussed here but can be found in the appendix.[96]

7.2.3 Conclusion

Based on the findings above, it becomes clear that there is an overall trend in the corpus towards heightening suspense in translation. In the texts that rely most heavily on suspense to keep the reader gripped this applies to all the aspects of suspense examined in this chapter, particularly in *Young Sherlock: Death Cloud* and *The Imagination Box*. *Murder Most Unladylike* on the other hand, a story with prominent classic detective fiction elements, contains fewer suspenseful episodes. Suspense is generated predominantly through the protagonist's fear, and it is this element that is amplified most in the TT. There are exceptions to this, however, since *Half Moon Investigations,* a text with a high number of suspenseful situations, shows consistently low percentages of shifts that result in an altered effect in the TT, and with one notable exception the level of suspense is not affected in translation.

Overall, the heightening of suspense in the target corpus suggests that suspense in CF is not problematic in the target culture. Experiencing suspenseful situations and the protagonists' fearful responses potentially allows readers to process and make sense of such difficult emotions in a safe environment. As Brooks states, 'narrative itself [is] a form of understanding and explanation' (Brooks 1992: 10). According to Raskin, seeing the protagonist overcome challenging situations may also 'help reduce anxieties over being insufficiently resourceful or effective in managing competitive situations' (Raskin 1992: 92). Since CCF shows child protagonists navigating a number of threats, this potentially provides readers with role models and encourages them in the belief that difficulties are surmountable.

The protagonists' emotional responses are amplified in translation most consistently across the corpus. One effect of this is an increase in suspense overall due to the heightened concern that the reader may feel for the protagonist as a result. In several texts, the translator adds

[96] See Appendix 2, table 2.2.3, rows 16, 22 for increases and rows 13, 19 for decreases

lexical items to the TT that make it clearer for the reader that a particular physical reaction is linked to fear. Such explanations ensure that there is no loss of suspense even if the reader does not possess sufficient prior knowledge to interpret the physical response correctly. Clear access to and understanding of the protagonists' thoughts is also important for the reader's ability to identify with the protagonist in general, a crucial element of CF overall, not just CCF. These clarifications in the TTs do, however, raise questions regarding assumptions about the reader's level of comprehension in the source and target cultures respectively.

The presence of a degree of suspense in each text demonstrates the hybridity and flexibility of CCF as a genre. The heightening of suspense in translation amplifies this aspect in some of the TTs, particularly *Murder Most Unladylike*, since it strengthens the thriller element even in a text that contains more prominent classic detective fiction elements. Altogether, an increase in suspense thus adds to the hybrid nature of CCF but potentially also strengthens the reader's engagement with the story.

Chapter 8: Clues and Misdirection: genre hybridity and functions

> "Just look, we've got six suspects for our list! Write them down, do. Then we can cross them off later as we discover their alibis." (Stevens 2016: 56)

8.1 Clues and misdirection in the source corpus

In this chapter I examine to what extent clues and misdirection are present within CCF and how they perform in translation. I will strengthen my argument that CCF is a hybrid construct containing features of several ACF sub-genres which have to be modified in order to make them suitable for the CF market. The topic also lets me examine the relationship between these sub-genres within CCF as well as the tension that can arise between, for example, suspense and clues and misdirection when a translator makes changes to the TT. In addition, my conclusions will allow me to build on the previous transgression chapter by illuminating how authors either perpetuate certain social stereotypes or encourage the reader to question them. With regards to translation, another particularly interesting point is the way in which changes in translation can inhibit the reader's ability to follow the network of clues within a text or, conversely, how such changes can reveal information sooner than in the ST, thus diminishing curiosity as well as potentially having an adverse effect on the didactic benefits of the text.

Within ACF, clues and misdirection are mainly a feature of classic or clue puzzle detective fiction (Todorov 1977: 45), but in CCF they transcend such clear categorisation as features of a single sub-genre. CCF texts are hybrid constructs, incorporating aspects of multiple ACF sub-genres such as thrillers and clue puzzles within the same book, and modifying these features to suit the target audience. As with the feature 'suspense' which was discussed in the previous chapter, clues and misdirection occur in each corpus text, albeit weighted differently. The relationship between suspense and clues and misdirection shows the interplay of the different sub-genres in CCF, particularly thrillers and detective fiction since the corpus texts with a higher level of suspense conversely show a lesser number of clues and misdirection segments in the texts. This demonstrates that, although some of the texts have prominent elements of classic detective fiction, it would be erroneous to classify all CCF in the 9-12 reading age bracket as purely part of this sub-genre, much as it would be too simplistic to assert that all thrillers are aimed at a slightly older YA audience. The findings in this research thus directly contradict the categorization of CCF as proposed by Stenzel and

Lange, for example. The relationship between the different features is further illustrated by the fact that misdirection can increase the level of suspense within a text, despite being associated mainly with classic detective fiction. Innocent characters on a suspect list, for example, can appear as a threatening presence in the text and therefore mislead the reader as well as adding to the reader's anxiety for the protagonist's safety, effectively contributing to the suspense within the text.

As mentioned above, tension can occasionally arise between the different sub-genres contained within the same text. This tends to occur when a translator makes changes to the ST that result in one of the sub-genre features such as suspense or transgression being weighted differently in the TT. An increase in suspense, for example, can lead to diminished curiosity on the reader's part, or an instance of foreshadowing can be obscured by the translation change that shows the protagonist in a less transgressive light in the TT.

Changes in translation also have the ability to affect an important function of CCF, the didactic one, which is inherent to its position as part of the wider CF genre. Lange and Stenzel in particular emphasise its importance in their CCF research. Both argue that CCF texts can be incorporated into a school curriculum in order to teach 'sorgfältiges und gründliches Lesen' (careful and close reading) (Stenzel 2016: 347), particularly through the 'Sammeln von Hinweisen und Rekapitulieren des Geschehenen' (collecting of clues and recalling of past events) (ibid). Lange specifically identifies the 'intellektuelle Beteiligung an der Lösung des Falles' (intellectual participation in the solution of the case) (Lange 2005: 539) as an important benefit of studying CCF texts in schools. The playful aspect of solving the clue puzzle which is often foregrounded in ACF research, Raskin's 'ludic function (Raskin 1992: 72ff.), thus has an added layer in CCF: entertainment is utilised to achieve a didactic aim. It follows that when clues are obscured in translation, the cognitive engagement of the reader may decrease since it is more difficult or no longer possible to solve the mystery alongside the detective or, even when clues are only decipherable in retrospect, to review the text and connect lexical items that seemed previously irrelevant or unconnected to the solution of the mystery. Alternatively, if the solution or part of it are revealed prematurely, the reader's 'curiosity' (Todorov 1977: 47) may be diminished, lessening her/his engagement throughout the rest of the text and thus reducing the benefit that could be achieved through close reading and active cognitive engagement. According to Todorov, curiosity is one of the two 'main forms of [readerly] interest' (ibid) in ACF, the second being suspense. Clues and misdirection are devices to elicit the reader's continued interest in the story through cognitive

engagement, unlike the emotional involvement in the case of suspense, and are intended to fuel the reader's wish to find out who committed the crime and to make sense of the unexplained, mysterious occurrences within the story (Seago 2014a: 208). Through clues hidden in the text, the reader is able to actively engage in the attempt to solve the crime, alongside the protagonist. Misdirection, on the other hand, stops the reader from reaching the solution too quickly. It is therefore crucial not to affect this through changes in translation.

Clues and misdirection are also closely linked to the chapter on transgression above. As discussed there, deviation from the norm in behaviour or appearance can signal criminality in CCF, acting as a clue for the protagonist and the reader that a character is a villain. However, an author can also use transgressive behaviour or appearance to mislead the reader and put an innocent character on the suspect list. Alternatively, a criminal can have a respectable, likeable façade and appear to be innocent throughout most of the story. Stereotypical character constructs can therefore equally be used to misdirect the reader or to provide clues. CCF as a genre thus has a socialising function, teaching the protagonist and by extension the reader about criminality and how to recognise it. It has the potential to perpetuate or to question social stereotypes, and both instances occur in this corpus. An aspect that has so far been neglected in CCF research is the specific way in which clues and misdirection are a way of gauging to what degree a text encourages the reader to query these stereotypes or whether it upholds their veracity. When an author uses transgression primarily as a clue for the reader that indicates that a character is a criminal, the text maintains the depicted stereotypes. When transgressive descriptions are used mainly as misdirection or when a seemingly respectable character turns out to be a criminal, the potential effect is to make the reader question the validity of such stereotypes. Some of the texts in this corpus fall predominantly on either side of the spectrum, while others contain equally strong elements of both strategies. As Routledge states, detection is more than a simple 'unravelling of clues' (Routledge 2010: 330). It teaches the protagonists and by extension the readers about 'their relationships with adults, with their understanding of the world, and with their own identities' (ibid). This is closely linked to Raskin's wish fulfilment and tension-reducing functions (Raskin 1992: 81ff. and 88ff.), showing the reader that the world may appear to be incomprehensible and confusing, but that it is possible to decipher and navigate it successfully by following the clues and avoiding the devices designed to mislead the reader.

8.1.1 Clues and misdirection: devices

Many devices used in ACF and CCF texts to mislead or give clues are identical, but there is a significant difference between the two genres. Based on my findings in this corpus, CCF authors do not make use of devices that could potentially be deemed too confusing for their readership. This demonstrates how CCF is affected by the norms that govern the wider CF genre and how authors adapt ACF genre conventions to ensure that they are suitable for the intended age group. In this instance, the conventions are adapted to fit 'prevailing society's perceptions of the child's ability to read and comprehend' (Shavit 2006: 26). Fractured points of view, obscuring the identity of a narrator or manipulating grammatical gender (Seago 2014a: 212f.) in order to confuse the reader are devices that are present in ACF, but do not occur in CCF as far as can be determined through examining this particular corpus. It can therefore be argued that they are deemed too complex for the readership that the corpus is aimed at. However, as the corpus only consists of six texts, further research would be needed to determine whether this applies more widely in CCF. This should however not be taken to mean that misdirection as such is not a prominent feature in CCF. Authors have a number of other devices at their disposal to stop the reader from guessing the identity of the perpetrator or to make her/him draw incorrect conclusions regarding the nature of the mystery. The distribution of clues and misdirection across the corpus can be seen in the following graph:

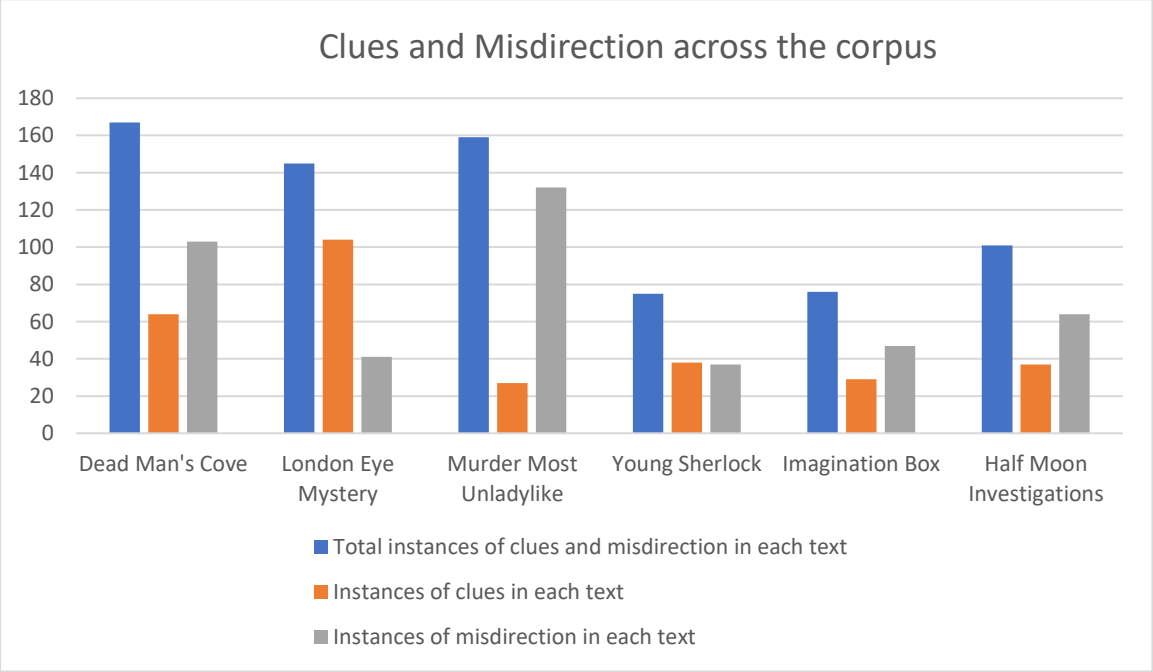

Figure 22: Clues and misdirection in the source corpus

The graph shows that misdirection is a more prominent feature than clues overall, with the exception of *The London Eye Mystery* in which clues are the majority, and an almost even distribution in *Young Sherlock: Death Cloud*. This demonstrates what an important strategy misdirection is to keep the reader's levels of curiosity high and to prevent her/him from guessing the solution too early. There does not appear to be a link between reading age and the distribution of misdirection across the texts. One could assume, perhaps, that texts for younger readers would contain less misdirection in accordance with expectations about their cognitive development. *Young Sherlock: Death Cloud*, however, contains comparatively low levels of misdirection, and it is situated at the higher end of the 9-12 reading spectrum in the corpus. The distribution of misdirection appears to be linked to sub-genre rather than reading age, with the texts that contain more thriller elements such as *Young Sherlock: Death Cloud* and *The Imagination Box* placing less emphasis on misdirecting the reader but also on the clue puzzle aspect of the texts overall.

The most prominent ways to mislead the reader in this corpus are red herrings (or 'misleading plot line[s]' (Seago 2014a: 208), scenario-dependent characters, burying and foregrounding of information and explicit statements made about the guilt or innocence of a character. These devices are often linked and should not be seen in isolation from each other. Red herrings, for example, frequently take the shape of an innocent character who is put on the suspect list, such as the protagonist's uncle in *Dead Man's Cove* or a hotel consultant in *The Imagination Box*, often due to behaviour or appearance that is deemed transgressive or suspicious and therefore acts as a potential signifier of criminality. This is a particularly common occurrence in the corpus. Suspicions about the guilt of such a character can be increased through explicit statements about her/his apparent guilt (Emmott and Alexander 2010: 337). The author can also foreground their supposed guilt by devoting 'prominent space and large sections of text' (ibid) to them and thereby deflecting attention from the actual perpetrator. Alternatively, a criminal can be presented as someone who is harmless or a scenario-dependent character, someone who is 'simply playing a specific role in an institutional environment' (Emmott and Alexander 2010: 331) and thus escapes closer scrutiny by the protagonist as well as the reader. Examples of this within the corpus are the headmistress in *Murder Most Unladylike* and a hotel cook in *The Imagination Box*.

The prominence of this misdirection strategy in the corpus supports my argument that a questioning of appearances is an important facet of the socialising and didactic function of CCF. The reader is frequently encouraged to question assumptions based purely on outward

appearance and not to trust seemingly harmless characters. However, it should not be forgotten that a deviant appearance can also act as a clue, a signifier of criminality for actual criminals in several of the texts in this corpus. The corpus therefore contains mixed messages regarding appearances and how they should be interpreted by the reader.

Not all misdirection is achieved by means of red herrings and misleading character constructs. Relevant information can also be buried by including an important piece of information in the middle of a list of irrelevant material or by hiding it in a sub-clause, which means that the reader will process it in a shallower way than information provided in a main clause (Emmott and Alexander 2010: 332; Emmott and Alexander 2014: 332). In *The London Eye Mystery*, for example, the correct solution to the mystery is hidden in the middle of a list of eight possible explanations.

As mentioned above, clues are less prominent in the corpus than misdirection. However, authors do include clues in the shape of foreshadowing, lexical chains or other indications as to who the criminal is or what the nature of the mystery may be. One of these most common ways of identifying a criminal within the corpus is if their 'behaviour or appearance […] do not conform to the norm' (Seago 2014a: 209), indicating 'moral deviancy and signal[ing] a potential suspect' (ibid). I discussed this in depth in the chapter on transgression and will not dwell on it in detail below to avoid repetition. A more subtle way of providing clues to the reader is through lexical chains and groups of interrelated clues. These consist of groups of lexical items that are related to the nature of the mystery or the identity of the criminal and can often only be deciphered in retrospect, for example a lexical chain around the neat appearance of the villainous headmistress in *Murder Most Unladylike* to which I will return below. Such lexical chains and clue networks or groups can be particularly useful for didactic purposes since they require the reader to reassess the text and to create connections between lexical items that may not have been obvious when reading the text initially. They therefore encourage careful reading and what Stenzel calls 'Rekapitulieren des Geschehenen' (recalling of past events) (Stenzel 2016: 347), and the presence of these features can indicate how much didactic potential a text may have.

Lexical chains or clue networks can include instances of foreshadowing. This demonstrates the fluidity between the devices in the 'clues and misdirection' section, similar to the overlapping devices that contribute to the creation of 'misleading plotlines' as described above. This overlapping between categories is the reason why I am not showing a breakdown

of categories beyond the one into 'clues' and 'misdirection' below – it might be misleading due to the different ways in which the relevant segments can be categorised.

As with the chapter on suspense, I will discuss the texts in groupings that allow me to examine similarities and differences between the individual texts but also between the groups. The groupings are similar to those in the suspense chapter since the two features, suspense, and clues and misdirection, are closely related. *Young Sherlock: Death Cloud* and *The Imagination Box* form the first group with the lowest number of clues and misdirection. The group with the highest number consists of *Dead Man's Cove*, *Murder Most Unladylike* and *The London Eye Mystery*. *Half Moon Investigations* is situated by itself in the middle between the two groups.

8.1.2 Clues and misdirection in *Young Sherlock: Death Cloud* and *The Imagination Box*

Young Sherlock: Death Cloud and *The Imagination Box* rely more on suspense to keep the reader gripped than on clue puzzle elements, which explains the lower numbers of instances of clues and misdirection. Despite this, *Young Sherlock: Death Cloud* in particular fulfils the didactic remit of CF since the text contains complex lexical chains for the reader to decipher as will be shown below.[97] Clues and attempts to misdirect the reader are almost equally distributed in *Young Sherlock: Death Cloud*, whereas misdirection is far more prominent in *The Imagination Box*. This illuminates a crucial difference between the texts: the author of *Young Sherlock: Death Cloud* mainly uses deviant behaviour and appearances as signifiers of criminality, i.e. as clues for the reader that a character is a criminal. The author of *The Imagination Box*, by contrast, places greater emphasis on behaviour and external appearance as a way of misleading the reader, encouraging her/him to distrust façades.

Despite this difference, both authors make use of one device in particular, red herrings or misleading plotlines, to mislead their readers. They include characters who have no connection with the crime and present them in such a way that they arouse the protagonist's - and thus the reader's - suspicions and are placed on the suspect list.

<u>Misdirection</u>

The identity of the main villain in *Young Sherlock: Death Cloud* is known early on in the story. Curiosity is thus not derived from the question 'whodunit', but from the mystery

[97] As a historical text, *Young Sherlock: Death Cloud* also teaches the reader about the period in time it is set in, but this is not the focus here.

surrounding the nature of the villain's plans. In addition, the author includes a character in the storyline who fulfils the clue puzzle trope of the character on the suspect list who is not connected to the crime: Mrs Eglantine, the protagonist's uncle's housekeeper. She shows an obvious dislike for the protagonist from their first encounter, spies on him and takes pleasure in ensuring that he is punished for small misdemeanours. Her position as a suspect is thus partly based on the protagonist's emotional response to her: 'The worst thing was Mrs Eglantine' (Lane 2014: 21). Furthermore, the author repeatedly links her to shadows and darkness, both of which are associated with the villain of the story, creating an implicit connection between the characters. Lastly, a trusted character, the protagonist's brother Mycroft, informs him that Mrs Eglantine is not to be trusted: she is 'no friend of the Holmes family' (Lane 2014: 47), cementing suspicions towards her. This is, however, a 'red herring' since she is not connected with the villain's scheme in *Young Sherlock: Death Cloud*. Mrs Eglantine is unique in the corpus as she is a device to mislead the reader and add an element of curiosity to the story, but she appears as a criminal in her own right in a later instalment in the 'Young Sherlock' series.[98] The fact that her behaviour and appearance are reliable signifiers of her criminality despite being misleading in this particular text is consistent with the way in which the villain and his henchmen are presented throughout the text. This supports my findings that *Young Sherlock: Death Cloud* perpetuates assumptions based on appearance and behaviour instead of questioning them.

The author of *The Imagination Box* includes several misleading characters in the story. Misdirection operates in two different ways: an innocent character is put on the suspect list, and two characters who initially appear to be friendly and harmless turn out to be criminals. This shows the vast difference between misdirection in this text and *Young Sherlock*: whereas every character who looks and acts like a villain in the latter text is transgressive, appearances in *The Imagination Box* cannot always be trusted. The way in which the author puts a character on the suspect list, however, is similar to *Young Sherlock: Death Cloud*. Donald, the suspect, is marked as potentially transgressive through his unusual appearance and by apparently threatening the protagonist (Ford 2015: 99). He is also seemingly linked to the crime as he possesses knowledge of the security systems in the hotel from which a prominent

[98] Her criminal intentions are only revealed in book four in the series, *Young Sherlock: Fire Storm* (Lane 2011), but she appears as a recurring, potentially dangerous character in books two and three of the series, *Red Leech* (Lane 2010) and *Black Ice* (Lane 2011). The fact that she appears in all the books lightens the cognitive demands on the reader since the character construct of Mrs Eglantine as a threatening presence is consistent throughout the four books.

scientist has disappeared. The protagonist's emotional response resembles Sherlock's instant dislike of Mrs Eglantine, and a trusted character reinforces his suspicions by declaring that Donald is a 'prime suspect' (Ford 2015: 131). The protagonist's initial responses to the criminal Stephen and the corrupt Inspector Kane, by contrast, are positive. Both characters are presented as harmless and likeable, and the protagonist repeatedly voices his trust in Kane and liking for Stephen (see for example Ford 2015: 39, 64, 155). Attention is deflected further from Stephen as he is a scenario-dependent character (a cook in a hotel) who only appears three times prior to his unmasking as the main villain's henchman. This stands in stark contrast to Mrs Eglantine: as a housekeeper in a Victorian household, she could have been equally 'buried', but her purpose in the text is different from Stephen's, and the author emphasises her menacing presence instead. Inspector Kane appears more often than Stephen and is a more central character in the text. The author uses a different strategy to mislead the reader about his criminal identity: he draws attention to his inoffensive appearance. The inspector is described as a 'chubby man' (Ford 2015: 38) who 'waddle[s] as he walk[s]' (Ford 2015: 157).[99] He appears tired but friendly, 'smil[ing] warmly' (Ford 2015: 39) at the protagonist. The author thus implies that neither an unusual physical appearance nor a pleasant manner is to be trusted.

Clues

As mentioned above, the focus of both these texts lies more on suspense than on clues and misdirection. Since the identity of the perpetrators becomes known relatively early on (on page 99 of 306 in *Young Sherlock: Death Cloud* and page 179 of 278 in *The Imagination Box*), 'whodunit' is not the driving interest of either story. However, although the thriller aspects are more prominent in the texts, both authors provide the reader with some clues about the nature of the mystery. Some of the clues aid the reader in identifying the criminals within the text. All the villains in *Young Sherlock Holmes* as well as the main perpetrator in *The Imagination Box* are marked as transgressive through their behaviour and appearance. The authors thus frequently resort to stereotypical depictions of characters that act as clues for the reader. This shows the overlap between the categories I am examining in this thesis – deviant appearance or behaviour function as clues within several texts within the corpus. Despite the fact that *The Imagination Box* encourages readers to question appearances, the

[99] It would be an interesting potential research topic to investigate whether there is a connection between greed and weight in criminals in CCF beyond this corpus. In this corpus alone, the corrupt Inspector Kane (*The Imagination Box*) is described as 'chubby' and the main villains, the Mukhtars (*Dead Man's Cove*) as obese.

main villain, a single mother driven mad by greed and thwarted ambition, has hands and facial features that betray her criminal nature (Ford 2015: 215ff.). This is similar to the physical deviance of the villain in *Young Sherlock: Death Cloud* who was severely injured during a military campaign and is spurred on by his wish for revenge. The corrupt policeman Inspector Kane in *The Imagination Box* does not have the appearance of a criminal, but his behaviour suggests that he is not to be trusted. Kane consistently dismisses the protagonist's concerns and appears to be nervous about being seen with him: 'They arrived in Kane's office, where the inspector checked up and down the corridor before closing the door' (Ford 2015: 147). These clues indicate that he is hiding something, and his character reversal might not come as a surprise to an alert reader.

Another device that both authors utilize – albeit to different degrees – are lexical chains. In *The Imagination Box* this takes the shape of foreshadowing in the initial pages of the book, preparing the reader for the events that are about to follow: 'steal' (Ford 2015: 9f.), 'loot' (ibid), 'partner in crime' ibid) and 'theft' (ibid). The lexical chains in *Young Sherlock: Death Cloud* are more complex and can only be deciphered in retrospect. Despite the text's thriller elements, there might be greater opportunities for didactic benefits here since such lexical networks require close reading as well as reviewing the text as further information becomes available to the reader. Together, they provide information about the villain's motivation and the plan he has put in motion. One of them revolves around the British Empire which the villain is trying to destroy, another around bees, clothing and a mysterious 'yellow powder' that turns out to be pollen, all of which are linked to the way in which he is attempting to carry out his plan. A third chain is built around puppets, foreshadowing the villain's resemblance to a puppet that cannot move independently due to injuries sustained during the Crimean War. The lexical chains around the British Empire and puppets could alternatively be categorised as instances of foreshadowing, another example of the fluidity and overlaps between some of the categories within clues and misdirection.

Overall, clues and misdirection play a relatively small role in both books compared to the other texts in the corpus. Nevertheless, they are present, providing an element of what Todorov terms 'curiosity' and resulting in hybrid texts that are predominantly thrillers due to their emphasis on suspense but include some features of detective fiction. The treatment of transgressive stereotypes as clues or as misdirection is particularly interesting since it reveals whether a text perpetuates these stereotypes or encourages the readers to question them.

8.1.3 Clues and Misdirection in *Half Moon Investigations*

Half Moon Investigations contains more instances of clues and misdirection than *The Imagination Box* and *Young Sherlock: Death Cloud* but substantially less than the other three texts in the corpus. There are more instances of suspense than clues and misdirection in the text, but the difference in numbers is not as pronounced as the difference in the other texts, making this the text with the most even distribution of the two categories and the most equal weightings of detective fiction elements and thriller elements. As in *The Imagination Box*, misdirection outweighs clues, and the author encourages the reader to question appearances and look behind the facades that characters have created to hide their intentions. The didactic element in the text is stronger than in *The Imagination Box*, however, since the text includes a lexical chain that is spread throughout the text, giving the reader the opportunity to recapitulate in order to reassess the relevance of certain pieces of information.

Misdirection

The author presents the villain of the story, Mr Devereux, in a way that is similar to the cook Stephen in *The Imagination Box*. Mr Devereux is the well-to-do, respectable father of a fellow pupil at the protagonist's school and as such a scenario-dependent character whose presence is 'taken for granted and may hardly be noticed by readers if performing their stereotypical roles with little extra details being given' (Emmott and Alexander 2010: 331). He appears only infrequently and usually whilst fulfilling a parental role such as collecting his daughter and her friends from school. The protagonist does not express any specific like or dislike of the character, unlike Tim in *The Imagination Box*, but he comments on Mr Devereux's impeccable appearance: '[H]e looked exactly how TV said a father should look, right down to the chequered sweater' (Colfer 2006: 46). Mr Devereux is consistently friendly towards the protagonist and once protects him from the aggression of an older pupil. Overall, he erroneously appears to be a marginal but pleasant character. The positive way in which the author portrays the villain in order to misdirect the reader stands in contrast to his depiction of a family of petty criminals, the Sharkeys. Red Sharkey is initially the main suspect. He threatens the protagonist and there appears to be evidence that he committed an assault. In addition to this, the author uses social stereotyping to mislead the reader. The Sharkey family belongs to a different social class than the wealthy, respectable Mr Devereux. The younger son frequently steals and is 'filthy' (Colfer 2006: 129), while the family lives in a dilapidated house and wears tracksuits (Colfer 2006: 10 and 143). To add to this impression of a lower

social class, the head of the family, Papa Sharkey, has an intimidating appearance that suggests transgression. The narrator frequently uses dehumanising terms to describe him, in a manner similar to that used for the villains in *The Imagination Box* or *Young Sherlock: Death Cloud*. Here, however, the purpose is misdirection since Papa Sharkey is a caring parent, maybe more so than the other parent figures in the story who push their children to excel for the sake of their own egos (Colfer 2006: 49, 86, 273) or openly show their disappointment that a child has not turned out the way they had hoped (Colfer 2006: 111)). He also has no connection to the crime that the protagonist is investigating. As with Mr Devereux, the protagonist's initial judgment which is based on appearances turns out to be incorrect, and this development encourages the reader along with the protagonist to question façades.

The author further emphasises this through April Devereux, the only character in the corpus to undergo a double character reversal. I discussed April and the way in which the author signals her transgression through her defiance of gender stereotypes in more detail in the chapter on transgression above. In order to avoid repetition, I will only focus on her function as a red herring here. Initially, April is presented as a harmless person, always dressed entirely in pink (Colfer 206: 30, 153). The narrator also frequently mentions her small physical size (see for example Colfer 2006: 31, 48). The first character reversal reveals that she is an ambitious, driven person who does not shy away from achieving her aims through unethical means (Colfer 2006: 194, 197). This revelation leads the protagonist to put her on the suspect list as she also appears to be behind the crimes that he is investigating. In a second twist, he discovers that she is not connected to the crimes under investigation, despite the fact that she has committed several unrelated transgressive acts.[100] There is a similarity with Mrs Eglantine in *Young Sherlock: Death Cloud* here since Mrs Eglantine is also not innocent as such but not behind the crimes that are under investigation in the story. As discussed in the chapter on transgression, the description of female characters in the text is not free from stereotypes. However, the author does not use a character's appearance to reliably signal their criminality, unlike in *Young Sherlock: Death Cloud* and, to a lesser degree, *The Imagination Box*. The double misdirection here emphasises that appearances cannot be trusted. The author thus covers all possible angles of misdirection through misleading character constructs – he includes a character who appears to be guilty and is, in fact, innocent, a character who appears to be a model citizen but turns out to be the perpetrator, and a character who initially appears to be innocent, then guilty, and finally

[100] April has been plotting to get all the boys who disrupt her education expelled from the school.

guilty of several misdemeanours without being connected to the crimes that the protagonist is investigating. The only other text in the corpus that does not resort to appearance as a reliable way of signalling criminality is *Murder Most Unladylike*, which I will return to below.

Clues

The author creates an extensive network of clues that is spread throughout the text, giving the reader hints about the nature of the mystery as well as the identity of the culprit. The key to the petty crimes that are being committed is a school talent competition. The perpetrator is desperate for his daughter to win and tries to sabotage all other contestants. Initially, most of the clues appear irrelevant as the protagonist is not aware of the importance of the competition, a deliberate ploy for 'readers […] to view details as background description rather than as relevant to the main plot' (Emmott and Alexander 2010: 332). References to the competition occur frequently throughout the text (see for example Colfer 2006: 34, 45, 49, 158, 166), and the villain even discloses his motivation to the protagonist: 'May has to practice her dancing. The school show is next week. This year we're coming home with the trophy. That will show her mother.' (Colfer 2006: 86). This is linked to an earlier clue that Mr Devereux may not be as perfect as he seems. The fact that he looks 'exactly how TV said a father should look' (Colfer 2006: 46) suggests an element of acting, and his separation from his wife equally hints at a façade that may be too perfect to be true (Colfer 2006: 46f.). Another clue that is loosely included in this network is Mr Devereux's penchant for gardening. The narrator specifically mentions his kneepads which explain a set of prints that he discovers at one of the crime scenes. However, all these clues are only decipherable in retrospect, when the protagonist explains the connection between these seemingly disparate elements during the denouement. This is another example of the didactic relevance of clues in CCF, as the reader has the opportunity to review the text and retrospectively locate the clues that were provided: '[r]eaders may not see the significance of the information […] but the repetition may make the information sufficiently memorable for it to be drawn on later by the detectives as they present their solution' (Emmott and Alexander 2010: 332). *Half Moon Investigations* thus combines extensive misdirection and encouraging readers not to take appearances at face value with a network of clues, all pointing towards the solution of the mysterious occurrences that the protagonist is investigating.

8.1.4 Clues and misdirection in *Murder Most Unladylike*, *Dead Man's Cove* and *The London Eye Mystery*

Murder Most Unladylike, *Dead Man's Cove* and *The London Eye Mystery* have the highest number of clues and misdirection in the corpus, making them the texts with the most prominent detective fiction or clue puzzle elements whereas *Young Sherlock: Death Cloud* and *The Imagination Box* are located at the thriller end of the sliding scale with their focus on suspense. Within the three texts, however, differences exist regarding the way in which clues and misdirection are used to signal criminality. *The London Eye Mystery* is the only text that does not feature an innocent person on the suspect list, but it encourages the reader to question appearances in other ways. However, physical appearance acts as a reliable clue that a character is not trustworthy in one instance in this text. *Murder Most Unladylike* and *Dead Man's Cove* contain extensive red herrings in the shape of characters who are not connected to the crime but nevertheless arouse the protagonist's suspicions through their deviant or unusual behaviour and/or appearance. *Dead Man's Cove*, like *The Imagination Box* and *Young Sherlock: Death Cloud*, uses suspect appearances as a clue that reliably signals criminality whereas *Murder Most Unladylike* does not resort to this strategy. The underlying socialising messages in the texts thus differ quite substantially.

Misdirection

The text that resembles classic detective fiction most closely in the corpus is *Murder Most Unladylike*.[101] It takes place in a boarding school, much like the closed manor house settings of that sub-genre. There are several suspects, all of whom apparently have a motive for committing the murder and whose subsequent behaviour serves to harden the protagonist's suspicions. Unlike in the other books, their behaviour is not threatening towards the protagonist and the appearance of the suspects does not signal transgression and criminality. They simply behave in ways that are out of character. One teacher starts drinking, one cries frequently, one has outbursts of rage and another one is uncharacteristically friendly and happy (see for example Stevens 2016: 83, 101, 103ff., 138). The narrator and her friend frequently discuss this behaviour and the potential motivation behind the crime, and the large quantities of text devoted to the suspects serve to divert the protagonist's – and reader's –

[101] It acknowledges this relationship through gently making fun of the genre by referring to the unlikely plots ('In books they might have done it by constructing a dastardly long-range missile out of a trombone, three plant pots and the Gym vaulting horse' (Stevens 2016: 111)), echoing Raymond Chandler's critique of the far-fetched devices used in some Golden Age detective fiction.

attention from the murderer, the only other person who was in the right place at the right time but who does not appear on the suspect list. The burying of relevant information is therefore an important device in this text and is part of the misleading plotlines that obscure the identity of the murderer, Miss Griffin. Whenever Miss Griffin's name is mentioned in a way that gives away her presence at the time of the murder, it is in relation to one of the suspects, and several times only her office is referred to, hiding her presence even further: '[S]he had seen Miss Lappet going into Miss Griffin's office' (Stevens 2016: 71; also see pages 79, 112 and 139). Even when Miss Griffin herself is mentioned, this is overshadowed by the revelation that one of the suspects no longer has an alibi (Stevens 2016: 215). A careful reader could thus notice the fact that Miss Griffin was present at the time of the murder and draw the conclusion that she is the perpetrator, but crucial information regarding her motive is only revealed at the end of the story and could not be deduced by the reader. The reader is further misled by the protagonist's assertion that Miss Griffin is a 'terribly good' (Stevens 2016: 219) person, and by the fact that she appears to be the epitome of respectability. She is always impeccably dressed and ensures the smooth running of the school (Stevens 2016: 37). In addition, she is so much 'a part of Deepdean School as the building itself' (Stevens 2016: 38) that she becomes almost invisible – the main characteristic of a scenario-dependant character. Her presence is taken for granted and thus fails to attract any attention from the protagonist or the reader. The protagonist's positive statements about Miss Griffin stand in contrast to the ones in which she refers to the suspects. The narrator opines, for example: 'Either Miss Hopkins and The One had done it, or Miss Lappet' (Stevens 2016: 230). Altogether, these devices distract the reader from the perpetrator's true identity, but without resorting to the use of stereotypical depictions of the suspects in order to signify their guilt.

Unlike *Murder Most Unladylike, Dead Man's Cove* uses assumptions based on a character's appearance, not just their behaviour, to put an innocent character on the suspect list. The protagonist's investigation of her uncle's actions and past functions as a parallel storyline, drawing attention away from the plotline around Tariq and the Mukhtars, which is where the actual crime is taking place. From the first encounter, the uncle's powerful physique is emphasised: 'The slope of his shoulders and knot of muscles in his forearm […] spoke of an immense power' (St John 2010: 12), and the narrator perceives his physical strength as out of the ordinary: 'he was unusually fit for a man of his age (St John 2010: 15). This and his mysterious behaviour contribute to the protagonist's suspicions, and the author uses emotive descriptions such as 'the ink-black figure of a man' (St John 2010: 12) and 'a murderous

expression' (St John 2010: 19) to signal potential criminality and danger. Explicit statements by other characters about the uncle's strange behaviour contribute further to this impression (Emmott and Alexander 2010: 337), and ambiguous sentences seem to confirm his guilt: 'So what sort of a man are you? A murderer? […] In some people's eyes I am. In mine most of all.' (St John 2010: 146f.). The potential threat is balanced by mentions of his kindness (St John 2010: 130), creating a complex image of this character.

The level of ambiguity with which this character is described is rare within the corpus. Characters tend to be obvious villains (e.g., Clarice in *The Imagination Box* or Baron Maupertuis in *Young Sherlock: Death Cloud*), apparently nice when, in fact, they are criminals (Mr Devereux in *Half Moon Investigations* or Stephen in *The Imagination Box*) or apparently guilty when they are innocent (e.g., Donald Pinkman in *The Imagination Box*). The protagonist's uncle in *Dead Man's Cove*, however, is described in conflicting terms so that the reader can never be certain whether he poses a danger or not. Ultimately, the reader discovers that the uncle did not commit a crime in his past, but that he neglected his wife because of his devotion to his work as a detective. There are similarities with Papa Sharkey in *Half Moon Investigations* and Miss Tennyson in *Murder Most Unladylike*: Papa Sharkey is a petty criminal whilst also being a caring father, and Miss Tennyson becomes the murderer's accomplice in hiding the body because she is afraid of the murderer and is hoping for a promotion. This teaches the reader that a character may not always be entirely 'on the side of the angels' (St John 2010: 129), but that this does not necessarily mean that they are the villain of the story. In addition, such ambiguity potentially creates a higher level of curiosity than the polarised descriptions of criminals as innocent and vice versa since such misdirection perhaps generates surprise at the character reversal, but not the same uncertainty throughout the text.

Misdirection in *Dead Man's Cove* is not restricted to the protagonist's uncle. The Mukhtars, the criminal couple responsible for exploiting child labour, are described as 'pillars of society' and 'model citizen[s]' (St John 2010: 63f.). Another adult, the protagonist's uncle, describes Mr Mukhtar as 'one of the most popular residents of St Ives, a respected town merchant' (St John 2010: 87). The level of misdirection is limited by the fact that the protagonist is convinced that they are 'phonies' (St John 2010: 106), and since the story is focalised through the protagonist, the reader may be less likely to believe that they are innocent. However, the protagonist's judgment is questioned several times (St John 2010: 87, 106, 156), and occasionally she wavers in her belief that the Mukhtars are abusing her friend

Tariq (St John 2010: 87). The theme of adults doubting the protagonist's observations was discussed in the chapter on the detective protagonist as outsider above, but here it is relevant since it is used as a device to mislead the reader and create uncertainty. There is a further link to another core feature of CCF here, adult transgression. The Mukhtars, particularly Mr Mukhtar, are described as 'almost grotesquely overweight' (St John 2010: 31). Their physical 'otherness' signals their criminality and thus acts as a clue that contradicts the statements about their respectability.[102] Taken together, the way the Mukhtars are represented, spoken about and perceived by the protagonist creates a multi-layered, contradictory image that the reader has to unravel.

The London Eye Mystery is the only text that does not contain any red herrings in the shape of an innocent person being put on the suspect list or vice versa. The only misleading suggestion in the story is the suspicion that Salim, the boy who disappears, may have been kidnapped when in fact he has run away. The author creates this impression through positive statements by the boy's mother who insists that 'SALIM WOULD NEVER RUN AWAY FROM ME' (Dowd 2008: 89) and that he was looking forward to emigrating to the USA with her (Dowd 2008: 25). Information that might provide the reader with clues about the nature of the disappearance is buried, either by making it appear insignificant or through hiding it in the middle of passages of irrelevant information. As with Miss Griffin's presence at the school at the time of the murder in *Murder Most Unladylike*, the solution to the mystery in *The London Eye Mystery* is hidden in plain sight. When Salim enters the London Eye capsule, the presence of a girl in a pink jacket is mentioned. When this girl emerges from the capsule, she is accompanied by a boyfriend (Dowd 2008: 57). He does not look like Salim, and the narrator's – and reader's – scrutiny ends here. No further attention is drawn to the information that a person emerged from the capsule who was not previously there, and the solution – the 'girl' is a male friend of Salim's in disguise, and they change clothes and Salim dons a wig and sunglasses during the ride – is neatly buried. Further burying of information takes place when the narrator draws up a list of eight theories about how Salim could have disappeared. This list takes up approximately two pages of text in the book (Dowd 2008: 103ff.), and the correct solution is the sixth theory (Salim left the capsule in disguise). It is thus surrounded by incorrect information, and the narrator's sister immediately explains how unlikely this theory is. This is similar to the way in which the protagonist's suspicions about

[102] This was discussed in more detail in the chapter on 'Transgression' in this thesis.

the Mukhtars are dismissed in *Dead Man's Cove*.[103] Additionally, the protagonist provides incomplete information to the reader. As he is a first-person narrator, the reader has access to some of his thought processes, but crucial information such as how seemingly irrelevant pieces of information are connected, is withheld. Conversely, incorrect assumptions are shared with the reader, for example the assertion that Salim does not know any of the people in the queue for the London Eye or in the capsule. This is repeated five times in the first three pages of the story, thus diverting the reader's attention from the solution, which is the fact that Salim knows the 'girl' in the pink jacket and the person offering him a free ticket.

Clues

In several of the texts in this corpus, outward appearance acts as a reliable clue, signalling transgression. This applies to the Mukhtars and the members of the Straight A gang in *Dead Man's Cove*, and also to a stranger who appears to be involved in Salim's disappearance in *The London Eye Mystery*. The latter character is not a criminal, but his unkempt appearance and littering mark him as someone who is not trustworthy in the narrator's eyes. Miss Griffin's case is slightly different. As mentioned above, the protagonist emphasises her respectability and perceived goodness. However, she is also described as someone who appears to be uncannily non-human, a trait that is not necessarily visible but manifests itself in her whole being: '[…] if you peeled away Miss Griffin's tidy outside you would find rows of gleaming clockwork wheels, busily ticking over' (Stevens 2016: 37). I have discussed such signs of transgression in detail in a separate chapter in this thesis, and to avoid repetition it suffices to state here that all three authors endorse, to differing degrees, the notion that transgression can be discerned by observing a person. At the same time, these texts also use appearance and behaviour as devices to mislead the reader, thus sending mixed messages regarding the question whether a character can be reliably judged by mostly external factors.

All three texts also contain clues in the shape of lexical chains, in keeping with the other texts in the corpus. The author of *Dead Man's Cove* constructs a particularly complex lexical chain. It encompasses the tapestries that the trafficked boy Tariq makes, references to artists and Tariq's artistic hands, the tiger images that appear in the tapestries, free labour, and references to the anonymous messages that the protagonist receives. Taken together, these clues solve the mystery of who creates the tapestries and reveal that the Mukhtars are

[103] Routledge notes that child detectives in Kästner's *Emil und die Detektive* and Blyton's *Five on a Treasure Island* are equally dismissed (Routledge 2001: 70 and 74), indicating that the dismissal of children by adults is a common feature of CCF.

exploiting Tariq. They also create a link between Tariq and the anonymous messages which initially appear to be a separate storyline. As is frequently the case, misdirection is used to hide the significance of some of the lexical items in the chain, mainly through spatial distance in the text but also through making the information appear unimportant. The most prominent examples are the following two, both centring on the connection between Tariq and the anonymous messages. When the protagonist encounters the first message in a bottle on her way to school, she assumes that it was put there for anyone to find (St John 2010: 92). However, almost 40 pages earlier the narrator informs the reader that the protagonist 'pointed out […] the route she took to school' (St John 2010: 54) to Tariq, making it feasible that he put the bottle there specifically for the protagonist. This information is not only obscured by the number of pages between the two text segments. The author has also hidden it in a sub-clause, making it more likely that the reader will process it in a shallower way than the main clause of the sentence (Emmott and Alexander 2010: 332). The second clue lies in the message's handwriting. The letters are described as 'artistic' (St John 2010: 93), and the same word was previously used for Tariq's hands (St John 2010: 51), just over 40 pages earlier. This also provides a direct link to the tapestries since they are described as made 'by one of India's most talented artists' (St John 2010: 42). Recognising and putting these clues together requires the sort of careful and thorough reading that Stenzel advocates as being didactically useful (Stenzel 2016: 347). This also explains why a translator needs to be aware of such lexical chains in order to replicate them in translation and enable the TT reader to draw the same conclusions from the clues as the ST reader, and I will return to this topic below in the section on the translation of clues and misdirection.

The lexical chains in *Murder Most Unladylike* are narrower in focus and the relevance of one of them only becomes obvious once the mystery has been solved. One of the chains gives away the murderer's identity to a reader who pays close attention. The headmistress, Miss Griffin, is described throughout the book as well-groomed and neatly dressed. Both murders are described in a way that indirectly links them to her through usage of related and even identical lexical items: 'She was lying so nice on the bed, nightdress done up perfectly, hair brushed' (Stevens 2016: 247). The second example provides an even clearer clue: 'a rather neat murder' (Stevens 2016: 197). Here, the murder is described with the same lexical item – 'neat' – that is used to describe Miss Griffin's appearance a further three times in the text. The link is obscured by the fact that the speaker suspects one of the teachers, Miss Tennyson, of having committed the murder, and the full sentence is: 'Really, Miss Tennyson managed a

rather neat murder.' (ibid). Such an explicit statement about another character's presumed guilt could draw the reader's attention away from the connection between the neat Miss Griffin and the neat murder. The second lexical chain in *Murder Most Unladylike* can only be deciphered in retrospect. It consists of frequent references to ghosts, particularly the ghost of schoolgirl Verity who is believed to have committed suicide at the same spot at which the first murder occurs. However, during the denouement the protagonist discovers that Verity was Miss Griffin's illegitimate daughter and that Miss Griffin killed her to protect this secret. The significance of this lexical chain thus only becomes obvious during the last few pages of the story, and the only clue in the shape of foreshadowing, a reference to a 'long-lost daughter' (Stevens 2016: 217), is unlikely to be taken seriously since it is made in jest.

Like *Half Moon Investigations*, *The London Eye Mystery* contains a network of clues that, combined, point to the solution of the mystery. It contains hints that indicate that Salim has not been kidnapped but has in fact run away. This consists of interlinked references to Salim being a 'practical joker' (Dowd 2008: 28), a guidebook to New York with a pristine spine, suggesting that 'going to New York didn't make him exited' (Dowd 2008: 275) and liking his hometown Manchester and the rainy weather there (Dowd 2008: 33), amongst others. The author also provides clues that explain how Salim manages to disappear. Despite the fact that lexical items in this group are repeated frequently throughout the text, the connection between them and Salim's disappearance is more difficult to decipher than in the group of clues related to Salim's motivation for running away. Salim dresses up as a girl to leave the capsule without being recognised, and the protagonist arrives at this solution by realising that a person or object can be two things at the same time: 'Whirlwinds and wheels: clockwise or anti-clockwise, depending on how you look at it. Nemotodes, such as earthworms: male or female, depending on how you look at it. […] A glass: half empty or half full, depending on how you look at it' (Dowd 2008: 160). Variations of this list are repeated multiple times (Dowd 2008: 172f., 174, 206, 217). Connected to this is the image of laundry flapping on a clothesline and an arm, apparently waving in a souvenir photo, images that enable the protagonist to deduce that Salim changed his jacket in the capsule. However, none of these references are likely to be decipherable by the reader since the protagonist only provides partial information and does not share his thought processes and the connections he makes between the images with the reader. The repetition makes it obvious that they must be relevant, but their meaning only becomes apparent in hindsight. The final group of clues contains hidden information pertaining to Salim's whereabouts, including references to high

buildings, his wish to become an architect and a cryptic mention of 'Manhattan' (Dowd 2008: 27, 45, 285). In addition, there are also seemingly irrelevant references to a tower block in South London, the 'Barracks' (Dowd 2008: 44, 66). Like the second group of clues, the meaning of most of these lexical items only becomes apparent once the protagonist reveals the solution, and the initial group is the only one in the text that a reader could potentially decipher. This raises a question about the didactic value of such clue puzzles. How beneficial is close reading when the clues are not presented in a form that enables the reader to solve the mystery?

8.1.5 Conclusion

The discussion above shows that the texts in the corpus are indeed hybrid constructs, composed of modified features of several ACF sub-genres. All texts contain some clues and misdirection as well as varying levels of suspense. The features of classic detective fiction, i.e. clues and misdirection, fulfil important CCF functions: they serve as didactic tools and convey socialising messages. As we have seen, these messages differ vastly from book to book. Some stories use physical appearances as a reliable way of judging whether a character is a criminal, others encourage the reader to look beyond appearances and façades. The level of potential didactic benefit also varies. I would suggest that the texts with more complex lexical chains would be more useful for practising skills such as close reading as advocated by Lange and Stenzel. Interestingly, it is not only the texts with the highest number of instances of clues and misdirection that fall into this category but also *Young Sherlock Holmes*, one of the texts with a strong emphasis on suspense. Lange and Stenzel therefore appear justified in their assertion that CCF as a genre can be utilised for classroom teaching. The next section of this chapter will give me the opportunity to assess whether any of these findings are applicable to the TTs or whether the TTs have undergone any changes in translation.

8.2 The translation of clues and misdirection

In the section on the translation of clues and misdirection, I will examine to what extent these devices have been changed in translation. My findings illuminate the interconnectedness between the different features I am examining as part of this thesis, and they also demonstrate that tensions can exist between them. This is particularly the case in *The Imagination Box* in which curiosity is diminished by an increase in suspense and in *Young Sherlock: Death Cloud*

in which an occurrence of foreshadowing is obscured in translation as it is in conflict with the extent to which the protagonist is marked as transgressive in the TT. I will return to both examples in more detail below. The potential effect of translation changes on the didactic dimension of the TTs will also be examined here alongside the question of whether the changes impact the extent to which the reader is encouraged to question stereotypes or the way in which the text upholds them.

The main point of interest is whether the changes in the TTs make clues and misdirection easier or harder to decipher for the reader. For this reason, I am not splitting the features into clues and misdirection as in the section on genre above. Instead, I am grouping them together depending on whether they result in a TT that is obscure to a lesser or a greater degree. Clues that are made more obvious in translation are therefore discussed together with misdirection devices that are less misleading in translation and vice versa. The graph below shows these numbers across the corpus:

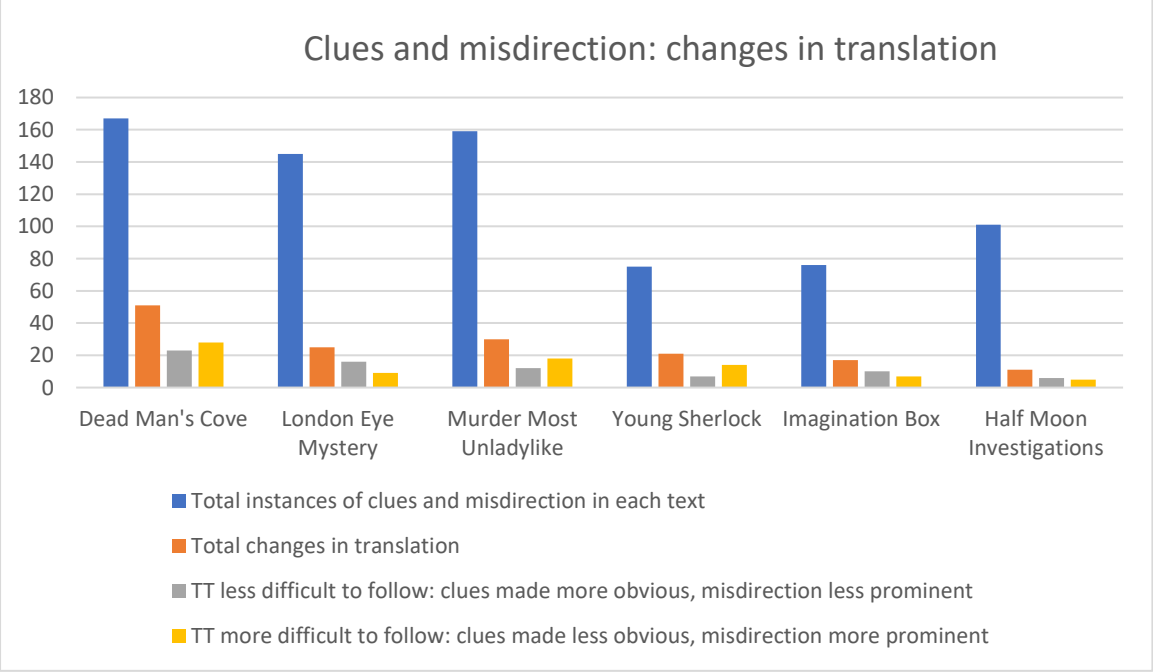

Figure 23: Clues and misdirection in translation

As can be seen in the graph above, there are no clear patterns in the translation of clues and misdirection, unlike in the previous chapters on suspense and transgression which showed a tendency to heighten suspense and increase the level of transgression present in the TTs. Three of the corpus texts contain a higher number of shifts in translation that result in a TT in which it is potentially more difficult for the reader to follow the clues and easier to be misled by the devices designed to misdirect her/him, whereas the other three show the opposite

effect. The differences between the numbers within these groups by themselves, however, are not sufficiently high to argue for a substantial effect on the ease or difficulty of comprehension of the TTs on the basis of numbers alone. In this section I will, therefore, examine whether any individual changes affect the clues and misdirection to such a degree that the reader is potentially hindered or assisted in her/his attempt to solve the mystery to a greater extent than in the STs. This potentially has a direct effect on the didactic benefits of the text as they depend on readers being able to either follow the clues or to recognise them in hindsight in order to practice the close reading that Lange and Stenzel advocate.

The table below shows the percentages of change across the corpus:

	Total	Total number of changes	Percentage of changes	TT easier figure	TT easier (% of total)	TT harder figure	TT harder (% of total)
Young Sherlock	75	21	28%	7	9.3%	14	18.7%
Dead Man's Cove	167	51	30.5%	23	13.8%	28	16.8%
Murder Most Unladylike	159	30	18.9%	12	7.5%	18	11.3%
Imagination Box	76	17	22.4%	10	13.2%	7	9.2%
London Eye Mystery	145	25	17.2%	16	11%	9	6.2%
Half Moon Investigations	101	11	10.9%	6	5.9%	5	5%

Table 67: Shifts in clues and misdirection across the corpus

The percentages of the changes that result in a different effect in the TT are relatively low compared to those in the chapters on Transgression, Suspense and Marginality in which they frequently lie above 30%.[104] This could indicate an awareness on the part of the translators that changes to clues or misdirection could affect the readers' comprehension of the TT adversely and that they must be carefully rendered in the TT. Nevertheless, all texts contain some segments that have been changed in such a way that the clues in the TTs are easier or harder to decipher. The changes that result in a TT that is easier or more difficult to follow are almost balanced in most of the texts, with the exception of *Young Sherlock: Death Cloud* in which the changes that make the TT more difficult to decipher are more prominent. As the

[104] The changes to the TTs here are, however, consistent with my findings for the other features (suspense, transgression and marginality) examined in this thesis inasmuch as *Murder Most Unladylike*, *The London Eye Mystery* and *Half Moon Investigations* are the texts with the lowest overall change percentage in the corpus.

text with the most prominent thriller elements, the increase in misdirection is intricately linked with an increase in suspense, as will be discussed below.

8.2.1 Changes to red herrings/misleading plotlines

I will start by discussing how changes in translation affect the red herrings or misleading plotlines in the corpus. The most interesting case occurs in *The Imagination Box* since it shows a conflict between the detective fiction and the thriller elements of the text. As mentioned above, Inspector Kane is initially introduced as a trustworthy character. He undergoes a character reversal later in the book and it becomes obvious that he is working with the villain. Although the translation does not explicitly reveal to the reader that the inspector is in league with the criminals, the lexical choices the translator makes result in a character who behaves in more suspicious ways than in the ST.

ST	TT	BT
1) They arrived in Kane's office, where the inspector **checked up and down the corridor** before closing the door (Ford 2015: 157)	Als sie in Kanes Büro waren, **steckte der Inspektor noch einmal den Kopf zur Tür hinaus und ließ seinen Blick prüfend durch den Gang schweifen**, bevor er sie schloss (Ford 2016: 152)	When they were in Kane's office, **the inspector stuck his head through the door once more and let his gaze roam searchingly through the corridor** before closing it
2) Clearing his throat, the policeman looked uncomfortable (Ford 2015: 207)	Der Polizist räusperte sich **mehrfach** und wirkte **äußerst** verlegen (Ford 2016: 200)	The policeman cleared his throat **several times** and appeared **extremely** embarrassed
3) 'Tim, please lower your voice,' the policeman whispered, **glancing** to the door (Ford 2015: 208)	"Tim, sprich bitte etwas leiser", flüsterte der Polizist **mit einem gehetzten Blick** zur Tür (Ford 2016: 200)	'Tim, please speak more quietly,' the policeman whispered **with a hunted look** towards the door

Table 68: TT less misleading than ST in *The Imagination Box*

The translator adds information to the first two examples above that explain the inspector's behaviour and emotions to the reader more clearly than in the ST. In example two, this takes the shape of modifiers that emphasise the inspector's guilty demeanour. In the first example, the translator adds an entire sub-clause and replaces the concise 'checked up and down' with a more descriptive one that includes the modifier 'prüfend' (searchingly) which amplifies his unusual behaviour as well as the fact that he appears to be nervous or wary of being seen with the protagonist. Whereas this is only implied in the ST, the reader has to deduce less in the TT due to the translation which makes the implications more obvious. The third example also removes the need for deduction on the part of the reader and chooses a lexical item that makes the inspector's emotions explicit. An equivalent for 'glancing' is available in the target language,[105] but rather than choosing this the translator substitutes 'mit einem gehetzten Blick' (with a hunted look), again emphasising the extent of the inspector's nervousness and suspicious behaviour. All of these shifts are examples of explicitation, translatorial behaviour that has been hypothesised as one of the universals of translation. This demonstrates that some of these universals can potentially have a negative impact on genre fiction translation as they run counter to genre constraints. Further research with a larger corpus would however be needed to confirm this.

The changes in translation make it easier for the TT reader to deduce that the inspector is not trustworthy. This increases the suspense element of the text since it is more obvious that the inspector may pose a threat to the protagonist, but the increase in suspense diminishes the misdirection in the text and thus the reader's surprise at the character reversal.[106] As the investigating inspector, Kane is a prominent figure in the text and the misdirection regarding his villainous identity a central red herring. The changes in the TT thus affect the level of misdirection and potentially the reader's curiosity in the whole text.

However, an increase in suspense does not necessarily entail a loss of curiosity in each text. The translators of *Young Sherlock: Death Cloud* and *Dead Man's Cove* also make prominent characters appear more suspect/suspicious in translation to such a degree that the changes in translation affect the way the characters appear in the TT.[107] In those cases, however, the characters that appear more guilty in the TTs are innocent. Whereas the changes to *The*

[105] A glance could be translated as 'flüchtiger Blick' (fleeting look), which renders the ST item in a more precise way.
[106] Lucy Andrew (2015) notes a similar conflict between sub-genres in her essay on horror-detective hybrids.
[107] Both texts also contain segments in which these characters appear less guilty, but they are outweighed by the number of segments that have the opposite effect.

Imagination Box lead to a TT that is less misleading than the ST, the opposite is true of *Young Sherlock: Death Cloud* and *Dead Man's Cove*: suspense and misdirection are both increased as a result. The following table gives examples from *Dead Man's Cove*:

ST	TT	BT
1) What possible reason could he have for reacting like that unless he'd had a bad encounter with detectives in the past? (St John 2010: 59f.)	Es gab wohl nur einen Grund für seine heftige Reaktion: Er musste in der Vergangenheit selbst schlechte Erfahrungen mit Detektiven gemacht haben (St John 2012: 78)	There was presumably only one reason for his forceful reaction: he must have had bad experiences with detectives in the past
2) As much as she liked her uncle, it was obvious that there was much **more to him than met the eye** (St John 2010: 61)	So gerne sie ihren Onkel auch mochte, es gab unzweifelhaft einiges, **was er verbarg** (St John 2012: 80)	As much as she liked her uncle, there were undoubtedly things **he was hiding**
3) **The obvious thing** would have been to ask her uncle directly**, but the first time she'd tried** he'd looked at his watch, put a lead on Lottie, and said with a **sad** smile (St John 2010: 39)	**So blieb ihr keine Wahl,** als ihren Onkel direkt zu fragen**. Doch als sie sich ein erstes Mal ein Herz fasste**, blickte er auf seine Uhr, nahm Lottie an die Leine und sagte **ø** lächelnd (St John 2012: 54)	**So she had no choice other** than to ask her uncle directly**. But the first time she plucked up her courage** he'd looked at is watch, put a lead on Lottie and said with a **ø** smile

Table 69: TT more misleading than ST in *Young Sherlock: Death Cloud*

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The translator's choices in the TT of *Dead Man's Cove* place the protagonist's uncle more firmly on the suspect list through altering speech acts and making the uncle appear more

intimidating than in the ST. The former occurs in the first example above. Although the rhetorical question in the ST leaves little room for innocent explanations of the uncle's behaviour, the statement in the TT does so even less. A tentative note has been retained through the inclusion of 'wohl' (presumably), but overall the TT presents the protagonist's theory regarding her uncle's guilty response as a fact rather than a possibility. In the second example, the translator uses an explicitation: he replaces the ambiguous ST phrase 'more than meets the eye' with 'was er verbarg' (he was hiding). The wider meaning remains the same – the uncle is not all that he seems – but the TT implies an intention to deceive on his part that is absent from the ST. In the last example from *Dead Man's Cove*, the protagonist appears to be considerably more daunted by the thought of asking her uncle a question. Rather than the neutral 'she'd tried', the translator inserts a figure of speech to show the reader that she fears doing so. In addition, the translator amplifies her uncle's intimidating effect through adding a separate sentence implying that an alternative to asking her uncle a question would have been preferable but that the protagonist has no other choice ('blieb ihr keine andere Wahl'). Overall, the translation choices create a more threatening figure who intentionally deceives. The TT thus increases the suspense, but this is linked to an increase in misdirection so that the thriller and detective fiction aspects of this text are not in conflict.

The same applies to the translation of *Young Sherlock: Death Cloud*. The examples below show that the translator portrays Mrs Eglantine as a more intimidating figure who intentionally antagonises the protagonist.

ST	TT	BT
1) Whenever he turned round he seemed to find her there, **standing** in the shadows (Lane 2014: 21)	Wohin auch immer er sich wandte, stets schien sie schon in irgendwelchen **dunklen** Schatten **auf ihn zu warten** (Lane 2017: 31)	Wherever he turned, she always seemed **to wait for him** in some **dark** shadows
2) One last piece of advice **-** watch out for Mrs Eglantine. (Lane 2014: 47)	Ein letzter Rat noch**:** Sei vor Mrs Eglantine auf der Hut! (Lane 2017: 61)	One last piece of advice**:** Beware of Mrs Eglantine!

3) He rushed into the dining room**, <u>ignoring</u> the dark stare** from Mrs Eglantine […] (Lane 2014: 95)	Er eilte in das Speisezimmer**. Den finsteren Blick** von Mrs Eglantine ignorierend […] (Lane 2017: 121)	He rushed into the dining room**. <u>Ignoring</u>** Mrs Eglantine's **dark look** […]

Table 70: TT more misleading than ST in *Young Sherlock: Death Cloud*

The first example describes Mrs Eglantine passively 'standing in the shadows'. Rather than choosing a lexical item that implies a similarly passive state, the translator renders 'stand' as 'auf ihn zu warten' (to wait for him). This is reminiscent of the example from *Dead Man's Cove* above in which the protagonist's uncle intentionally hides something from his niece. Here, Mrs Eglantine also shows agency and intentionality and there is a stronger implication of threat than in the ST. The translator also amplifies the presence of the shadows by adding the modifier 'dark' (dunklen), heightening the ominous atmosphere and strengthening the link between the Baron, the villain most strongly associated with darkness and shadows throughout the text. The second and third example achieve the same effect not through synonymy but through alterations in punctuation and sentence structure. Replacing a full stop with an exclamation mark in the second example emphasises the urgency of the warning contained in the sentence, and in the last example the translator splits the ST sentence in such a way that more attention is drawn to Mrs Eglantine's 'dark stare' since it is prominently placed at the start of a sentence instead of being buried in a sub-clause. The accumulation of changes between ST and TT creates a character that is, like the protagonist's uncle in *Dead Man's Cove*, even more threatening than in the ST. However, as there is no demonstrable connection between Mrs Eglantine and the main villain, the level of misdirection of the text is not diminished by the increase in suspense.

In the examples above, character constructs are affected by a number of translation changes that have a cumulative effect on the TT. There is one instance in the corpus, however, in which a single change leads to an increase in the misdirection that is present in the ST. As mentioned above, one of the criminals in *The Imagination Box*, Stephen Crowfield, is a scenario-dependent character who initially appears to be non-threatening and pleasant. He only appears in person twice and is mentioned one further time prior to his character reversal, which means that a change in each of the segments potentially has an impact on the way the character is perceived by the reader.

ST	TT	BT
With Stephen Crowfield in the kitchen - someone nice enough to turn a blind eye […] (Ford 2015: 102)	**Dank** Stephen Crowfield in der Küche - jemandem, der nett genug war, ein Auge zuzudrücken […] (Ford 2016: 102)	**Thanks to** Stephen Crowfield in the kitchen – someone who was nice enough to turn a blind eye […]

Table 71: TT more misleading than ST in *The Imagination Box*

The translator renders the neutral 'With' as 'Dank' (Thanks to), making explicit a positive attitude towards Stephen that is only implied in the ST. 'Dank' also emphasises Stephen's helpfulness, further establishing him erroneously as a positive, albeit not particularly prominent, character and thus increasing the level of misdirection present in the TT. This is an isolated instance, but as mentioned above I would argue that the low number of segments in which this character appears means that even a single change could have an impact on the character construct.

Murder Most Unladylike and *Half Moon Investigations* also contain translation changes that could potentially increase or decrease misdirection, but unlike in the example of Mrs Eglantine in *Young Sherlock: Death Cloud* and the protagonist's uncle in *Dead Man's Cove*, the changes are less consistent which decreases the impact on the TTs. The main source of misdirection in *Murder Most Unladylike* are character constructs of the teachers who have had opportunity and motive to commit the initial murder. There are several instances in which a translation change makes a character's behaviour or appearance seem more suspicious, but they are frequently balanced by changes that have the opposite effect, making them seem less suspicious and leading to highly ambiguous characterisations. The following segments are an example of such a case:

ST	TT	BT
1) Because she didn't do it, **I know she didn't** (Stevens 2016: 130)	Weil sie es nicht war, **daran besteht kein Zweifel** (Stevens 2017: 122)	Because she didn't do it, **there is no doubt about it**
2) Miss Hopkins stopped so quickly her hair bounced**,**	Miss Hopkins blieb so schnell stehen, dass ihr Haar in die Höhe hüpfte**. Dabei**	Miss Hopkins stopped so quickly that her hair bounced upwards**. In** the

	and she made a funny, shrill noise, like someone killing a mouse (Stevens 2016: 133)	machte sie einen komischen schrillen Laut, wie eine Maus, die gerade ermordet wird (Stevens 2017: 123f.)	process she made a funny shrill noise, like a mouse that is being killed

Table 72: Contradictory shifts in *Murder Most Unladylike*

The first coupled pair above makes it seem less likely that Miss Hopkins is guilty by removing the speaker's explicitly subjective point of view and substituting it with a seemingly objective statement. The second example, however, emphasises the opposite: it amplifies her 'funny' reaction by splitting the sentence into two so that the noise she makes is placed at the beginning of the sentence and not in a sub-clause, similar to the third example from *Young Sherlock: Death Cloud* above. Miss Hopkins' unusual reaction is therefore brought more strongly to the reader's attention. Although the translators use similar translation devices, the outcome is different since the translators or *Dead Man's Cove* and *Young Sherlock: Death Cloud* are more consistent in the way they increase the level of misdirection with regards to innocent characters on the suspect list.

The narrator of *Murder Most Unladylike* refers to various teachers as potential suspects so frequently throughout the text that the few segments in which there is an increase in misdirection do not have a substantial impact on the TT overall. The innocent characters Miss Parker and Miss Tennyson, for example, each appear less suspicious once in the TT and more suspicious four times. Unlike in the coupled pair from *The Imagination Box* above, this number is not sufficient to influence a reader's perception of the characters since Miss Parker is mentioned more than 30 times in the texts and Miss Tennyson more than 50 times. This stands in direct contrast to the example from *The Imagination Box* above in which a single change of effect potentially had an impact on a character construct in the TT. In that case, however, the character was only mentioned three times prior to the character reversal, and a single change thus has the potential of influencing the TT whereas Miss Parker and Miss Tennyson appear so many times that the impact of a low number of changes on the TT is diluted.

The ways in which the translator has increased the misdirection in the few instances mentioned are very similar to other examples above and I will not discuss them in detail here. Sentences are, for example, split into several shorter ones, thus directing the reader's attention to a main clause that was a sub-clause in the ST. Alternatively, the translator uses

punctuation to emphasise parts of a sentence or transforms a question about someone's guilt into a statement in the TT.[108] Overall, I would argue that the level of misdirection through putting innocent characters on the suspect list has not changed substantially in the *Murder Most Unladylike* TT.

The same applies to the way Papa Sharkey is presented in *Half Moon Investigations* and the effect on the TT. However, there is a considerable overlap between misdirection and transgression, demonstrating how the categories are connected, and I will therefore discuss two relevant examples below:

ST	TT	BT
1) […] **movie-trailer-guy voice** (Colfer 2006: 131)	[…] **Horrorfilmstimme** (Colfer 2015: 139)	[…] **horror film voice**
2) […] eyebrows that would have **thatched a fair-sized cottage** (Colfer 2006: 133f.)	[…] Augenbrauen […], die so **buschig waren, dass wilde Tiere von mittlerer Größe darin hätten Zuflucht finden können** (Colfer 2015: 141)	[…] eyebrows […] that were so **bushy that wild animals of medium size could have taken shelter in them**

Table 73: TT more misleading than ST in *Half Moon Investigations*

In the two ST segments, the author describes Papa Sharkey's voice and appearance in a way that suggests a character who is larger than life, but not necessarily threatening. The translator, however, changes both segments in a way that suggests threat and transgression in the TT, through changing the voice which is elsewhere described as pleasantly 'deep and smooth' (Colfer 2006: 84) into one that inspires fear and by associating the character with wild animals in the second segment. The TT thus dehumanises the character to a greater degree than the ST, suggesting a higher level of transgression. As the character is not connected to the crimes that take place in the story, this leads to greater misdirection and potentially to increased surprise at the character reversal that reveals Papa Sharkey to be a caring father, albeit a petty criminal. It could also strengthen the socialising aspect of the text, urging the reader to question appearances even when they suggest a character that appears to be more transgressive than in the ST. The character reversal takes place shortly afterwards,

[108] See Appendix 3, table 3.3.1, rows 1, 4, 8, 9

and at this point in the book it has already become apparent that the Sharkey family is unlikely to be behind the relevant crimes, so the impact of the translation changes on the text overall is limited. Nevertheless, they show how transgressive stereotypes can be exploited to create greater misdirection.

8.2.2 Lexical chains and foreshadowing in translation

This brings me to the discussion of another prominent feature within clues and misdirection: lexical chains and foreshadowing. Here, it becomes most obvious how even a single translation change can affect the TT and the chain of clues that the author has constructed. This may not always be a conscious intervention on the part of the translator – frequently, a lexical chain may simply not have been recognised as such. On other occasions, there may be a conflict between clues and misdirection and another feature of CCF such as transgression that leads to the changes. A disruption of these features can result in the loss of didactic usefulness since the benefit lies in disentangling and deciphering the networks of clues that the author has hidden in the text. If the clues are obscured, the reader may struggle to guess who the perpetrator is or lose interest due to a lack of coherence. Alternatively, the translator's intervention may also amplify a lexical chain,[109] although the majority of occurrences in the corpus points to a disruption of this feature.

A loss of foreshadowing can be observed in *Young Sherlock: Death Cloud*. The protagonist is compared to a puppet in one scene, hinting at the villain's resemblance to a puppet on strings:

ST	TT	BT
[…] feeling strangely like a **puppet being jerked around by its strings** (Lane 2014: 110)	Er kam sich vor, wie ein **Hundewelpe an der Leine** (Lane 2017: 140)	He felt like a **puppy on a lead**

Table 74: Loss of foreshadowing in TT of *Young Sherlock: Death Cloud*

The translator has changed the imagery to that of a puppy on a lead, thus removing any link between Sherlock and the villain of the story. The meaning behind the image remains the same – Sherlock feels that he is unable to do as he wishes – but the foreshadowing aspect

[109] An example of this was discussed above in this chapter in the context of Mrs Eglantine as a red herring in *Young Sherlock: Death Cloud*. This character and the villain of the story, Baron Maupertuis, are both frequently linked to darkness and shadows. The translator added the modifier 'dark' (dunklen) to the TT, strengthening the lexical chain around the semantic field around darkness and shadows.

present in the ST has been lost entirely. This continues a pattern discussed in the chapters on suspense and transgression as well as the detective as a marginal figure above. The level of danger to the protagonist and the monstrosity of the villains are consistently increased throughout the text, justifying the actions the protagonist must take to defend himself. In addition, the protagonist's level of transgression is consistently decreased. The segment discussed here falls into two of the categories simultaneously. It implies a link between the protagonist and the villain, thus making it relevant for the discussion of the detective protagonist as transgressive, but it is also an instance of foreshadowing, thus making it part of the network of clues spread throughout the text. Removing the implied resemblance between Sherlock and the villain and amplifying the protagonist's likeability by substituting a more sympathetic image diminishes Sherlock's level of transgression in the TT, but as mentioned above, it also removes an instance of foreshadowing. This demonstrates how one feature – clues and misdirection – can be diminished if it comes in conflict with another feature, in this instance the protagonist's level of transgression.

In other cases, clues that assist the reader with solving the mystery are affected by the translator's lexical choices. The lexical chain that is established around neatness and cleanliness and which connects the second murder to Miss Griffin, the headmistress, in *Murder Most Unladylike* is changed several times in translation, making the connection between this character and the murder more obvious in the TT. The table below shows all instances of the lexical chain and how it appears in translation.

ST	TT	BT
1) neat (Stevens 2016: 37)	ordentlich (Stevens 2017: 43)	neat
2) **tidy** outside (Stevens 2016: 37)	**säuberliche** Schale (Stevens 2017: 43)	**cleanly** exterior
3) **neat** (Stevens 2016: 89)	**elegant** (Stevens 2017: 86)	**elegant**
4) **neat** murder (Stevens 2016: 196)	**sauberen** Mord (Stevens 2017: 177)	**clean** murder
5) **clean** (Stevens 2016: 219)	**fehlerlos** (Stevens 2017: 197)	**faultless**

6) She was lying so **nice** on the bed […] (Stevens 2016: 247)	Sie lag so hübsch **ordentlich** im Bett (Stevens 2017: 219)	She was lying so **neatly** on the bed
7) neat (Stevens 2016: 249)	ordentliche (Stevens 2017: 221)	neat

Table 75: Shifts in a lexical chain between ST and TT in *Murder Most Unladylike*

In the ST, the narrator describes Miss Griffin as 'neat' twice (segment one and three above) before also applying the word to the second murder (segment four), creating an explicit connection between Miss Griffin and the murder. One of these clues is lost in translation since the translator uses the lexical item 'elegant' to translate the second instance of 'neat' in the TT, thus potentially weakening the lexical chain. However, in the second segment, 'tidy' is translated as 'säuberlich' (cleanly), and the 'neat' murder in segment four is described as a 'clean murder' (saubere[r] Mord) in translation, thus creating a new link in the TT between murderer and murder. In addition, the translator uses 'neat' (ordentlich) as a translation for 'nice' in segment six to describe the way in which the murder victim lies on the bed, linking this description more clearly to the murderer in the TT than in the ST. Despite the additional link between murderer and murder in the TT, the TT places more demands on the reader since s/he has to recall the link between the two instances of 'neat' (ordentlich) across 176 pages and the link between the 'cleanly' (säuberlich) and 'clean' (sauber) across 143 pages. The ST reader only has to recall the link between the three uses of 'neat' across 52 and 107 pages respectively, and the reader's memory might be helped by the repetition of the same lexical item in all three segments. The lexical chain is thus more fractured in the TT and potentially more difficult to follow, making it harder for the TT reader to follow the clues that the ST contains.

Translation changes also affect lexical chains and other clues in *The London Eye Mystery* and *Dead Man's Cove*. *The London Eye Mystery* contains one instance in which a clue is made significantly more obvious in translation. There is a link between two seemingly unconnected characters, and the protagonist deduces this connection from their last names. The translation change does not reveal the solution to the mystery in the same way that the change to 'nice' does in the paragraph above, but it enables the TT reader to make the connection between characters more easily and before it is revealed 45 pages later in the text (Dowd 2008: 275).

ST	TT	BT
1) His school friend, Marcus **Flood** (Dowd 2008: 152)	Mit seinem Schulfreund Marcus **Wind** (Dowd 2012: 137)	With his school friend, Marcus **Wind**.
2) […] **Never rains but it pours**.' Her lips went down. She shook her head. 'Ha-ha. Just like his name (Dowd 2008: 230)	[…] **Viel Wind um nichts**… ha, ha. Deswegen heißt er wohl auch so.″ Ihre Lippen zogen sich wieder nach unten. Sie schüttelte den Kopf (Dowd 2012: 205)	**Much wind about nothing**… haha. That must be why it is his name.' Her lips went down again. She shook her head.

Table 76: TT less misleading than ST in *The London Eye Mystery*

Whereas the reader must deduce the character's surname from the figure of speech provided in the ST, the name is explicitly mentioned in the equivalent figure of speech that the translator uses in the TT. I will not speculate whether a reader would remember the initial mention of the name 78 pages earlier, but this demonstrates again how changes in translation can affect the levels of misdirection or clues provided in the TT. The reason for this change may have been textual constraints: the translator was obliged to use a meteorological figure of speech that conveys the same message as the one in the ST, and an alternative is not readily available. This shows that textual constraints as well as optional shifts can have an impact on the TT.

However, the translator does not use a consistent strategy of making the TT easier to decipher for the reader. The following pair of clues is disrupted in translation:

ST	TT	BT
1) Then there was a battered paperback entitled *Murder at Twelve Thousand Feet*, a guidebook to New York, brand new, with **no creases**, and a tiny	Dann gab es noch ein zerfleddertes Taschenbuch mit dem Titel *Mord in 3600 Metern Höhe*, einen Stadtführer von New York, ganz neu und **ohne Eselsohren**, außerdem ein kleines Adressbuch (Dowd 2012: 76)	Then there was a battered paperback with the title *Murder at 3600 Metres*, a city guide of New York, very new and **without dog-ears**, further a small address book.

address book (Dowd 2008: 82)		
2) There were **no creases** on the spine, which meant Salim had never opened it (Dowd 2008: 275)	Am Buchrücken waren **keine Falten** gewesen, was bedeutete, dass Salim das Buch nie aufgeschlagen hatte (Dowd 2012: 245)	There had been **no creases** on the spine, which meant that Salim had never opened the book

Table 77: Loss of clue in ST of *The London Eye Mystery*

ST and TT both inform the reader that the guidebook has not been read, although only the ST indicates that the book has not been opened at all due to the unblemished spine. It would therefore be possible for the reader to draw similar conclusions from the ST and the TT clues. However, the network of references that is constructed in each text and which I referred to in connection with the 'puppet/puppy' foreshadowing in *Young Sherlock Holmes* above has been disrupted here since the obvious link between the two segments through the word 'creases' has been lost in the TT.

As mentioned above, an important clue to the mystery in *Dead Man's Cove* is a lexical field constructed around tapestries and artistry. It connects the Indian tapestries, the tiger images in those tapestries, the mysterious messages that the protagonist receives and her friend Tariq's artistic capabilities, all of which are relevant to the main mystery of the story. This lexical field is disrupted several times by the translator's choices. As in the examples concerning the teachers in *Murder Most Unladylike*, the changes are not consistent, and it is therefore difficult to gauge the effect on the TT overall. In one TT segment, for example, it seems more likely that Tariq, the protagonist's trafficked friend, has left a small tapestry fragment as a message for the protagonist whereas another, conflicting change two pages later makes it appear less likely that Tariq has left the fragment for her.[110] The change below, however, has a more substantial effect on the TT:

ST	TT	BT
He had a pianist's fingers - long, slender and **artistic** (St John 2010: 51)	Er hatte die langen und schlanken **Ø** Finger eines Klavierspielers (St John 2012: 68)	He had the long and slender **Ø** fingers of a pianist.

[110] See Appendix 3, table 3.1.1, row 26 and table 3.1.2, row 25

Table 78: Loss of clue in ST of *Dead Man's Cove*

Mention of Tariq's 'artistic' hands is a crucial clue since it links him to the 'artist […]' (St John 2010: 42) who creates the tapestries and the 'artistic' (St John 2010: 93) letters of the first anonymous message the protagonist receives. The omission of 'artistic' in the TT therefore means that the reader lacks an important piece of information that would assist her/him with solving a part of the story's puzzle. As this is a central mystery in the book, this change potentially affects the TT overall. There are, however, two segments that amplify Tariq's connection with the anonymous messages, potentially compensating for the loss of the clue in the example above.

ST	TT	BT
1) Laura pointed out her house, a speck in the far distance, and **the route she took to school** (St John 2010: 54)	Laura zeigte mit dem Finger auf ihr Haus, das als kleiner Fleck in der Ferne sichtbar war, und **beschrieb ihren Schulweg** (St John 2012: 72)	Laura pointed with a finger towards her house which was visible as a small speck in the distance and **described her route to school.**
2) There was a sudden flash of white, although whether it was someone's shirt or the wing of a gull Laura couldn't tell (St John 2010: 92)	Irgendetwas blitzte weiß auf. Sie wusste jedoch nicht, ob der Lichtschein von einem **weißen** Hemd oder dem Flügelschlag einer Möwe stammte (St John 2012: 117)	Something flashed white. But she didn't know if the light stemmed from a **white** shirt of the beating of a gull's wing.

Table 79: TT less misleading than ST *in Dead Man's Cove*

The fact that Tariq is aware of the protagonist's exact route to school is emphasised in the first example above through the addition of the word 'beschrieb' (described) in the TT, and the increased prominence of the white shirt in the second example is a link to Tariq since he is described as wearing a white shirt earlier in the text (St John 2010: 50). Both shifts link Tariq more clearly to the anonymous messages that the protagonist finds on her way to school. Without recourse to reader responses to these texts it is difficult to hypothesise whether such changes impact a reader's ability to follow the clues, particularly in cases in which there is a degree of inconsistency in the changes.

The lexical chain around a mysterious powder, bees and potential cause of the deaths that occur in *Young Sherlock: Death Cloud* is also affected by the translator's choices. Like the examples from *Dead Man's Cove*, the changes are inconsistent. In two segments, more prominence is given to the yellow colour of the powder in the TT, thus potentially making it more obvious to the reader that the substance is pollen.[111] However, another segment replaces the lexical item 'flowery' (Lane 2014: 81) with 'schwer' (heavy) (Lane 2017: 103), obscuring the link to flowers and pollen. Furthermore, additional prominence is given twice to the speculation whether the victims have died of disease or poison.[112] As above, the impact of these changes on the TT is difficult to assess.

A change in translation that has a clearer impact on the TT can be found in *Half Moon Investigations*:

ST	TT	BT
Someone got beaten very badly in this competition, and **someone** didn't like it (Colfer 2006: 285)	**Jemand** erlitt bei diesem Wettbewerb eine schlimme Niederlage und **jemand anderem** gefiel das nicht (Colfer 2015: 292)	**Someone** got beaten badly in this competition and **someone else** didn't like it.

Table 80: TT less misleading than ST in *Half Moon Investigations*

This is the moment in which the protagonist realises who has committed the crimes. However, he does not tell the reader who the villain is and, as part of his plan to elicit a confession from the perpetrator, he publicly accuses an innocent person, erroneously leading the reader to believe that May Devereux is the criminal, not her father, Mr Devereux. It only becomes clear that the 'someone' in the ST refers to two people once the identity of the perpetrator is revealed five pages later (Colfer 2006: 290). The first 'someone' means May, who was beaten in the school talent competition, and the second 'someone' refers to her father. The ST reader is thus initially led to assume that the narrator is speaking about one person. The translator, however, makes it clear that two different characters are meant by substituting 'jemand anderem' (someone else), thus revealing to the reader that May is not the culprit. Although the identity of the culprit is not revealed in the TT at this point, the misdirection that the author creates in the following pages is substantially reduced since the

[111] See Appendix 3, table 3.4.2, rows 3, 4
[112] See Appendix 3, table 3.4.1, rows 10, 12

reader is now aware that May has not committed the crimes of which the protagonist accuses her.

8.2.3 Conclusion

To conclude, my findings in this chapter support my hypothesis that CCF cannot be categorised in the same way as ACF and that the classification of CCF exclusively as detective fiction as found in existing research is too simplistic. Aspects of classic detective fiction such as clues and misdirection co-exist with features that are associated with hard-boiled fiction or thrillers, such as suspense and corrupt authority figures, in each of the texts. They are weighted differently and, in some texts, suspense is more prominent whereas in others, detective fiction features dominate. Nevertheless, there is no text in the corpus that lacks suspense or clues and misdirection entirely.

The hybrid nature of the texts is not always unproblematic: as seen particularly in translation, the features can be in conflict with each other, and when one of them is heightened, another is sometimes diminished. This was demonstrated most clearly in *The Imagination Box* in which suspense is increased in translation in a way that reduces the level of misdirection in the text.

In addition to showing that CCF is a hybrid that combines features of several other genres, this chapter also supports Dahrendorf's findings that ACF features have to be modified in order to make them suitable for the child readership of CCF texts. Although Dahrendorf only specifies the level of suspense and the character of the detective protagonist, the analysis of the corpus texts suggests that clues and misdirection are also amongst the ACF features that are amended in order to make them suitable for a CCF audience. This can be seen most clearly through the devices that authors use to mislead the reader. It is noticeable that authors do not use the more complex ways of misleading the reader as described by Seago and others, such as fractured viewpoints or non-gendered narrative (with the exception of one instance of the gender neutral 'someone' in *Half Moon Investigations* as discussed above) (Seago 2014a and 2014b, Emmott and Alexander 2010). This demonstrates the interplay of genre features and CF genre constraints, in this instance the necessity to ensure that the text is not too complex for the reader's level of comprehension (Shavit 2006: 26).

Didactic considerations may also influence the level of complexity of the texts. Modification/simplification of misdirection devices does not simply ensure that the reader is able to follow the plot and enjoy the puzzle aspect of the story (Raskin's ludic function).

Unimpeded understanding is also crucial for the didactic function of CCF: a reader can only practise close reading by following a network of clues and recapitulate past events if the text is not beyond her/his level of understanding. A text that is too complex would therefore not be an effective teaching tool as envisioned by Stenzel and Lange.

The impact of the translation changes in this chapter on the TT is harder to gauge than in the previous chapters on suspense and transgression. There are no clear patterns to the changes, and the overall numbers and percentages of the changes are slightly lower. In addition to this, some changes to lexical chains, for example, might not affect the reader's ability to comprehend the text since the clues are only recognisable as such in hindsight. If some of the clues are lost entirely, however, this would reduce the extent to which the reader could retrospectively piece together the network of clues that the author has hidden throughout the text. Conversely, the reader's interest in the story could be diminished if a clue is made more obvious or an element of misdirection is reduced substantially in translation. The most prominent example of this occurs in *Half Moon Investigations* in which the translation reveals to the reader that a suspect is not the culprit. The reader's engagement and curiosity as well as the possibility of deducing clues from close reading could be negatively affected by such changes, lessening the potential didactic benefits of the texts.[113]

The way in which clues and misdirection are used in the texts also sheds light on the socialising function of CCF. A prominent source of misdirection in the corpus is the use of physical appearances or behaviour to mislead the reader, encouraging her/him to question the reliability of appearances. At the same time, however, behaviour and appearance are also used as clues that signal transgression, thus perpetuating some social stereotypes as well as the idea that a character's appearance can reveal whether they are a criminal or not. Most of the texts contain mixed messages – they show that some characters can be judged by their exterior whereas others cannot. The only two exceptions are *Young Sherlock: Death Cloud* in which appearances are a consistently reliable gauge for criminality and *Half Moon Investigations* in which appearances can never be trusted at all. Considering to what degree appearances are used as clues or to misdirect the reader thus makes it possible to determine to what extent stereotypes are perpetuated in the texts. Interestingly, this does not appear to be linked to reading age. The corpus text with the most consistently stereotypical descriptions,

[113] Without conducting reader response research, the effects of these changes are difficult to determine. For this reason, the conclusions given here on the effect that the translation changes have on the TT are mainly speculative.

Young Sherlock: Death Cloud, is aimed at the higher end of the 9-12 age spectrum, defeating any assumptions that simplistic character constructs could be aimed specifically at younger readers due to potentially less developed cognitive abilities.

Translation changes can also affect the socialising effect of the texts. As with the effects on didacticism above, the impact on the reader is difficult to measure without conducting any reader response research, and this would certainly be a subject for future research into CCF. However, I would argue that it seems plausible to assume that increased misdirection could lead to a greater questioning of appearances and stereotypes. When a character such as Papa Sharkey is made to look more threatening in translation, this does not only lead to greater suspense but forces the reader to realise that appearances can be misleading, even when they are quite extreme. Changes in translation can thus have an impact on the socialising and didactic effects of CCF texts, but it is more difficult to measure the effects as the changes can be quite isolated, unlike the consistent patterns that can be found within the translation changes for suspense and transgression.

Chapter 9: Conclusion

To recap, one aim of this thesis is to examine whether CCF can be considered as a genre in its own right, what its core features are and whether it shares any features with ACF. In addition, it wants to establish whether the findings here differ from assessments and categorisations of CCF in existing research. It also examines which constraints govern CCF since it is a sub-genre of both CF and ACF. A further aim is to determine whether any of its features are potentially problematic due to the CF constraints governing it in source and target culture and which specific challenges its genre-specific features pose for translators. Finally, the thesis aims to establish how those genre-specific features perform in translation, whether there are any trends that can be identified in translation and if they suggest that the source corpus and target corpus are governed by different sociocultural norms.

The process of conducting the research for this thesis was rewarding and, at times, surprising. Originally, the thesis was conceived purely as a translation-focused project with the aim of discussing shifts between the STs and TTs and drawing conclusions regarding underlying norms in the source and target corpora. Once I began to engage with the topic in more depth, however, it became clear that CCF as a genre would need to be explored, starting with an initial discussion of whether it is in fact a genre and, if so, what might be its core and secondary features. What initially led me to this discussion was my engagement with the existing secondary literature on CCF which tends to be either vague or overly prescriptive in its categorization, as discussed in chapter 3 of this thesis in more detail. This in turn led to an investigation of the relationship between CCF and ACF and to which degree they share genre-specific features. Pinpointing such features allowed me to create a more informed basis for choosing my data extraction categories and ultimately the main topics (transgression, suspense, marginalization and clues/misdirection) to discuss in depth from a genre perspective but also from a translation perspective. Including the genre aspect of the topic thus provided me with a framework for discussing the translation shifts, and I believe that the thesis is richer for the inclusion of the genre considerations. Overall, this process has taught me how important it is to be flexible in one's approach and open to new directions when examining such a multi-faceted topic.

My research has allowed me to establish that CCF is indeed a genre in its own right and that CCF texts possess several core criteria: the raison d'être for the story must be a real or suspected crime, a criterion which CCF has in common with ACF. Furthermore, CCF texts

have a child protagonist who actively investigates the crime around which the story revolves.[114] CCF texts are also written for a child readership and therefore at a cognitive level suitable for the intended audience. Beyond these core criteria, CCF possesses multiple secondary features which were discussed in the evaluation chapters of the thesis in detail. The features identified for the purposes of this thesis are transgression, suspense, the detective as a marginal or transgressive figure and clues and misdirection. These secondary features are shared with ACF, despite the fact that many of them could initially be considered as unsuitable or sensitive topics when seen in the context of Shavit's principles that CF texts should be 'good for the child' and suitable for their abilities of comprehension. The presence of these features in CCF shows how closely CCF and ACF are related, but on closer inspection it becomes obvious that they have been adapted to suit the audience. What sets CCF apart from ACF here is not a difference in features but the way those features manifest in the CCF texts. Whereas there is a tendency towards more extreme violence in ACF, for example (Worthington 2011: 14), there are no graphic descriptions of murder, dead bodies or forensic examinations in the corpus. This does not mean that violence and murder do not occur in the corpus – they are simply not described in depth. Unlike the unknowable serial killers of some ACF, all criminals in the corpus have clear motivations. They are frequently visually recognisable as well, reassuring readers that criminality is comprehensible and discernible. Clue puzzles are less complex than in ACF detective fiction, in keeping with the perceived level of comprehension of the intended audience. One of the most prominent changes to an ACF feature is the fact that the detective protagonist frequently starts out as a socially marginal character. However, unlike in ACF, the protagonists achieve greater recognition, acceptance and integration as a result of their investigation by the end of the story. ACF has also been described as being 'indicative of cultural and social anxieties at a particular time in a particular culture' (Seago 2014b). It is noticeable that the crimes and situations in which the protagonists in this CCF corpus find themselves also often mirror anxieties that are particularly relevant for childhood: adults frequently abuse their positions of authority, ignoring children or harming them verbally or physically. This shows another parallel between ACF and CCF whilst also demonstrating how ACF features are adapted to suit CCF readers and to reflect their particular concerns. As discussed above, the protagonists are frequently marginalised, not only by adults but also by their peers. They must leave a safe

[114] This criterion is the only one with a degree of flexibility since CCF texts occasionally have animal protagonists or, as in Derek Landy's *Skulduggery Pleasant* (2007), a talking skeleton who acts as the story's main detective. There is, however, also a human child protagonist who works with Skulduggery.

space in order to confront dangers or even to discover that the supposedly safe space of home is not secure after all and that they are in danger from the very people who should look after their wellbeing: adults. Each of the four main genre-specific features I discussed above thus shows a particular area of anxiety, from the dark underbelly of adult transgression and the dangerous situations the protagonists encounter to their marginal position within society and finally having to navigate a complex world without prior experience. The child protagonists come from a position of powerlessness which they must overcome through their investigations, more so maybe than their ACF counterparts who may also be marginal but who at least possess the agency of adults. The corpus provides the reader with reassurance about these anxieties to varying degrees. Adult transgression cannot be unseen once it has been discovered, and the world will never be free from danger again. This is reinforced by the serial nature of the texts: it is clear that the protagonists will encounter further criminal behaviour in the near future. However, the protagonists also manage to vanquish the adult criminals and overcome even life-threatening situations despite their comparative powerlessness. They also become less marginalised as a result of their investigations as discussed above. In this way, CCF may be a mirror of the anxieties of its readership, but it also fulfils the function Raskin ascribes to much of ACF: it is 'anxiety-reducing' by showing the reader that difficulties and dangers are not insurmountable (Raskin 1992: 92).

The presence of the modified ACF features highlights the strong hybrid nature of the CCF genre since several of the features mentioned are associated with specific ACF sub-genres. Clues and misdirection are a prominent element of classic detective fiction, for example, whereas suspense created by showing the protagonist in dangerous or even life-threatening situations is more closely associated with thrillers. The detective as a marginal and potentially transgressive figure is a feature of hard-boiled ACF although marginal detectives do appear in other sub-genres. Transgression is, of course, a more universal feature in ACF. The figure below demonstrates that each feature is present within each of the corpus texts, albeit weighted differently:

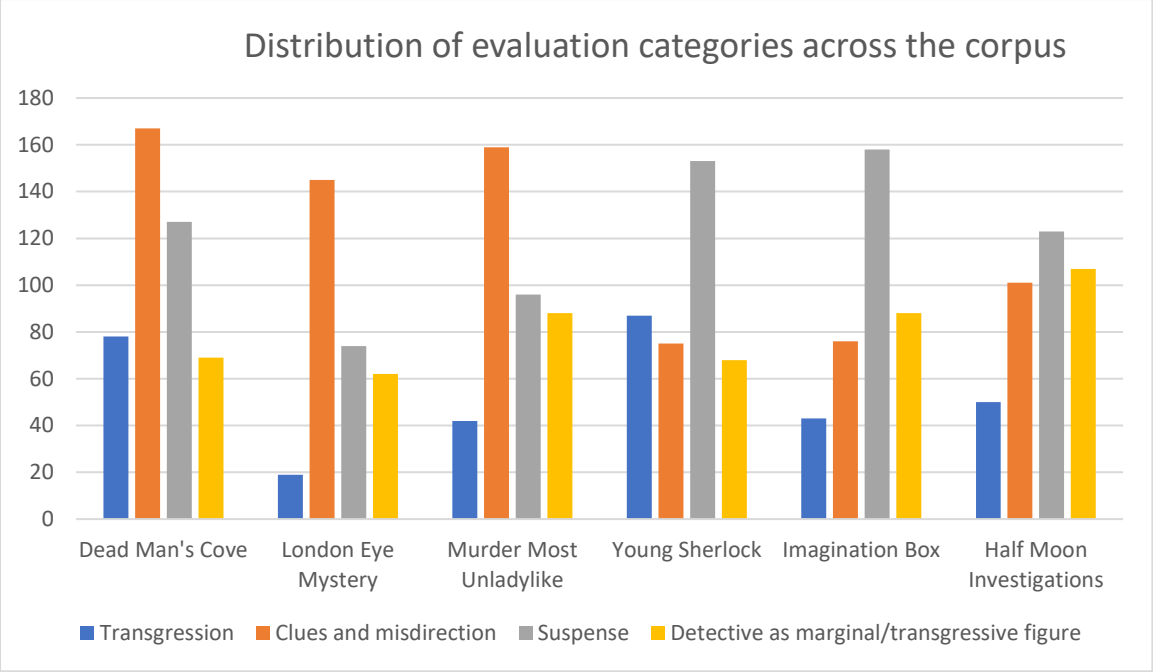

Figure 24: Distribution of categories across the corpus

Some of the texts contain stronger elements of detective fiction, for example, whereas others have more prominent thriller elements. However, none of the texts are missing any of these features entirely. The hybridity of CCF does not end here: CCF texts also incorporate elements of other genres such as the school story (*Murder Most Unladylike*), science fiction (*The Imagination Box*) or historical fiction (*Young Sherlock: Death Cloud*). Unfortunately, there was no scope to address this specifically in the thesis, but this might be an area for future research.[115]

Existing CCF research does not always acknowledge the hybridity of the genre. The conclusion that Lange and Stenzel arrive at, for example, is that CCF for a younger readership consists predominantly of classic detective fiction whereas CCF written for a YA audience consists of thrillers and socially critical crime fiction which explores the psychology of crime and the criminal. This does not reflect my findings. As mentioned above, each text contains thriller elements such as scenes in which the protagonist is in danger, creating suspense. The texts also address topics such as child trafficking (*Dead Man's Cove*), hint at sexual abuse (*The London Eye Mystery*), reveal the fact that a respectable façade may hide criminal activities, and address prejudice based on physical appearance, social status (*Half Moon Investigations*), ethnic origin (*Murder Most Unladylike*) and neurodiversity (*The*

[115] Lucy Andrew's essay on YA supernatural-crime hybrids would be a good starting point for investigating such inter-genre hybridity.

London Eye Mystery). These topics are arguably not explored in the same depth as they might be in texts for older readers, but it is too restrictive to ignore their presence within the texts and to conclude that all CCF follows the pattern of classic detective fiction. On the other hand, vague terminology such as mystery fiction can also be problematic since the texts that can be captured under this umbrella term contain such a diverse range of features that it is difficult to establish a coherent understanding of genre and to discuss common features.

Lange, Stenzel and Hasubek also place great emphasis on the pedagogic function of CCF, for example the way in which CCF texts can introduce readers to classic detective figures such as Sherlock Holmes or Miss Marple, and the way in which they encourage close reading when a reader attempts to unravel the clues in the texts. As a mirror of social values, CCF also teaches the reader about criminality and transgression. Based on my findings, however, I would argue that this last function is not without a problematic side due to the way some of the texts frame transgression. As discussed previously, Dahrendorf mentions a concern that CCF might perpetuate prejudices towards social outsiders. This concern is borne out by the way some criminals are portrayed and the signifiers of criminality that appear in the corpus. As discussed in the chapter on clues and misdirection, the reader can be encouraged to question appearances since they can be misleading – a respectable-looking character can, for example, turn out to be a criminal whereas a seemingly disreputable character may be innocent. However, readers are also encouraged to make judgments based on certain behaviours or on physical appearance, sometimes within the same text. This contradiction is captured perfectly by the following quote from *Dead Man's Cove*:

> 'Matt Walker always said it was bad to stereotype people. For example, it was wrong to assume that just because the local postman was a loner with a limp and a glass eye, he must be the villain putting threatening letters in envelopes. But he also said that it was worth bearing in mind that stereotypes were there for a reason' (St John 2010: 109)

Villains are often clearly marked by their physical appearance in the corpus, and an unkempt or dirty appearance, for example, signals deviance in *Young Sherlock Holmes* and *The London Eye Mystery*. Furthermore, there are some problematic connections between ethnicity, mental illness, physical disability, female career aspirations and criminality in the corpus as discussed in the chapter on transgression. These findings as well as some of the language used around mental illness, disfigurement and obesity are troubling if one considers

that CF is perceived as having a socialising function, and the concerns mentioned by Dahrendorf in 1977 do not appear to be without justification today. It would be an opportunity for future research with a larger corpus to investigate whether criminality is framed in a similar way more widely in the CCF genre.

My aim from a translation perspective was initially to address a research gap. At the time of writing, there does not appear to be any research into the translation of CCF and its genre-specific characteristics. As mentioned in the introduction, the same lack of research is beginning to be addressed in ACF translation, and this thesis considers itself as the first step in doing the same for CCF.

Before I move on to the aspect of genre-specific features and norms in translation, however, I would like to address my findings regarding the way the texts perform in translation overall, linked to individual translator profiles and to the status a text occupies within CCF. Observing the different levels of translatorial intervention has been fascinating. Returning to Even-Zohar and his polysystems theory, an initial assumption was that texts in a genre such as CCF would be open to a high degree of intervention on the part of the translator due to the genre's peripheral status in the wider polysystem. However, the stratification of status within the genre becomes obvious when the six TTs are compared. The three texts with the highest level of intervention are *Young Sherlock: Death Cloud*, *The Imagination Box* and *Dead Man's Cove* whereas *Murder Most Unladylike*, *Half Moon Investigations* and *The London Eye Mystery* consistently show lower levels of intervention. If a text's status can be deduced at least in part by whether it has won any literary prizes, *Dead Man's Cove* should be one of the texts with a lower degree of intervention since it was awarded Blue Peter Book of the Year in 2011 whereas *Half Moon Investigations* has not won any prizes and should therefore display a higher level of intervention in translation. Here it becomes clear that there might be another factor: the status of the author. The author of *Half Moon Investigations*, Eoin Colfer, is well-known internationally for his bestselling series about the child criminal mastermind Artemis Fowl, as mentioned previously, and this appears to confer a higher status on his subsequent books, potentially at least partially explaining the lack of intervention on the part of the translator. The fact that *Dead Man's Cove* has won a prize but shows a higher level of intervention, however, raises questions regarding the prestige of literary prizes. One could speculate whether the Blue Peter award is less prestigious than, for example, the Carnegie Medal since the Blue Peter prize-winners are chosen by children whereas other prizes such as the Carnegie Medal are judged by an adult panel. At this point this is pure speculation,

however, and a larger corpus would be needed to substantiate whether other translations perform in a similar manner or whether this is coincidental. Another interesting observation is due to the fact that the same translator worked on two of the corpus texts, *Murder Most Unladylike* and *The Imagination Box* – two texts that show very different levels of intervention in translation. In this instance the translator intervenes less in *Murder Most Unladylike*. Both texts won awards, but whereas *Murder Most Unladylike* won a Waterstone's award and was nominated for a Carnegie Medal, *The Imagination Box* won a local award, a prize by the Stockport council. This raises questions about potentially different levels of prestige of literary prizes as mentioned above. Overall, these findings suggest that the status of a text or an author does indeed appear to influence the degree of translatorial intervention, although this claim would need to be substantiated by further research. One last conclusion here is that the level of intervention does not seem to be influenced by the fact whether a CCF text is modelled on an ACF sub-genre or not since *Young Sherlock: Death Cloud* and *Half Moon Investigations*, for example, are both modelled on ACF texts and figures, yet the degree of intervention differs widely between the two.

Returning to the texts themselves, selecting genre-specific features and a contemporary corpus helped to move the discussion of CCF forward and away from existing research which often focusses on older texts such as Enid Blyton's stories, the seminal *Emil und die Detektive* or the Nancy Drew books. Furthermore, it allowed me to concentrate on aspects that are central to the crime and detective fiction element of the corpus texts and how they behave in translation. Wider social concerns are not neglected, of course, since a discussion of transgression or marginalised protagonists cannot fail to engage with questions around what is framed as deviant in society or the fact that families can be a site of ambiguity or even danger for children. However, the crime and detective fiction context and the constraints that govern this genre always inform the discussion of such social topics. One of the aims of the thesis is to analyse the shifts between the source and target corpora and whether the genre-specific features mentioned above perform differently in translation. Shifts that result in an altered effect in translation allow me to gain insight into whether the two corpora are governed by different norms and constraints or whether they appear to be largely identical. Features that are potentially considered sensitive in a CF context are particularly suitable for this purpose since different cultures may have varying concepts regarding what level of suspense or kinds of transgression a child reader can be exposed to, for example, revealing underlying norms. My findings lead me to conclude that norms and constraints in the two

corpora are predominantly the same since shifts in translation are often a matter of degree rather than substance. The extent of a criminal's deviance may be amplified or lessened in translation, for example, but the signifiers of criminality themselves remain unchanged. The same applies to the other features explored in this thesis: the detective's integration into society or acceptance by adults and peers may be magnified substantially such as in *The Imagination Box*, but the journey from marginalisation to inclusion as such remains unchanged.

The one prominent exception to this is the nature of the shifts in *Young Sherlock: Death Cloud*. They form a pattern that strongly suggests a divergence in norms between the source and the target text. Translator intervention in the areas transgression, suspense and the detective as an outsider or transgressive figure results in a TT that decreases the extent of the protagonist's transgressive actions and at the same time increases the level of danger that the protagonist finds himself in as well as the degree of transgression that the criminals display. Sherlock is the only protagonist in the corpus whose actions lead to injury or even the death of criminal characters, albeit always in self-defence. The shifts suggest that the protagonist's behaviour might be considered unsuitable for the target readership and that the translator therefore adjusted the TT accordingly. This is, however, the only example of its kind within the corpus and it would be necessary to examine similar scenarios within a larger corpus to determine whether the changes are indeed the result of a conflict in norms.

What stands out is that overall, the elements that facilitate the most intense reader engagement within each text tend to be emphasised most in translation. The detective as an outsider figure, for example, is the feature that is most consistently amplified in translation – there are no TTs in which a lessening of this feature outweighs the instances that heighten it. The protagonist thus potentially becomes even more of a figure to sympathise or identify with for the TT reader, highlighting the importance of the protagonist as a figure of identification in CCF but also in CF overall. In texts with a strong thriller element, particularly *The Imagination Box* and *Young Sherlock: Death Cloud*, the level of danger that the protagonist experiences tends to be amplified. In *Murder Most Unladylike*, by contrast, suspense is mainly created through the protagonist's fearful responses to real or perceived danger, and it is this element of suspense that is magnified in translation. Suspense and the protagonist's emotional responses to it are also heightened in *The Imagination Box*, but the most prominent theme in this text is the protagonist's journey from isolated outsider to someone who makes friends and trusts his adopted mother. This development is emphasised in translation when

the protagonist's marginality is initially heightened, but towards the end of the story, the translator accentuates his newly found friendships several times, drawing even more attention to this story arc. In addition to these trends, less extensive patterns can also be found amongst the shifts between STs and TTs. One of them is the way in which the level of obesity of one of the villains in *Dead Man's Cove* is subtly decreased through a choice of synonyms by the translator. Another one might be the replacement of the verb 'to hunt' with lexical items with less aggressive connotations in *Murder Most Unladylike*, or the increased connection between criminality and female ugliness in *The Imagination Box*. However, with these less prominent shifts it is even more difficult to determine whether they are caused by any underlying constraints. Again, it would be necessary to compile a larger corpus with similar features in order to examine this further.

The most challenging genre-specific feature in CCF for translators appears to be the clue puzzle aspect of the texts. This is not necessarily due to any concerns about the reader's ability to comprehend the complexity of the networks of clues and misdirection in the texts since there is no consistent trend towards disambiguation in translation. Far from it, this feature is the one with the largest discrepancy between texts in which the clue puzzle is easier to follow in translation than in the ST and TTs in which clues and misdirection are rendered in a way that makes it more difficult for the reader to solve the mystery. Even within the same TT, the shifts between STs and TTs frequently result in contradictory effects: in *Dead Man's Cove*, for example, clues or misdirection are translated in a way that make the TT more difficult to follow in 28 segments. This may initially appear to have an impact on the TT, but 23 segments are translated in a way that disambiguate or make the clues in the TT easier to follow, thus leading to an inconclusive outcome. As discussed above, lexical chains appear to be particularly problematic since they are disrupted multiple times across the target corpus, potentially due to not being recognised for what they are during the translation process. Despite the fact that the clue puzzles in this corpus may not be as complex as the ones in ACF, these findings support Seago's argument that genre-specific features must be privileged in translation to ensure that they perform as effectively in the TT as in the ST. Since clues and misdirection use lexical manipulation, a translator needs to pay very close attention to recognise them in the text and then to render them in a way that provides the same information to the reader. The fact that some of these elements are translated in a contradictory way or a way that means they either obscure a clue or reveal more information than the ST indicates that there is a real risk here of reducing reader enjoyment as well as the

didactic benefit of CCF in translation. It would be interesting to investigate further to what degree factors such as a lack of familiarity with genre-specific conventions or time pressure might be behind the translation decisions made in the translation of clues and misdirection in this corpus.

There are in fact many opportunities for future research in CCF. To start with, all the conclusions reached in this thesis would need to be tested against a larger corpus since this one is very small, consisting of only six texts. Only a larger corpus would conclusively tell whether most CCF texts are hybrid constructs like the texts in this corpus and whether they all share the secondary features identified here. Reader response research would be invaluable to determine whether readers are affected by the changes in translation in the way that this thesis has hypothesised, for example whether they perceive a text as more suspenseful or less so due to the translator's choices, or whether any changes to clues and misdirection affect the ease with which readers can follow the plot. There is also scope for examining gender roles in more detail. Only two of the protagonists are female (*Dead Man's Cove*, *Murder Most Unladylike*), but two of the male protagonists have female 'sidekicks' (*The London Eye Mystery*, *The Imagination Box*). The protagonist's female friend in *The Imagination Box*, for example, displays more daring behaviour than the protagonist several times. The protagonist's sister in *The London Eye Mystery* is also more proactive than the protagonist himself. On the other hand, female characters are portrayed as manipulative in *The Imagination Box* and *Half Moon Investigations*, and female ambition is portrayed in a negative light in these two texts. There was, however, no scope to analyse this further in the thesis. In addition, the interplay between CCF genre-specific features and other genres such as science fiction or CF sub-genres like boarding school stories could be explored in more detail. The only similar research that appears to have been conducted in this area is Lucy Andrew's essay on the supernatural in CCF series (2015). To conclude, there are multiple avenues for fruitful further inquiry within CCF and its translation, and I hope that this thesis will spark greater interest in CCF as a genre and in translation.

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