

A Truly Devious Translation

A case-study of the translation of Young Adult Crime Fiction

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Introduction

In the introduction of *Serial Crime Fiction: Dying for More* (2015) it is stated that “young adult detective fiction [is] an important and largely unexplored category of crime fiction” (Anderson, Miranda and Pezzotti 7). Although Young Adult Literature (YAL) and crime fiction are popular research subjects in both literary and translation studies, their subgenre Young Adult crime fiction (YACF) remains mostly untouched. In the article “Familievete? De misdaadroman versus de literaire roman” (2008), René Appel and Charles den Tex state the following:

Elk genre heeft zijn eigen gebied en zijn eigen grenzen. Zelfs tussen subgenres bestaan scheidslijnen. Hoe gespecialiseerder een (sub)genre, hoe groter de beperkingen en hoe kleiner de marge die de schrijver heeft voor vernieuwing. (Appel and Tex 25)

The limiting effect the confines of a subgenre have on a writer could account for the lack of literary study into YACF as a subgenre. However, when it comes to translation, the merging of two genres as considerable as YAL and crime fiction could affect the translation process, as the translator has to consider the narratological, stylistic and linguistic elements of two genres a writer incorporated into one novel. This might result in an accumulation of translation difficulties, but this remains as of yet unknown, since the translation of YACF has not yet been researched. The aim of this thesis is to look into the consequences of possibly conflicting cross-overs of YAL and crime fiction features, and more specifically to define what translation difficulties YACF poses and offer strategies to solve them. These strategies will be applied in the translation of several excerpts of a YACF novel. This research subject is rather hypothetical, as not much can be claimed yet due to the lack of existing information.

For the translation part of the thesis, the recently published YACF novel *Truly Devious* (TD) by American Young Adult writer Maureen Johnson will be used as a case in point. Johnson debuted in 2004 with the novel, *The Key to the Golden Firebird*, which was quickly followed by another six novels in the subsequent three years. Her early works focus mostly on juvenile love themes,

whereas her more recent novels are more suspenseful. For instance, in 2011, she published the first novel in her *Shades of London* series, a mystery series about murderous ghosts, which currently consists of three novels and a novella. Furthermore, over the past five years, she frequently collaborated with fellow YA writer Cassandra Clare on multiple short stories set in the urban fantasy world of the *Shadowhunter Chronicles* created by Clare. In January of this year, Johnson published her first YA crime novel *Truly Devious*, which serves as the first work in a trilogy.

The novel deals with a kidnapping and murder mystery at Ellingham Academy, a fictional boarding school in Vermont, USA. The story is set in two time periods. The primary narrative takes place in the present day, whereas the secondary narrative is set in the 1930s, the period in which the kidnapping and murder mystery occurred. The protagonist of the novel, Stevie Bell, attends Ellingham Academy in the present day. Only exceptional teenagers are accepted to the Academy. Stevie is admitted on the basis of an essay dealing with the Ellingham mystery. She strives to solve the case of the kidnapping and murder. However, she finds that this is not as simple as she expected. During her first weeks at Ellingham Academy, one of her fellow students dies under suspicious circumstances. Though the police rule the death as an accident, Stevie soon starts to suspect it may have been murder. She believes there could be a connection to the Ellingham mystery as the code name that was used then, Truly Devious, appears again in a threatening letter she receives. Stevie must divide her attention between the two crimes, while still focussing on her school and social life.

The primary storyline is alternated with the secondary plot: the story of the events surrounding the 1930s kidnapping of the wife and daughter of Albert Ellingham, founder of Ellingham Academy. It also briefly deals with the murder of one of the students at the Academy and the eventual murder of Ellingham's wife. The chapters in this storyline become sparser throughout the novel, as Stevie's investigation in the primary narrative gains importance. When the narrative of the first few days of the kidnapping comes to an end, most writings in this storyline

are transcripts of police interrogations of the initial suspects: the people who resided at the Ellingham estate the day the crime took place. The information in the secondary plot influences the main storyline and ultimately helps Stevie solve parts of her investigation.

Because of its detective theme, this YA novel will be used as the basis for analysing YACF in this thesis. Before the subgenre can be discussed, Chapters 1 & 2 will respectively outline YAL and crime fiction, defining the characterising features of both genres and identifying the translation difficulties each poses according to literary and translation studies. In the first half of chapter 3, *TD* will be analysed as a novel of YACF by means of the defined features of YAL and crime fiction. This will give an impression of how these features can occur in practice into the subgenre. The second half of the chapter will show if and how the identified translation difficulties are present in the novel and which text-specific problems occur. Theories and possible strategies will be offered to solve the difficulties. Following this chapter, its findings will be employed in the translation of several excerpts of *TD* illustrating the identified translation difficulties. Finally, a conclusion will be drawn on how the merging of YAL and crime fiction affects the translation of YACF.

Chapter 1 – Young Adult Literature

In this chapter, the important features of YAL and the translation difficulties the genre poses will be discussed.

1.1 Defining Young Adult Literature

In the article “A brief history of YAL” Ashley Strickland writes:

The term “young adult” was coined by the Young Adult Library Services Association during the 1960s to represent the 12-18 age range. Novels of the time [...] offered a mature contemporary realism directed at adolescents. The focus on culture and serious themes in young adult paved the way for authors to write with more candor about teen issues in the 1970s, [Michael] Cart said. (§6)

Alongside the introduction of this new terminology, a new age of teenage fiction was introduced, which did not shy away from taboos and therefore became a more relatable genre for the intended audience. In the 1940s and 50s, “young adult books were often innocuous and pervaded by saccharine didacticism” (Nilsen and Donelson 62). The new direction offered authors more freedom to write about realistic teenage problems, which resulted in the age of “‘problem novels’ – novels with social issues that affect teens” (Koss and Teale 567). These novels were not considered literature in the narrow sense of the word, but did serve a purpose in the growth of YAL, since they were relatable for the intended audience, which stimulated them to read. In the 1980s, “more genre fiction, like horror [...] and adolescent high drama” (Strickland §8) was introduced, while in the 90s there was a decrease in fiction for young adults as there were fewer teenagers “due to low birth rates in the mid-1970s” (ibid.), which resulted in a decline of the demand for this type of fiction. In the 21st century, its popularity rose again and “today, young adult fiction is a force to be reckoned with – books for children and young adults gained 22.4% in sales in 2014” (Blakemore §6). Its position in the literary canon is also steadily strengthening as “55 percent of YA novels are now purchased by adults” (§6), showing that the works are of such quality

that adults can also appreciate them. Furthermore, researchers in the USA as well as in the Netherlands are stimulating educators to include YA novels in their curriculums because of their educational value (cf. Nilsen and Donelsen; Lierop-Debrouwer and Bastiaansen-Harks).

In the Netherlands, the term “young adult” was adopted by publisher Lemniscaat around 2009 (Postema 48). It was introduced as a new type of novel, which deserved its own shelf in bookstores. However, in the 1970s and 80s, Lemniscaat already launched a series of (mostly translated) problem novels for youth (ibid.). The only difference was that the term Young Adult was not used to categorise them. In general, Dutch YAL developed similarly to its American counterpart (cf. Lierop-Debrouwer and Bastiaansen-Harks 45-50). Yet, the change in terminology in 2009 gave the literary field a boost, especially because of the addition of a separate shelf in bookstores, creating a better visibility for the genre. Today, Dutch bookstores not only offer YA novels written in or translated into Dutch, but also original English novels in the same section.

In 2005, Alleen Pace Nilsen and Kenneth L. Donelson published the handbook *Literature for Today's Young Adults*, in which they included a discussion on several characteristics of YAL based on “[a] University of Exeter Study on the Qualities of Good YA Books” (17). They state that this list is not meant to reflect “absolute criteria”, but does create “consistent patterns in what teachers judged to be qualities that would help readers develop” (18). A few years later, Melanie Koss and William H. Teale published the article “What’s happening in YA Literature? Trends in Books for Adolescents” (2009) for which they analysed 59 Young Adult novels, including “Award winners”, “YA favorites” and “Best sellers” to answer the questions:

1. what genres are represented and predominate in the current body of YA literature? [...]
2. Who is or is not represented in the current body of YA literature? [...]
3. What is the content of current YA books? [...]
4. What identifiable trends are evident in the narrative, stylistic, and structural features of current YA books? (564)

In their findings, they offer an overview of the common characteristics that can be found in YAL. The combination of these studies offers insight into both the educator's and reader's expectations and preferences regarding this type of fiction. Therefore, they will form the basis of the following list of common features in YAL.

1. Fast paced

Nilsen and Donelson state that “many of the most popular books tell their stories at almost the same frantic pace and with the same emphasis on powerful images that viewers have come to expect from MTV” (29). This stems from the general practice in children's literature to build a narrative from a series of action sequences, in the short amount of 20,000-55,000 words on average (Rijnvis). From the age of fifteen, readers start to become more interested in the psychological side of a story as opposed to the adventures (Coillie 59). This results in a somewhat hybrid narrative that includes both the fast paced action from children's literature and accommodates this growing new interest. The length of a novel also increases to an average of 55,000-70,000 words (Rijnvis), creating space for both action and emotion in a narrative. Yet, popular novels show that this is no word limit, as works such as *The Hunger Games* (2008) by Suzanne Collins ($\pm 115,000$ words) and *City of Bones* (2007) by Cassandra Clare ($\pm 120,000$ words) even surpass the average 80,000-100,000 word count of adult fiction (cf. *ibid.*), but are still loved for their action packed narratives.

2. Centred around young adult characters

“A prerequisite to attracting young readers is to write through the eyes of a young person” (Nilsen and Donelson 20). Jan van Coillie elaborates to the following description: “De hoofdfiguur is meestal een zestien- tot twintigjarige, op de grens van volwassenheid dus” (59). Telling the story of an adolescent makes it easier for readers to connect with the narrative, because the protagonist is of a similar age as the intended audience and

experiences relatable problems. Koss and Teale state that YAL has traditionally been divided into two categories, the problem novel and the coming-of-age novel, the latter focussing on “a significant event in a teenager’s life that transforms one from childhood/adolescence to adulthood” (567), but that they found that “although YA novels do still focus on social issues, there has been a shift from the big event/coming-of-age stories to a more general focus on teens struggling to find themselves and dealing with typical teenage life” (ibid.), which shows that YA novels are becoming relatable on a larger scale. The dichotomy of popular stories can for instance be found in the fact that both John Green’s *The Fault in Our Stars* (2012) and Veronica Roth’s *Divergent* (2011) found immense popularity, the first focussing on the everyday life of a girl suffering from cancer and the second being a dystopian big event novel.

3. Experimentation with narration and style

First-person narration is so common that we have heard people discuss it as a prerequisite of YA fiction. It isn’t really, but because when authors are writing from an omniscient viewpoint, they are careful to tell what the young protagonist thinks and says, readers come away with the impression that most, if not all, YA literature is told in first person. (Nilsen and Donelson 26)

Koss and Teale’s article shows that first person narration is employed in 46% of the novels in their study, while 24% have a third person narrator, 12% a combination of the two, 8% an external narrator and 10% contain multiple voices or narrators (568). This shows that there is some experimentation with narrating methods, but on average a first person narration is most popular.

Shifts in narrative structure are also employed in YAL. While children’s literature usually follows a chronological narrative, this is often not the case in adult fiction. In YAL, it is possible to experiment with different techniques. Koss and Teale state that “[s]lightly over

half the titles [in their research] (53%) incorporated some type of writing device – such as flashbacks and flash-forwards (13%) or poetry and song lyrics (7%) – or multiple devices incorporated into one book (42%)” (569). In Maureen Johnson’s works, the incorporation of multiple writing devices is common. For instance, she includes several fictional newspaper articles in her novel *Suite Scarlett* (2008) and the narrative of *13 Little Blue Envelopes* (2005) alternates between letters and a narrative voice.

Furthermore, YAL leaves room for experimentation when it comes to style. Floortje Zwigtmán states the following about her experience of writing YAL: “[J]e schrijft voor een publiek dat volwassen genoeg is om geboeid te kunnen worden door de schoonheid van de taal, maar ook nog jong genoeg om een verhaal te eisen met een kop en een staart” (31). However, Koss and Teale found that “over half of the titles [in their study] were written using a straightforward or blunt tone. One quarter were written using a very literary style [...] and 17% were written in what we found to be an overly dramatic (or ‘sappy’) manner” (568). As examples of very literary and overly dramatic novels they respectively offer *The Lightkeeper’s Daughter* (2002) by Iain Lawrence and Lurlene McDaniel’s *Telling Christina Goodbye* (2002). They do not define their terminology further. In *A Glossary of Literary Terms* (2009) M.H. Abrams and Geoffrey Galt Harpham define literature as “writings [...] that are especially distinguished in form, expression, and emotional power” (200). Going from this definition, it could be said that, according to Koss and Teale, *The Lightkeeper’s Daughter* contains these qualities, whereas *Telling Christina Goodbye* does not. Koss and Teale’s findings show that there is a discrepancy between what writers and juries deem good writing and what adolescents like to read.

4. Marginalized parental figures

“[O]ne of the first things an author does is to figure out how to get rid of the parents so that the young person is free to take credit for his or her own accomplishments” (Nilsen and Donelson 28). An easy way to accomplish this is to set the story in a place that is predominantly

inhabited by teenagers. For instance, in *The 100* (2013), a YA novel by Kass Morgan about a dystopian future in which mankind lives in space, a group of hundred juvenile delinquents are sent to earth unsupervised. An easier way to accomplish separation from parents is to set a novel in a school environment, as was done by John Green in *Looking for Alaska* (2005).

5. Representation of minorities in fiction

[T]here are many appealing new books that will be read by large numbers of teenagers of all races. It is also encouraging that we are seeing less segregation of characters. People are relating across ethnic boundaries, and in many of the books, the characters' ethnicity is downplayed. (Nilsen and Donelson 32)

Ethnicity, sexual orientation and mental health are important subjects worldwide. The representation of these subjects in YAL is important for the relatability of a novel. The novel *The Perks of Being a Wallflower* (1999) by Stephen Chbosky shows how mental health issues can affect a teenager's life, whereas Angie Thomas' *The Hate U Give* (2017) deals with the way African Americans are treated in the USA, and *Simon vs. the Homo Sapiens Agenda* (2015) by Becky Albertalli focusses on the life of a homosexual boy in high school.

From the above analysis, the following features of YAL can be inferred:

1. YAL commonly contains a fast-paced narrative, yet it does not consist of a mere recital of actions, but also includes characters' thoughts and feelings, as it is written for an audience that is gradually becoming more interested in the emotional journey of a character.
2. YA novels commonly focus on adolescents.
3. YAL can include various writing devices and styles, introducing readers to the manifold of possibilities literature has to convey a story. Yet, even though a growing interest of YA readers in the beauty of language is perceived (cf. Zwigtmann), many YA novels are still written in a straightforward manner due to target audience preferences (cf. Koss and Teale).

4. YA novels commonly have marginalized parental figures.
5. Representation of minorities in fiction is important in YAL.

1.2 Translation difficulties in YAL

YAL includes some genre-specific translation difficulties. These are not automatically related to the described features, but may be influenced by them. It is important for a translator to be aware of them, so a translation strategy can be adapted to them.

1. Target Audience

YAL serves as a bridge for readers to progress from juvenile literature to adult literature. Novels are usually written in such a way that they can entertain both young readers of about twelve years old as well as more mature readers of eighteen years old. The wide scope of the audience is difficult to adapt to, but writers, as well as translators, are usually older than the intended audience. They must decide what a reader younger than them will or will not understand or like. The cognitive level of the audience will always need to be remembered, which means that a writer or translator has to tread carefully in choosing the right words and avoid condescension through explanations and/or censorship.

2. Style in dialogue

Style is generally acknowledged as a text-specific translation problem as opposed to a genre-related difficulty, as it affects text-specific lexical and grammatical features, figures of speech and the context and cohesion of a single novel (cf. Leech en Short 61). However, in the case of YAL it could also be connected to the genre in its entirety. As was established, YAL is fast-paced. The style in which a dialogue is written, can influence this pace. Speech in a novel is composed of fictive orality, which “must be understood as the illusion of orality created in a written text by exploiting a particular set of linguistic resources typical of oral language” (Moreno 10). In YAL, dialogue usually has a colloquial style and can include slang or profanities, as it reflects the way adolescents converse with each other. A domesticating

translation strategy, which “assimilates texts to target linguistic and cultural values” (Oittinen 42) will help a translator achieve colloquial speech in the target text, because to achieve a fast paced narrative in the translation, dialogue must read as if it was originally written in the target language. The latter two aspects of character speech pose bigger problems. Slang is culture-specific and therefore requires a translation strategy to build it into the target language. It is commonly stated that dialect cannot be translated with dialect (Koster 40). Though slang is not the same as dialect, it is a culture specific element connected to a small group of people within a larger culture, which includes deviations from the standard language and can therefore be regarded as similar to a dialect. “The tendency in Dutch [is] to adapt slang and dialect to standard speech” (Joosen 72). Yet, this tendency could result in part of a novel getting lost in translation. Therefore, a translator will have to compromise to offer the target audience the same distinctive speech of the characters as well as make it understandable for them. Again, the fact that the translator is usually older than the intended reader should be considered, as it creates a distance to the current language adolescents use. Slang is also a form of popular language. In the article “Young Adult Literature Evades the Theorists” (1996), Caroline Hunt explains the paradox of writing teenage speech: “Language, particularly dialogue, can date a young adult book faster than anything else. So, ironically, the more accurate the portrayal of adolescent speech patterns, the shorter will be the life span of that particular book’s ‘relevance’ to the experience of teenaged readers” (Hunt 6). This is a problem translators will face when working on a YA novel. However, many writers choose to use or create timeless slang, to make their works sustainable. In any case, during the translation process, a translator must decide whether to retain the popular language markers, omit them or use timeless slang applicable to their target language. Finally, the profanities in a novel could cause problems regarding censorship. The language of adolescents is filled with profanities they obtain through media and people around them. It is unsurprising that these are included in the works written for

them, which tend to be written in such a manner that they are relatable to their audience. However, censorship in the target country could pose problems for the translator, whose task it is to convey what is written in the source text. There are broadly three options for translating profanities: retain, tone down or omit. The first option would result in a translation that remains true to the original work, whereas the second would cause a slight change in a character's personality and the third would completely lose a personality trait or change the effect of a particular passage, resulting in a different reading experience for the target audience. In general, it depends on the target culture what strategy a translator can use.

From this analysis, these translation difficulties of YAL can be inferred:

1. A translator of YAL should always remember the cognitive level of the target audience, as it can fluctuate between early and more experienced readers of the genre. The right words have to be chosen and condescension through explanations and/or censorship should be avoided.
2. Because of the fast pace of YAL, style poses difficulties in translating dialogue. A translator has to adapt dialogue in such a way that it seems common to the target audience and retains the pace of the source text.
3. Popular adolescent language often includes profanities and changes quickly. Therefore, the use of this language can affect the acceptance and sustainability of a translation. Translators should always keep in mind what forms of speech are not accepted in the target culture to avoid censoring and they must find a balance between using time-based slang, more sustainable forms of slang and normal colloquial speech.

Chapter 2 – Crime Fiction

In this chapter the features of crime fiction will be defined and the translation difficulties the genre poses will be discussed.

2.1 Defining crime fiction

[C]rime fiction, detective story, murder mystery, mystery novel, and police

novel: These terms all describe narratives that center on criminal acts and especially on the investigation, either by an amateur or a professional detective, of a serious crime, generally a murder. (Abrams and Harpham 69)

This citation from *A Glossary of Literary Terms* shows that crime fiction is a diverse genre, containing several subgenres that can roughly be described in a similar manner. Deconstructing the genre in its entirety would be infeasible for the scope of this thesis. *Truly Devious* deals with the solving of multiple crimes, which is in line with the above definition. However, as the story is mostly told from the perspective of an amateur detective, it corresponds with the subgenre detective fiction, which *Collins Dictionary* defines as: “[A] novel in which a detective tries to solve a crime” (Collins). To limit the scope of this study, detective fiction will be the main focus of the discussion.

Edgar Allan Poe and Arthur Conan Doyle are usually seen as the pillars of detective fiction. According to M.H. Abrams and Geoffrey Galt Harpham, it was Poe who introduced the above cited plot, but Conan Doyle who made it widely known (69). In the 1920s and 30s, British writers Agatha Christie, Dorothy Sayers, Ngaio Marsh and Margery Allingham gained popularity as female crime writers (ibid.). These decades are often defined as the “golden age in crime and detective writing” (Routledge 327). In their detective novels, a crime is often approached as a puzzle that the detective and/or the reader have to solve. In America, the hard-boiled detective story was a well-read genre in the 1920s. As opposed to the more sophisticated setting of the British crime novels, these stories are “set in mean urban environments and featur[e] violent actions in the pursuit of gangsters and other vicious criminals by a ‘private eye’” (69). In the second chapter of *A companion*

to *Crime Fiction* (2010), Lee Horsley discusses, “the many-faceted development of crime fiction during the twentieth century – its shifting protagonists and the fears that drive them, the kinds of crimes investigated or perpetrated, and some of the more significant variations in style, structure and dominant themes” (28). As these developments stray from the detective genre, they will not be further specified here. Despite this shift in crime writing, the detective did remain present, as the hard-boiled detective story maintained its popularity and recognition for protagonists from minorities in the genre, such as women, African Americans and homosexuals grew during the second half of the twentieth century. For adolescents, stories about teenage detectives such as the Hardy Boys and Nancy Drew were very popular in the twentieth century. These works were published from the 1920s on and even into the twenty-first century. Today, owing to the immense popularity of television series such as *Sherlock* (BBC 2010-2017) among adolescents, Arthur Conan Doyle’s Sherlock Holmes anthology can be found among crime fiction marketed for young adults, which shows the diversity of the genre.

In “Familievete? De misdaadroman versus de literaire roman” (2008) René Appel and Charles den Tex discuss the differences between crime novels and literary fiction, as there are divided opinions about the literary quality of crime fiction. In their article, they identify several features that define both genres. It will serve as the basis for the following discussion of the features of crime fiction.

1. Plot outweighs theme

“In de misdaadroman is de plot meestal belangrijker dan het thema of de boodschap” (Appel and Tex 17). In this citation, two terms are compared. Firstly, *plot*: “The ‘plot’[...] in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects” (Abrams and Harpham 293). Secondly, *theme*: “a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader” (230). The

difference between the two is that the plot is mostly a structural asset of a story, whereas the theme sends a message. Appel and Den Tex explain that in literary fiction the dramatic and character developments are the most important aspects of a story, but that in crime stories, the solution of a problem is more important. However, crime stories do profit from the addition of a theme, because it gives more dimension to a story. Thomas Harris' *Red Dragon* (1981) is an example of this, as it not only deals with the search for a serial killer, but also shows how a person's mental health is influenced by his or her childhood, which adds more substance to the story.

2. Less attention to style

“De misdaadroman neigt vaak naar een eenvoudige, recht op en neer stijl met minder beeldspraak en meer dialoog” (Abrams and Harpham 19). As the focus of a crime story is less on development and its narrative is more solution based, style is of marginal importance for a crime fiction writer. This results in a more direct, less complicated style, sometimes achieved by writing short staccato sentences or through a more direct way of conveying a character's emotions by italicizing important constituents concerning emotion (cf. *ibid.*). This does not mean that attention to style cannot be found in crime fiction: “[S]uccesvolle misdaadschrijvers, zoals Elisabeth George en John le Carré, [gebruiken] uitgebreide beschrijvingen om een bepaalde sfeer te creëren of het décor voor een verhaal te schetsen” (21).

3. Suspenseful

“De misdaadroman gebruikt bepaalde technieken of strategieën om spanning te creëren; de cliffhanger, de achtervolging, de manipulatie van informatie en de moord zijn daarvan wel de meest bekende” (23). Generally, the goal of detective novel is to catch a criminal. The identity of the antagonist needs to remain obscure until the moment of revelation. To achieve this and to hold the reader's interest, suspense is used in any of the above mentioned or lesser known forms. These techniques are often combined with a fast pace and a rapid succession of action

sequences, all resulting in readers remaining on the edge of their seats. Arthur Conan Doyle's short stories about Sherlock Holmes are examples of this combination of methods. In a limited amount of words, a crime is committed, an investigation with several twists and turns completed and a perpetrator captured.

4. Archetypical characters

“Karakters zijn in het algemeen (iets) vlakker of archetypisch, en van karakterontwikkeling is vaak weinig sprake” (24). This coincides with the previously mentioned lack of theme in crime fiction. Because of the importance of the plot, all other elements of the story are designed in such a way to support it. Consequently, characters can become two-dimensional. In his article “The Pursuit of Crime: Characters in Crime Fiction” (2010), Carl Malmgren explains how the detective can be the exception to this rule:

In order to escape the stigma of typecasting and to establish a modicum of individuality, the detective in mystery is usually ec-centric [sic], literally ‘off-center’ in one way or another [...] Because victims are marginalized and those affected by the crime frequently stereotyped, the detective in mystery fiction occupies the center stage. (155)

Yet, even though detectives can be eccentric, they usually do not evolve as characters in literary fiction would. Their views and ideas remain mostly unchanged by the end of every story (cf. Appel and Tex 24-25). Characters like Agatha Christie's Jane Marple and A.C. Baantjer's Jurriaan De Cock are examples of this tendency, as each of them have their own series of novels, but there is no perceptible character development throughout the stories.

From this analysis, the following features of crime fiction can be inferred:

1. In crime fiction, plot outweighs theme, but is elevated by the inclusion of a theme.

2. In crime fiction, style is usually perceived as a less important feature of the narrative.
3. Suspense is a key feature of crime fiction. It is often combined with a fast paced narrative and a rapid succession of action sequences.
4. Characters in crime fiction are often archetypical and lack development. The detective can be more eccentric, yet a lack of character development remains.

2.2 Translation difficulties in crime fiction

Like YAL, crime fiction contains some genre-specific translation difficulties. Again, the difficulties may arise from the established features, but this is not a necessity.

1. Suspense

Suspense is a characteristic of crime fiction, which can be built by making certain decisions regarding narrative style. A translator must recognise certain methods in a source text and take these into account while translating. Anna Espunya writes about the difficulties of translating suspense in her article “Shifting points of view: The translation of suspense-building narrative style” (2014). She starts by saying that “it is to be expected that the building of suspense may be affected by certain translator and copy editor choices” (193). Therefore, her study is aimed at identifying “which translation decisions affect the construction of suspense and how” (ibid.) by carrying out a case study of a Spanish translation of a chapter from Agatha Christie’s novel *Third Girl* (1966). She divides the translation decisions she encounters into three categories:

a) Fictive orality and narrative modes

The play between a character’s voice and a narrating voice creates a shift which can be used to build suspense. This can be achieved by interfering the narrators descriptions with a “detailed rendering of thought and speech [a]s a source of delay that increases the feeling of impending danger and, hence, of suspense” (Espunya 200). The problem of translating such sequences lies mostly in identifying that there are two narrating voices in a sequence.

When a translator has done so, the play of fictive orality and narrative modes only has to be rendered in the target text to include suspense.

b) Modality and reasoning patterns

Modality can be created by using modal auxiliary verbs, which “are used before the infinitives of other verbs, and add certain kinds of meaning connected with certainty, or with obligation and freedom to act” (Swan 325). It influences a reader’s feelings towards a character and can either be used in a neutral, positive or negative way. Because of the effects it can have on a reader, it can influence the suspense of a scene. Moving from one type of modality to another can influence readers’ emotions and make them more interested in what will happen next, as they may feel like they are being fooled by a writer. The choice of wording, especially concerning the use of modal verbs, and sentence structure is important to render the created suspense in a translation.

c) Markers of uncertainty

This category correlates with b), because it can be influenced by modality, especially negative modality, as “[t]he main source of uncertainty is the speaker’s lack of knowledge; its expression is related to the notion of epistemic [negative] modality” (202). Therefore, translation would require a similar approach to the strategy mentioned under b).

Another category could be added to Espunya’s list: evasion of personal pronouns. In crime fiction, suspense can be built on a reader’s lack of knowledge of a perpetrator’s gender, because this will make it that much harder for the reader to identify the antagonist. One way of achieving this in an English text is the use of the plural pronouns “they”, “them”, “their”, etc. to refer back to a singular noun (Oxford University Press), which is becoming ever more common in the English language, due to the ongoing gender neutrality discussion. In Dutch, the use of a plural pronoun to refer to a singular noun has not yet been introduced. This can therefore result in translation difficulties for this particular language pair, as sentence structures will need

to be modified or a more generic subject has to be used to evade the use of a personal pronoun. A second way to evade a personal pronoun is by using a gerund, which, though possible, is less common in Dutch. In translations, a construction with “terwijl” is often used, but this would require a personal pronoun to be added in the sentence, which is not possible in this case. Again, it would be necessary to adapt the structure of a sentence to accommodate the lack of a personal pronoun, but in such a way that an idiomatic sentence is created.

2. Dialogue

Similar to YAL, translating dialogue poses difficulties in crime fiction. In this genre, dialogue is used, according to US writer and scriptwriter Syd Field, “among other things, to: help the story move along; reveal data and events; allow the reader to get to know the characters, their relationships and their emotional states better; comment on the action, and relate scenes to one another. Sometimes it just helps catch the reader’s attention by adding a component that is both realistic and spontaneous” (qtd. in Vilinsky 239). This manifold of functions of dialogue can cause difficulties during the translation process. Aside from rendering these functions, a translator aims to write dialogue that meets the target culture conventions of fictive orality, possibly resulting in shifts between the source texts and the translation. In the article “The narrator’s voice in the translation of Wolf Haas’s Brenner detective novels” (2014), Jenny Brumme identifies “several reasons for the shifts of oral devices in target texts” (173):

- a. the specific range of devices each of the target languages possesses [...]
- b. factors related to the flexibility of the written language, genre conventions and genre reputation in different target cultures [...]
- c. [t]ranslators’ abilities and agility [...]
- d. [the existence of] a lot of linguistic, literary and rhetorical resources which support the illusion of nearness and which are not restricted to a certain culture (ibid.)

So long as the function of a certain piece of dialogue is rendered in the target text, shifts should not have a negative effect on the translation. Examples of possible negative effects are the loss of character traits by generalising the way a person speaks, resulting in a deviation from the image the author wants the reader to have of a character, or the loss of the colloquial tone in the target language by not adapting certain source-language markers of orality to target culture conventions, causing a dialogue to seem stiff when it should have been easy to read, which could lead to readers not noticing possible clues hidden in the dialogue, because they are distracted by its unconventional style. To assure such deviations from the source text do not occur in the target text, a translator should place the dialogues in a novel within the perspective of the plot to be aware of their functions and adapt his or her translation strategy accordingly.

From the above analysis, the following translation difficulties of crime fiction can be inferred:

1. There are several methods to create suspense in crime fiction. These methods need to be rendered in the target text.
2. The use of dialogue in crime fiction can have a manifold of functions. A translator must retain functions in the target text, while at the same time adapting the dialogue to target language conventions of fictive orality.

When comparing the established features and translation difficulties of both YAL and crime fiction, differences and similarities between the genres can be defined. For instance, both genres contain a fast paced narrative offering a quick succession of action sequences that will keep readers on their toes, and pose translation problems regarding dialogue, yet each regarding different aspects. Differences can be found in the fact that theme and style are considered important elements in YAL, yet theme is outweighed by plot in crime fiction and style is of less importance. The following chapter will show how the elements and translation difficulties of both genres are represented in the sub-genre YACF.

Chapter 3 – Young Adult Crime Fiction

Having established the features and translation difficulties of both YAL and crime fiction, this chapter will define YACF and its translation problems by analysing the features and translation problems of the novel *Truly Devious* (*TD*). This study will offer an idea of what possible effects the merging of the two genres could have on a novel and its translation.

3.1 *Truly Devious* as a Young Adult novel

1. YAL commonly contains a fast-paced narrative, but also includes characters' thoughts and feelings.

The narrative of *TD* has quite a rapid pace, since the protagonist of the story has to get to know her classmates, emotionally deal with the death of one of them and solve his murder in less than 400 of the 416 pages in total, as the total count also includes the second narrative. This storyline has significantly fewer chapters, which gives it the sense of being slower paced. Yet, its chapters are action based, as they mostly describe steps being taken to solve the kidnapping case or to avoid suspicion of certain characters.

A rapid pace can also be found in stylistic decisions. Since the novel revolves around the solving of a crime, clues need to be found. These clues are often reflected upon by the protagonist, who is the detective character of the novel. The repetition of certain reflections could cause a pause in the narrative, yet the instances are structured in such a way that they maintain a rapid pace:

A letter cut from a magazine in a box of things that were dated from 1935-36.

Photos of two people her age cosplaying Bonnie and Clyde. And part of a poem – a poem not unlike the Truly devious letter, written only days before the Truly Devious letter arrived. A rough, short poem about playing some kind of game with the king who lived on the hill. (Johnson 414)

Because of the repetition between sentences, the reader's attention is captured and the illusion of a frantic pace of thoughts is created. A few paragraphs later, another method for writing fast paced reflection is used. Here, a rapid fire of questions is posed to the reader: "Had students murdered Iris Ellingham? Was Dottie's murder committed by people who knew her well? Was this about *Dottie*?" (ibid.). Even though the questions interrupt the continuing narrative, their staccato structure results in a similar rapid feel to the pace of the text. This sequence is followed by a return to the ongoing narrative in an action based paragraph, containing an assortment of short and slightly longer sentences:

"David...", Stevie said. There was a tremble in her voice.

In response, David left the room. He was walking with some speed. His departure was so abrupt that Stevie couldn't quite make the mental leap for a moment. She blinked, and then, clutching the photos, she followed him. He was already out the door, walking towards the green. The helicopter was there, its rotors slowing. (414-415)

Because the sequence is built from active sentences and many comma's are used to create a clear marking of constituents, this paragraph maintains the staccato feel that was present in the structuring of the questions. This again adds to the rapid pace of the narrative. These methods are often applied throughout the novel and all come together in the final chapter.

Even though the narrative is fast paced, emotion is an important element of the story. Since one of the goals of the main character is to solve the murder of her classmate, she has to attempt to stay impartial to the events surrounding it. Yet, because this is the first death she is so closely connected to, this is more difficult than she had expected. Her struggle with her emotions is an important aspect of the narrative and offers moments of pause in the ongoing narrative. For instance, after a moment of suspense in which the protagonist is roughly awakened during the night by a light being shone into her room. She tries to catch the

perpetrator, but he or she has disappeared. Just as she thinks she can calm down, a panic attack hits her. The start of this sequence still contains some rapid pace, but when she goes to seek help from one of her classmates, the scene slows down to end in a long calming sentence: “She leaned back against Janelle and the wall behind the bed and waited for everything to stop moving, for the words to stop running through her mind, for Truly Devious to leave” (Johnson 187). Where repetition was used in the previous sequence to maintain a rapid pace, it is used here to slow it down. With each “for”, the illusion of an exhale is created with which certain worries can flow away. The introduction of the next sequence maintains this sense of pause, as it starts with some paragraphs in which the protagonist emotionally reflects on the night before. This is displayed in an alternation of sentence structures containing subordinate clauses:

The next morning, when Stevie emerged from her room, Janelle was in the common room, looking amazingly perky for someone who had been up half the night helping a friend. She was wearing a fleecy sweatshirt that said ASK ME ABOUT MY CAT and a pair of yoga pants, and her braids were coiled up under a cheerful red scarf. Stevie, on the other hand, was still wearing the sawdust-covered sweatpants. (ibid.)

Because of this division, the novel fits in with the tendency of YAL to be fast paced, but also give an impression of the emotional struggles of its characters.

2. YA novels commonly focus on adolescents.

The protagonist of the main narrative of *TD* is an adolescent girl who mostly interacts with characters of a similar age, complying with the standard of YAL. The secondary narrative deviates from this standard, as it describes mainly adults and only one adolescent character appearing in one chapter. In this storyline, the intended audience of the novel is forced to look beyond their contemporaries and relate to much older characters.

3. YAL can include various writing devices and styles.

In *TD*, Johnson finds a balance between the readers' common preference for a straightforward writing style and their growing interest in the beauty of language. The main narrative of the novel is written in a straightforward style, exhibiting the fast pace discussed in the previous feature and includes at least some dialogue in every chapter. As fictional orality is more colloquial than the narrative voice, these scenes contain an informal linguistic register, for instance: "‘Yeah,’ Ellie said. ‘I’m not feeling that.’" (Johnson 390). Due to the large quantity of dialogue, the narrative is easy to read. Yet, in the secondary narrative, a stylistic change can be perceived. It also contains much dialogue, but for one thing it is between adults and for another, the colloquial style in 1930s USA differs from that in the 21st century. An example of this can be found in a remark made by one of the guests at Ellingham: "*If I’m being fair, there were one or two others that showed a bit of spark*" (286-287). Especially "showed a bit of spark" is somewhat outdated. Language such as this forces a reader to adapt to a style he or she is not accustomed to, and therefore deviates from the identified target audience preferences.

Additionally, Johnson includes several writing devices in *TD*: the alternation between two narratives taking place nearly a hundred years apart and the addition of several text types, such as online articles, transcripts of police interviews and threatening letters. These also show stylistic differences within the main narrative. The letters are written like nursery rhymes, featuring short, staccato sentences and end rhyme, the interrogations contain almost exclusively dialogue, consisting of the voices of a professional detective and either a victim or a suspect, and the articles include journalistic markers, such as a straightforward title: "Internet Star Dies in School Accident" (Johnson 343), and the inclusion of non-restrictive clauses after names: "Hayes Major, star of the summer’s viral internet sensation *The End of it all*" (ibid.). These diverse writing devices force the reader to adapt to different styles of writing, leaning more to the type of novels an adult could appreciate.

4. YA novels commonly have marginalized parental figures.

A popular device to move away from parental figures is used in *TD*, as the setting of the main narrative is a boarding school, where students live in one of several on-campus houses. The protagonist's house is shared with five other classmates and one "faculty housemaster" (Johnson 29), who is one of the few adult characters in this narrative. As the story is set in a boarding school, the protagonist's parents automatically play only a minor part. Other parental figures can be found in the school's headmaster and the head of security, the latter taking on a mentoring role for the protagonist as he once worked as a detective in the police force. Nevertheless, the main character is able to make her own decisions and often chooses not to include adults in her plans and to trust her own instincts. As the secondary narrative revolves around adults, the matter of parental figures is of less importance there.

5. The representation of minorities in fiction is important in YAL.

Adhering to the many cries for more representation of fictional minorities in YAL, Johnson wrote a protagonist who suffers from panic attacks and feels insecure about this, as she has never shared it with anybody but her parents. Now, she has to ask help from her classmates. The inclusion of a protagonist with mental health problems creates recognition for the commonality of such issues. Additionally, the novel includes side characters of various ethnicities and with various sexual orientations, as well as a transgender character, but their defining characteristics are downplayed so as to not make their inclusion special.

This analysis shows that *TD* largely complies with the features of YAL. Especially the primary narrative is consistent with the characteristics. The secondary narrative includes some narratological and stylistic differences, resulting in a deviation from some of the YAL features. Yet, they add a more literary layer to the novel, possibly making it interesting for an older audience.

3.2 *Truly Devious* as a crime novel

1. In crime fiction, plot outweighs theme, but is elevated by the inclusion of a theme.

This tendency of crime fiction can be found in *TD*, as the narratives are built around a main plot: solving crime. At the start of the novel, there is only one crime to be solved in both narratives, but halfway through, another is added within the primary narrative. By the end, the protagonist has possibly solved the second crime and discovered clues regarding the first. As this is the first novel in a trilogy, the ending does not deliver a conclusion, but leaves plot points unsolved. The fact that there is a clear goal for the trilogy, places it within the crime genre. As the novel can also be regarded as YAL, there is use of themes which elevate the plot, such as a coming-of-age theme regarding the protagonist, who finds herself in a new environment away from her parents.

2. In crime fiction, style is usually perceived as a less important feature of the narrative.

As discussed in the section 3.1, stylistic devices can be found in *TD*. The primary narrative is written in a straightforward manner, but every other writing device is distinguished by its own stylistic markers. Consequently, style becomes an important element of the novel, setting it apart from the standards of crime fiction writing.

3. Suspense is a key feature of crime fiction. It is often combined with a fast paced narrative and a rapid succession of action sequences.

TD contains a fast paced narrative. In certain scenes, this pace is paired with suspense. For instance, in the sequence in which reflections and action come together, a fast pace is maintained by offering information in short sentences. Repetition in such sequences adds to the suspense of a scene, because it places emphasis on certain elements, indicating that they are important for the ongoing narrative. Another passage from this sequence exemplifies the combination of a fast pace and suspense:

This was Truly Devious. Whoever wrote this poem, whoever Frankie and Edward were. Stevie ran through her mind attic feverishly, tearing open boxes, looking in drawers. She was far away from this strange morning and David and Ellie's room. There. She had it. She was looking at a page of a witness statement taken from Leonard Holmes Nair about a boy and a girl he thought showed some spark. They were a pair. She had hair like a raven and he looked like Lord Byron, and the girl asked him about Dorothy Parker. Two students from the first class at Ellingham Academy. (Johnson 414)

This passage takes the reader away from the ongoing narrative and urges them to remember something they've read earlier. With its short sentences, the fast pace is still present, yet because pieces of a puzzle are slowly falling into place, suspense is also built. The addition of a one-word sentence also interrupts the rhythm of the narrative, imitating a sudden stop for the reader, who has been running along with the sentences thus far. The continuation of the scene includes several questions and action elements, inciting the reader to read on in anticipation for what comes next.

Another way in which suspense is incorporated in the novel can be found in the opening chapter. It includes a scene in which a murder is committed. In this case, suspense is not combined with a fast pace or a rapid succession of action sequences, but can be found in delay and uncertainty. The victim of the murder is the focalised character of the chapter, but she does not know her killer and does not describe him or her to the reader. The descriptions of the focalised character's actions are alternated with her thoughts and feelings, as is exemplified in this passage:

She heard the groan of the hatch being lifted, the *thunk* as it fell back against the stone. The person hoisted themselves into the dome and stood just a foot or so

away from Dottie's face. She prayed they didn't step on her. She pulled herself in tighter. (8)

4. Characters in crime fiction are often archetypal and lack development. The detective can be more eccentric, yet a lack of character development remains.

One of the characteristics of YAL is the importance of emotional development. It was already established that this importance can be recognised in *TD*. To achieve this, the characters are not portrayed as caricatures or archetypes. The protagonist and detective is an introvert who suffers from panic attacks and has insecurities about herself, but this does not stop her from participating in social activities. Throughout the novel, the reader sees her grow as a detective, but also as a person.

The inclusion of some people from minority groups could result in them becoming caricatures. But, as mentioned in the previous section, their defining characteristics are downplayed so as to not make them seem different. For instance, the African American character in the story is only defined as such by mentioning she is part of a “program that encouraged young girls of color to enter the fields of science, technology, engineering, and mathematics” (Johnson 18). No further references to her skin colour are made and her heritage is not presented in her speech. The transgender character is once referred to as “her”, which is corrected to “them” (154) and no further conversation is had about it. Readers are made aware of the facts, but they are not exaggerated into caricatural features. As a result, the novel strays from this common feature in crime fiction.

This analysis shows that while the merging of the two genres creates a longer list of features, some characteristics of crime fiction are cancelled out by conflicting features in YAL. Therefore, YAL can be seen as the dominant element of the subgenre. The target audience plays an important role in this, as they have certain expectations when they see a novel classified as YA. By merely

incorporating all of the crime fiction features, this expectation would not be met. As a result, the YAL features are supplemented by the non-conflicting crime fiction features, creating a subgenre that will satisfy the readers' expectations, but also offer them something new.

3.3 Translation difficulties of Young Adult Literature in *Truly Devious*

1. A translator of YAL should always remember the cognitive level of the target audience.

The multiple writing devices and stylistic variations in *TD* force readers to keep adapting between narratives and styles. Consequently, a certain reading level is required of the audience. This can become important for the translator, since, depending on possible gaps between the cognitive level of the source and target audience, a translation of a novel could be aimed at a slightly different age group. *TD* is marketed for a target audience of 13 years or older in America. In the Netherlands, the original English novel is targeted for the age group 14 to 17 years old. As the reading of the novel requires good knowledge of the English language, the minimum age would seem a bit young. However, in the case of a translation, the target readers could fall within this age group. This can be determined by looking into the reading requirements in both countries. In America, The National Center for Education Statistics (NCES) created the National Assessment of Educational Progress (NAEP) Reading Achievement Levels by Grade. There is no literal mention of the above stated writing devices, but eighth-grade students (age 13-14) with an advanced reading level should be able to “explain the effects of narrative events. Within or across text, they should be able to make thematic connections and make inferences about character feelings, motivation and experiences” (NCES). If readers are able to look across a text, they should also have the capacity to understand a text that is not written chronologically and contains several stylistic deviations. In the Netherlands, Theo Witte created “Zes literaire competentieprofielen voor de Tweede Fase” (2008). The second phase that is indicated here contains the final two or three years of

secondary education (ages 16-18). Only in the third of these six levels, changes in time and perspective in a novel are included (4). This would mean that the translation of the novel would be aimed at readers who are older than the audience of the source text, say 16-19 years old. Like the advanced 13 year old readers in the USA, Dutch advanced readers of 14 or 15 years old could however also be able to read and understand the novel, as Witte's third level could be regarded as an average reading level, since it is the third of six. Knowing this, the target group of 14-17 year-olds is a good estimate for the target text.

2. Because of the fast pace of YAL, style poses difficulties in translating dialogue.

TD weighs heavily on dialogue, as nearly every chapter contains at least one scene of dialogue and the interrogation transcripts almost exclusively consist of dialogue. In the main narrative, conversations often occur between two or more adolescent characters. When teenagers converse amongst themselves, they are not known to use formal language, which makes colloquial speech that much more important. Each language has its own conversational markers, for instance, “English uses conversational vocatives such as ‘baby’, ‘old man’, ‘old chap’, ‘brother’, or ‘my dear’” (Ben-Shahar 198). In *TD*, certain markers can be found in the primary narrative, for example: “it seems like we should, *you know*, take a moment” (Johnson 390, my emphasis). The interjection “you know” is not usually applied in written texts, because it adds a sense of uncertainty to a statement. In spoken language, it is however regularly used as a way to soften a statement. In Dutch, the use of modal particles in spoken language is very common: “[K]leine woordjes als wel, eens, toch, dan en maar. Ze worden niet beklemtoond en staan vaak midden in de zin. Ze brengen subtiele betekeniswisselingen aan en worden daarom ook wel schakeringspartikels genoemd” (Ton van de Wouden qtd. in Maris §2). It is further stated that these particles do not add any factual substance to a text (Maris §4). “Ze maken iets duidelijk over de bedoeling, de verwachting of het gevoel waarmee iets gezegd wordt” (ibid.). This makes them ideal for application in dialogue. They will not always serve as literal

translations for the English conversational vocatives and could therefore cause a shift in the translation. But, as was mentioned in section 2.2, shifts do not necessarily have a negative effect on a translation. The addition of modal particles could be used to render the feel of a remark that the English conversational vocative incites in the source text. Furthermore, they will serve as a way to retain the fast pace of the novel, as their colloquialising effect results in an easier read for the audience.

The secondary narrative includes only dialogue between adult characters, some in a professional capacity, which means that in these cases, speech can be written in a more formal manner. In the interrogation transcripts, this is advisable, as one of the conversationalists must remain professional during the interview. Here, modal particles will be used more sparsely. Yet, there are also cases in the secondary narrative, in which vocatives are used, such as the sentence “even if I wanted to, *darling*” (142, my emphasis). The addition of “darling” works as a way to characterise a person. The word is used here by a rich, flamboyant man as a term of endearment to a female friend of his. As “darling” would commonly be used by a woman, it adds a feminine touch to the personality of the man uttering it. Here, the translator could look into Dutch terms of endearment, which would fit in the timeperiod of the narrative and encompass a similar connotation as the English vocative.

3. Popular adolescent language often includes profanities and changes quickly. The use of this language can affect the acceptance and sustainability of a translation.

Though most characters in the main narrative of *TD* are adolescents, their speech does not include slang or dialect, which coincides with the elite environment in which the narrative is set. The only character who stands out is a girl who sometimes uses short French phrases, but as these are foreign language phrases for both the source and target text readers, they pose no real translation problems. Profanities are only sporadically used, for instance in sentences such as: “get the hell out of my room. Everyone get the hell out of my room” (Johnson 391) and

“Hayes said all kinds of dumb shit” (393). The profanities in these sentences are not very strong, but do stray from the common language that is used by the characters throughout the narrative. Because of their deviation, the profanities stand out, resulting in them being of importance for the translator. The fact that these are not strong profanities, make that they will not cause problems with censorship in the target culture. Both the examples cannot necessarily be translated literally into Dutch, resulting in shifts in the translation. In the first example, “the hell” is a rather difficult profanity to translate. In *Van Dale Groot woordenboek Engels Nederlands* the example sentence “we had better get the hell out of there” is translated as: “[W]e moesten hier maar als de donder wegwezen” (Van Dale 866). “als de donder” is not language a teenager would use. Therefore, a more free translation is required here. This can be found in the verb “oprotten”, which is a harsh way of saying you want someone to leave. To make the cry strongest, embellishments are best removed. Therefore a translation such as “rot op. Rot allemaal op” would work best. The reader will know that the character wants the others to leave the room as the setting of the scene is clear. In the case of “dumb shit”, it is best to move the profanity from the noun to the adjective, as the possible Dutch translations of the noun “shit” do not suit the connotation of the word in this sentence. Yet, an idiomatic combination of a profane adjective and an implicit noun such as “dingen”, is much more common and therefore easier to find.

In conclusion, though the novel does not contain any slang or dialect, it does pose some difficulties concerning the use of profanities, as the way in which these are used in English differs from the Dutch application. This results in a partial compliance with this translation difficulty of YAL.

The above analysis shows that *TD* more or less complies with all the identified YAL translation difficulties. It must be mentioned that the first difficulty does not manifest itself as a problem

during the translation process, but rather before, when a translator identifies the target audience he or she is translating for and possibly adapt his/her own language use to what is common among contemporary young adults. When this is clear, the translation strategy can be adapted to it, solving the problem. The third difficulty can also only partially be found in the novel, as no slang or dialect is incorporated in the narrative, only a sporadic use of profanities.

3.4 Translation difficulties of crime fiction in *Truly Devious*

1. **There are several methods to create suspense in crime fiction, which need to be rendered in the target text.**

In section 2.2, several methods of creating suspense were discussed. These will now be applied to the scene in the first chapter of *TD*, mentioned in section 3.2, in which a murder is committed.

a) **Fictive orality and narrative modes**

As is the case throughout most of the novel, the scene is focalised from a third-person limited point of view: “The narrator tells the story in the third person but stays inside the confines of what is perceived, thought, remembered, and felt by a single character (or at most by very few characters) within the story” (Abrams and Harpham 302). In this scene the narrative voice is that of the victim. The narrative shifts between the description of characters’ movements and the thoughts and feelings of the focalised character. By including these thoughts, Johnson adds a sense of delay to the narrative. There is a distinction between the two voices, as the descriptions are written in a matter of fact way, yet the thoughts can sometimes deviate to a more colloquial style of writing including some remarks written in Free Indirect Discourse (FID):

[T]he way, in many narratives, that the reports of what a character says and thinks shift in pronouns, adverbs, tense, and grammatical mode,

as we move [...] between the direct narrated representation of these events as they occur to the character and the indirect representation of such events by the narrator of the story. (Abrams and Harpham 233)

For example: “With no time to get away, Dottie pulled the heavy fur rug over herself and pressed herself as far against the wall as possible and tried to mix in with a pile of cushions. Just stay on the floor. Be a lump” (Johnson 7-8). The first sentence is a description of the character’s actions in the past tense, while the latter two sentences are orders the focalised character gives herself, which are written in a present tense. During the translation part of this thesis, certain distinctions in narration should be recognised and rendered in the target text, to offer the Dutch audience the same feeling of suspense the source text audience has. Similar to translating colloquial dialogue in YAL, this can be achieved by using modal particles to give the FID sections a more oral quality.

b) Modality and reasoning patterns & c) Markers of uncertainty

As was established in the previous chapter, these strategies require largely the same method, so they will be discussed together. In the aforementioned scene, the focalised character goes through several emotional stages. First she feels scared, then she rationalises the situation, after which doubt sets in again, which is exemplified in the following fragment:

“Those are for the game,” the person said.

Game? Of course. The Ellinghams loved games. They were always playing them with guests – elaborate treasure hunts and puzzles. Mr. Ellingham had filled the student houses with board games like Monopoly and sometimes he even came down to play. Flashlight.

Rope. Binoculars. Handcuffs. It could be a game. Monopoly had strange pieces too. (Johnson 9)

The uncertainty and reasoning pattern of the character are clearly presented to the reader. Because of this clarity, their rendering does not pose difficulties to the translator. No clear problematic markers can be identified in the excerpt or in other fragments in the text. Therefore, this difficulty is not present in this case study.

d) Evasion of personal pronouns

Finally, the evasion of personal pronouns adds to the suspense of the scene. This is often achieved by using plural pronouns to refer back to a singular noun, for instance in the sentence: “Had they gone?” (Johnson 8), and by using a gerund, which can be found in the sentence: “The visitor got out a cigarette and lit it, then smoked it while watching her” (9). In Dutch, the first strategy is not applicable, because it would cause a grammatically incorrect sentence. The second strategy would be grammatically correct, but less common, which would cause the sentence to come across as archaic. As this is not the case in the source text, it would cause a shift that would hinder the reading experience of the audience. Different shifts have to be made in each case. For the question “had they gone?”, a shift in subject could be applied, translating, for instance: “Was ze weer alleen?”. Even though the question is changed, the message it sends is not. As for the use of a gerund, the three elements in the target-text sentence can be adapted in such a way that they all fall under “the visitor”. For instance: “De bezoeker stak een sigaret op en bekeek haar tijdens het roken”. The constituent “stak een sigaret op” includes “got out a cigarette”, making it possible to turn “then smoked it while watching her” into the second element in the sentence, making it easier to include the constituent under the subject, “the visitor”, so it is not necessary to refer to the subject again with a

personal pronoun. Cases like the above need to be approached individually, because each instance may require a different strategy; the outcome, however, should be the same.

2. Dialogue in crime fiction can have many functions, which need to be rendered in a translation and combined with target language conventions of fictive orality.

In section 3.3, the colloquial nature of the conversations in the primary narrative was established as one of the functions of the dialogue in *TD*. In addition, it is used to offer clues about the case the protagonist is trying to solve. Sometimes it is clear that clues are given, in other instances it is not and a statement is only later revealed to be important. For instance, during an interrogation, a suspect says the following:

If I'm being fair, there were one or two others that showed a bit of spark. A boy and a girl, I forget their names. The two of them seemed to be a pair. The girl had hair like a raven and the boy looked a bit like Byron. They were interested in poetry. They had a little light behind the eyes. The girl asked me about Dorothy Parker; which I took as a hopeful sign. I'm a friend of Dorothy's. (Johnson 287)

The detective had actually asked after another student at the Academy, but the suspect adds this information about two other students as an afterthought and to be able to mention that he is friends with Dorothy Parker. Yet, in the last chapter of the novel, the protagonist refers back to this interrogation:

She was looking at a page of a witness statement taken from Leonard Holmes Nair about a boy and a girl he thought showed some spark. They were a pair. She had hair like a raven and he looked like Lord Byron, and the girl asked him about Dorothy Parker. (414)

The fact that these sequences are connected does not pose any linguistic translation problems, but a translator must be aware of the connection, to assure that the linguistic semblances are rendered in the target text.

Another function of dialogue present in *TD* is that, in the transcripts of the interrogations, the reader gets to know certain characters by the way they speak and by the information they offer about themselves. In the first of the two examples mentioned above, the word choices “spark” and “had a little light behind the eyes”, and the addition of the sentence “I’m a friend of Dorothy’s” at the end of his short speech say something about a character. The style in which character’s speech is written is important in translation, as the choice of words and sentence structure can influence the feeling a reader has regarding a character. In translation, the same flamboyant word choice needs to be used and the last sentence should feel just as important to the character as it does in the source text.

The common problems of both YAL and crime fiction can be found in YACF, causing a multitude of potential translation problems in the subgenre. In the case of *TD*, the difficulties concerning the use of slang are not present, but this does not mean that they are not present in the genre. Further research of more novels in the subgenre, could show that this problem is still present. Most other common difficulties can be found in the novel, causing a translator to have to consider the multiple functions the text could have. A scene can seem like it includes mostly YAL features, yet it may also be important to the crime fiction element of the novel. This could especially be the case in dialogue scenes, which pose translation difficulties in both YAL and crime fiction. During the translation of a novel of YACF, the translator should always stay alert to all the possible functions of a scene.

3.5 Text-specific translation difficulties in *Truly Devious*

Along with the problems posed by the subgenre, *TD* contains text-specific translation difficulties.

The following elements, which are generally understood to present translation problems, can be found in the source text:

1. Poems

Johnson included three poems in *TD*. The first serves as the basis of the narrative, as it is a threatening letter structured as a nursery rhyme. The second is also a threatening letter written to imitate the first. The third is considered by the protagonist to be a poem written as a trial run of sorts for creating the first threatening letter. In poetry, content, form and rhyme are all important assets of a text. As the poems in *TD* serve a purpose within the narrative, content will be considered most important. This is supported by the fact that the novel does not contain the full story, as two subsequent novels are yet to be published, which means that the translator does not know which parts of the letters will be most relevant to the further writings within the trilogy. The nursery rhyme structure of the letter results in form and rhyme equally important in the translation. Nonetheless, rhyme will be regarded as least important during the translation, as using a synonym to include rhyme could result in the meaning of a line changing. To compensate, an attempt can be made to translate the lines in such a way that the translated poem still has the staccato rhythm of a nursery rhyme, without losing content.

2. Culture-specific items

Culture-specific items (CSIs) are used to centre the story in the USA and in the two separate times. For instance, in the primary narrative, the protagonist's mother tells her she has "a hundred and twenty Lexapro and thirty Ativan" (Johnson 59), which are American brands of Escitalopram and Lorazepam, both medicines for the protagonist's mental health problems. In the secondary narrative, references to speakeasies are made, which were popular illegal bars in 1920s America. Javier Franco Aixelá created a translation theory for CSIs. In the article "Culture-Specific Items in Translation" he states the following: "This is how a cultural problem

in translation arises, linked to a pair of languages in use: a CSI to which translators will have to react somehow” (58). He then defines several strategies to solve the difficulties that could occur regarding these items. They are divided into strategies aiming at the conservation or the substitution of a CSI (cf. 61-64). Because of the scope of this thesis, an elaboration of the individual strategies will be offered on application in the translation.

3. Intertextuality

In the handbook *Echo's echo's* (2011), Paul Claes defines intertextuality as follows: “[H]et geheel van relaties tussen teksten waaraan door een subject dat deze onderkent een functie kan worden toegekend” (49). *TD* includes intertextual elements mostly by referring to popular crime novels by writers such as Agatha Christie, Edgar Allan Poe and Arthur Conan Doyle, which position this novel in the crime fiction genre. These references can differ from mere mentions of a story to citations: “*Sherlock said, I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose.*” (Arthur Conan Doyle qtd. in Johnson 159), to comparisons to fictional detectives:

She thought of Hercule Poirot, and how he would hesitate when he lined up the facts and found that something did not tally. He always talked about the psychology of a crime. Things here were not clean. They were not clear. (408)

Claes presents several functions an intertextual element can have. The identification of such a function can be used as the first step towards translating an intertextual reference. In the case of the above mentioned examples, each could have a different function, which would influence their translation. Ritva Leppihalme offers several strategies in chapter 4 of her handbook *Culture Bumps: An Empirical Approach to the Translation of Allusions* (1997). She divides them into strategies for proper-name (PN) allusions, “allusions containing a proper name”, and key-phrase (KP) allusions, “allusions containing no proper name” (10). Each of these categories contains several

translation strategies. Similar to the approach for CSIs, the separate functions of and translation strategies for intertextual elements will be explained upon use in the following translation part of this thesis.

Having identified the features of YACF its translation difficulties along with the text-specific translation problems the case-study novel poses, the findings will now be applied in translation. After this practical application, a conclusion can be drawn on the subject of the effects of merging of YAL and crime fiction into YACF.

Translation

Six excerpts from Maureen Johnson's YACF novel *Truly Devious* were selected for translation on the basis of the translation difficulties they pose (target texts can be found in the Appendix). Each excerpt contains difficulties linked either to YACF, text-specific translation problems or both. To offer a more specific clarification on the selection, the fragments will be introduced individually, explaining which elements they include and what strategies will be used during translation. Additionally, the translations will include footnotes explaining decisions made during the translation process. To conclude the thesis, a conclusion will be offered on how the translation difficulties found in the conducted study manifest themselves in the corpus text and what strategies offered in the analysis prove to be feasible in the translation process.

I. Threatening letter

Truly Devious opens with a “[p]hotographic image of [a] letter received at the Ellingham residence on April 8, 1936” (Johnson -). This is a threatening letter written by someone who supposedly means to murder Albert Ellingham. Most lines offer a feature of a way to murder someone: “fire is festive/drowning’s slow/hanging’s a ropy way to go” (8-10). The poem is concluded with the closing remark: “truly,/devious” (26-27).

The excerpt includes YACF translation difficulties in the fact that is used to build suspense, being the opening of the novel. This is achieved by creating friction between the positive words that are paired with ways to kill a person: “knives are sharp/and gleam so pretty” (4-5), “fire is festive” (8), “bombs make a/very jolly noise” (14-15). It is important to maintain this conflict between innocence and crime by carefully choosing words with contrasting connotations. Additionally, the fact that a nursery rhyme structure is chosen for the poem fits in with the straightforward, uncomplicated writing style of YAL. As with the regular narrative of a novel, it is important that these elements are recognised and rendered in the translation, while also juggling the difficulties connected to translating poetry.

As was discussed in section 3.5, the most important elements of poetry are content, structure and rhyme. Yet, as this poem forms the basis of the narrative and it is uncertain if the wording of the lines will prove to be important in the following two novels, content will be seen as the most important element in this case. Since it is difficult to combine content and rhyme, the latter will be considered less essential.

The final words of the poem are important to several elements of the novel. Firstly, they are used as the title of the novel, meaning they have to incite interest from possible readers. Secondly, *Truly Devious* is used to refer to the person responsible for the Ellingham kidnapping and murders. Finally, the words are used in such a way that they can serve as the closing of a letter. Normally, a letter could be concluded with the words “Yours truly, [name]”. In this case, “yours”

is omitted to create a memorable two word closing, which can be used as a code name and has a double meaning, since “truly” can be used “to emphasize that the way you are describing something is really true” (Longman Dictionary of Contemporary English 1892), which would incite the understanding that the person is really devious. Due to the scale of this micro level problem, it will be discussed in this introduction rather than in a footnote.

To start, several translations for each word were considered:

Truly	
Waarlijk	“waarlijk” is one of the standard translations of “truly” that can be found in <i>Van Dale Groot Woordenboek Engels Nederlands</i> . It can have a connotation with god as it is commonly linked to the sentence: “ <i>Jezus is waarlijk opgestaan</i> ” (Boon, Geeraerts en Sijts 4051). However, it is not commonly used to close a letter and the added connotation cannot be found in the source text.
Oprecht	“oprecht” is also a standard translation of “truly”. The word can be linked to writing a condolence letter, as that would include the saying “oprechte deelneming”, which works well with the murder threat in the nursery rhyme. Yet, “oprecht” is not used to close a letter, which is common for “truly”.
Ongeveinsd	“ongeveinsd” is a synonym for “oprecht”, which has a slightly negative connotation, as it includes a form of “veinzen”. This fits with the person behind “Truly Devious”. Again, the word cannot be used to close a letter.
Welgemeend	“welgemeend” is another synonym for “oprecht”. The word is often used to apologise “mijn welgemeende excuses”, which is something Truly Devious would not do, creating a fitting conflict with the person behind the name. However, this word would also be unsuitable to close a letter.
Hartelijk	“hartelijk” is taken from “hartelijke groet”, which is used to close a letter. It is a positive word, making it conflict with “devious”.
Hoogachtend	“hoogachtend” is the dictionary translation of “yours truly”, making it suitable to close a letter. However, it does not have the same meanings “truly” has in the source text. “hoogachten” does have the connotation of regarding someone a good person, which creates an interesting conflict with the fact that Truly Devious is not a good person.
Groet(en)	“met vriendelijke groet(en)” is the most common way to close a Dutch formal letter. This option also does not have the multiple meanings “truly” has in the source text. Furthermore, it cannot be used to create a name.

Devious	
Duivels	“duivels” can easily be used as a name, because it includes the name “Duivel”. Yet, it does stray from a more literal translation of “devious”.

Onbetrouwbaar	“onbetrouwbaar” is a dictionary translation of “devious”.
Verraderlijk	“verraderlijk” is a synonym for “onbetrouwbaar”, which leans closer to the fact that the person will betray, whereas with “onbetrouwbaar” there is more uncertainty.
Sluw	“sluw” is a dictionary translation of “devious”.
Doortrapt	“doortrapt” is a synonym for “sluw”, which has a slightly stronger negative connotation.
Geslepen	“geslepen” is a synonym for “sluw”, which also has a slightly stronger negative connotation.

Having identified some ways of translating the two words separately, they can be combined. As pairing all the words would become too elaborate, only the pairs that I found worked well together will be discussed.

Truly Devious	
Waarlijk Duivels	The conflicting connotations with God and the devil add an interesting friction in the name. When used as the title of a novel, these connotations could however give off the wrong idea of the narrative.
Oprecht Duivels	“Oprecht Duivels” has contrasting connotations of the two separate words. Additionally, a reader could recognise the connection with “oprechte deelneming”, adding a conflicting extra dimension with the content of the letter. Yet, the word “oprecht” is not usually applied to close a letter.
Hartelijk Duivels	“Hartelijk Duivels” works well to close a letter, because of the “hartelijke groet” it hints to.
Hoogachtend Duivels	“Hoogachtend Duivels” can be used to close a letter. It could also be used as a book title as it would draw attention to the fact that someone or something is devilish/devious, but held in high regard.
Welgemeend Onbetrouwbaar	The conflicting connotations of the two words work well together as a makeshift name. However, a letter is not closed with “welgemeend”.
Oprecht Verraderlijk	As before, the conflicting connotations of the two words work well together. Yet, though “oprechte deelneming” can be linked to a letter, it is never used as a closing line.
Oprecht Doortrapt	Again, there is a nice friction between the connotations of the two words. “Doortrapt” even has a stronger negative connotation than “verraderlijk”. But it is problematic as a closing of a letter.

Ongeveinsd Geslepen

This pairing has a raw sound to it and a very negative connotation, which suits the person behind the name. Yet, it does not work well as the closing of a letter

None of the offered possible translations entail the exact feeling the original title has. Yet, “Hoogachtend Duivels” comes closest, because it is one of the few possibilities that can be used to close a letter and includes other connotations.

Kijk eens! Een Raadsel!

Kom gauw!¹

Gebruiken we een pistool of een touw?

Messen zijn scherp

En glimmen zo fijn

Vergif is langzaam,

Wat jammer zou zijn

Vuur is een feestje

Verdrinken gaat traag²

Ophangen valt zo laag³

Een gebroken hoofd,

Een val, erg zuur⁴

Een auto smakt tegen een muur

Bommen knallen

Lekker hard

En zo

Worden stoute jongetjes gestraft⁵

Wat gaan we doen?

We kunnen niet kiezen.

Maar jij

¹ As this line does not include a way to murder someone, the use of a rhyme word was chosen over a content based translation.

² In the source text, there is repetition in the lines “poison’s slow” and “drowning’s slow”. This repetition is omitted in the translation because the rhythm would suffer from it.

³ Similar to the source text, a pun of sorts is used to ensure end rhyme

⁴ Because the message remains, it was possible to update the structure of the line so as to keep the rhyme with the next line.

⁵ Though there is no full rhyme between “hard” and “gestraft”, their similar sounds make for a good rhythm that fits with the rest of the poem.

Zult alles verliezen.⁶

Ha ha.

Hoogachtend,

Duivels

⁶ A more free translation was used here, because the outcome of the crimes that are committed (the kidnapping of Albert Ellinghams wife and daughter and the eventual killing of his wife) result in him losing his family, which can be regarded as everything. Therefore, though this translation does not literally deliver the content of the original letter, it does match the narrative.

II. Excerpt closing scene opening chapter

This excerpt was already mentioned in section 3.4. It deals with a suspenseful scene in the opening chapter of the novel between focalised character Dottie Epstein and an unknown second person. At the start of the fragment, Dottie is reading a book in a small building in the middle of a lake, which can only be reached by boat or by an underground tunnel. She is disturbed by the second character and hides from this person, but is ultimately discovered. When she tries to depart the room, the visitor does not allow her to go.

As was established in the analysis, this scene includes translation difficulties regarding the building of suspense by evading personal pronouns and using a third-person limited point of view. The problems posed in the sentence “had they gone” (Johnson 8) and “The visitor got out a cigarette and lit it, then smoked it while watching her” (9) were discussed in section 3.4. Another similar problem can be found in the passage: “The person hoisted themselves into the dome and stood just a foot or so away from Dottie’s face. She prayed they didn’t step on her” (8). A possibility would be to make the sentence passive, but this would make it seem rather wordy: “Ze hoopte dat er niet op haar gestapt zou worden”. It is also possible to use a gender neutral noun. In the previous sentence, “the person” is used, so to avoid repetition a translation of “the visitor”, which can also be found in later parts of the excerpt, could be applied, creating a translation such as “Ze hoopte dat de bezoeker niet op haar zou gaan staan”. Though, this sentence is longer than the passive construction, it reads more easily because of its active structure.

The alternating narration will be rendered by creating a similar distinction between the two voices in the scene, the matter of fact voice reporting movements and the emotional voice, sometimes written in free indirect discourse (FID). By using the same change in verb tense (past tense in normal narration, present tense in FID) and, whenever possible, inserting modal verbs to add a more oral quality to the emotional text, the distinction between the two voices will be rendered, transferring the sense of delay resulting in suspense in the target text.

The focalised character in this excerpt is an adolescent. This will also influence some decisions made in the narration. For instance, “nothing” will be translated as “niks” instead of “niets”, because the colloquial element to “niks” is better suited for the character-voice. Another example is the translation of “it made her head light”, which could be translated as “het duizelde haar” or “ze werd er duizelig van”. In this case, the latter is chosen, because, again it is better fitting for the young adult character. Both of these examples show the language the intended audience of the novel would prefer to use in daily life. This also results in meeting their preference for novels written in a more blunt tone (cf. Koss and Teale).

Dottie was zo verzonken in haar boek dat ze verrast werd door een geluid recht onder haar. Iemand klom de ladder van de drankkelder op. Iemand was vlak bij haar. Tijd om te vluchten had ze niet. Dottie trok het zware tapijt over zich heen en drukte zich zo dicht mogelijk tegen de muur om zo in een stapel kussens te verdwijnen. Blijf gewoon op de vloer liggen. Doe alsof je een hoopje bent.

Ze hoorde het logge, krakende geluid van het luik dat opgeduwd werd, de bonk toen het op de stenen ondergrond terugviel. De persoon hees zich de koepel in en bleef ongeveer een halve meter van Dotties gezicht staan. Ze wenste vurig dat de bezoeker niet op haar zou gaan staan en maakte zich nog wat kleiner.

De persoon liep wat verder van haar af en zette iets op de grond. Dottie nam het risico om voorzichtig de rand van het tapijt een paar centimeter van de grond te tillen en zag hoe een in een handschoen gehulde hand voorwerpen uit een zak haalde en deze op de grond legde. Ze waagde nog een paar centimeter om het beter te kunnen zien. Op de grond lagen een zaklamp, een verrekijker, een stuk touw en iets glinsterends.

Het glinsterende voorwerp bleek een paar handboeien te zijn dat vergelijkbaar was met dat van haar oom, de politieman.

Een zaklamp, een verrekijker, touw en handboeien?

Een stoot adrenaline stroomde door haar lichaam en haar hartslag schoot omhoog. Er was hier iets heel vreemds aan de hand. Ze liet het tapijt weer over haar gezicht vallen en maakte zich zo klein mogelijk, terwijl ze haar gezicht tegen de grond duwde en zo haar neus platdrukte. De persoon scharrelde nog een paar minuten door de ruimte. Toen werd het ineens stil. Was ze weer alleen? Dan had ze wel iemand door het luik naast haar hoofd horen vertrekken. Ze voelde haar eigen adem op haar gezicht. Ze had geen idee wat er gebeurde, maar ze werd er duizelig van. Ze begon in haar hoofd te tellen. Toen ze bij vijfhonderd was en nog steeds niks had gehoord, besloot ze de rand van het tapijt nog een keer voorzichtig op te tillen. Maar een vingerbreedte. Nog een klein stukje verder.

Ze kon niemand zien. Ze tilde het tapijt nog een stukje op. Niks. Ze stond op het punt het helemaal op te tillen toen...

‘Hallo,’ zei een stem.

Dottie voelde haar hart tegen de grond bonken.

‘Wees maar niet bang,’ zei de stem. ‘Je kunt tevoorschijn komen.’

Verstoep blijven had geen zin. Dottie kroop onder het kleed vandaan met haar boek tegen zich aangeklemd. Ze keek de bezoeker aan en keek daarna naar de spullen op de grond.

‘Die zijn voor het spel,’ zei de persoon.

Een⁷ spel? Natuurlijk. De Ellinghams waren dol op spelletjes. Die speelden ze altijd met de gasten – ingewikkelde speurtochten en puzzels. Meneer Ellingham had de kasten van de campuswoningen⁸ gevuld met bordspellen zoals Monopoly en soms kwam hij zelfs langs voor een potje. Zaklamp. Touw. Verrekijker. Handboeien. Die zouden⁹ best voor een spel kunnen zijn. Monopoly had ook gekke pionnen¹⁰.

‘Wat voor spel?’ zei Dottie.

‘Het is erg lastig,’ zei de persoon. ‘Maar het wordt wel heel leuk. Ik moet me verstoppen. Had jij je hier ook verstoep?’

‘Om te lezen,’ zei Dottie. Ze hield het boek omhoog en probeerde haar handen stil te houden.

‘Sherlock Holmes¹¹?’ zei de persoon. ‘Ik ben gek op Sherlock Holmes. Welk verhaal ben je aan het lezen?’

⁷ Added an article, because it is more common in Dutch to define a noun, even with an indefinite article.

⁸ In Dutch, the use of “leerling(en)woning” is uncommon. In several parallel texts, the term “campuswoning” is used ((Rechtbank Amsterdam), (Weezel), (NOSop3)), which is applicable in this situation, as Ellingham Academy is a campus school.

⁹ Changed subject to refer to the items, instead of using the “loos onderwerp” “het”, which would not refer to anything in particular.

¹⁰ As found in the Dutch rules of Monopoly (Hasbro Inc.).

¹¹ Throughout this scene, several allusions to the character Sherlock Holmes are made. According to Paul Claes, the function of these allusions would be iconic: “[E]lke allusie die tussen twee werken een relatie van gelijkenis aanbrengt” (107). By referring to this particular character in a scene in which a crime is going to be committed, the detective theme

‘Een studie in rood’¹²

‘Dat is een goed verhaal. Ga je gang. Lees maar. Laat je door mij niet tegenhouden.’

De bezoeker stak een sigaret op en bekeek haar tijdens het roken.

Dottie had deze persoon al eens gezien. Dit was iemand die misschien inderdaad wel een van Ellinghams ingewikkelde spelletjes aan het spelen was. Maar Dottie was ook een echte New Yorkse die al genoeg had gezien om te weten wanneer er iets niet klopte. De blik in de ogen. Het stemgeluid. Haar oom de politieman zei altijd: ‘Vertrouw op je buikgevoel, Dottie. Als je een slecht gevoel bij iets of iemand hebt, maak je dat je wegkomt. Dan haal je mij erbij.’

Dotties buikgevoel zei dat ze hier weg moest. Maar voorzichtig. Niks gek doen¹³. Ze sloeg haar boek open en probeerde zich op de woorden te concentreren. Ze had altijd een stukje potlood in haar mouw zitten, zodat ze aantekeningen kon maken. Op het moment dat de bezoeker even¹⁴ naar buiten keek, duwde ze het potlood in haar handpalm, een beweging die ze na veel oefenen geperfectioneerd had, en trok ze een slordige streep onder een zin op de pagina. Het was niet veel, maar zo kon ze een bericht achterlaten dat iemand misschien zou begrijpen als...

Niemand zou dit begrijpen, en als was te verschrikkelijk om over na te denken.

Ze stopte het potlood terug in haar mouw. Ze kon niet meer doen alsof ze las. Haar ogen konden de woorden niet volgen. Ze beefde van top tot teen.

‘Ik moet mijn boek terugbrengen naar de bibliotheek,’ zei ze. ‘Ik zal niemand vertellen dat je hier bent. Ik haat het als mensen me verklikken.’

of the novel is introduced. Since Sherlock Holmes is iconic under the same name in the target culture, the function of the allusion can be rendered by using the Ritva Leppihalme PN translation strategy “retention of the name” (79).

¹² The reference to the title of the novel Dottie is reading has the same function of incorporating the detective theme in the novel. The difference in this case is that there are Dutch translations of the Sherlock Holmes stories. A decision has to be made to either retain or translate the title. Later in the novel, a sentence from this novel is cited. An official translation of this sentence would be used, because having full sentence in English in a Dutch novel would hinder the reader, because they were not expecting such an amount of foreign language. For consistency with this, the translation of the title will be used here. Leppihalme also categorises this as retention: “[E]ither changed or in its conventional TL form” (ibid.2).

¹³ Negation is applied here. Instead of a more literal translation such as “doe normaal”, which would seem ambiguous in this context due to its dual meaning, a translation was chosen that focusses on what the character should not do.

¹⁴ Added “even” to create an idiomatic Dutch constituent.

De persoon glimlachte naar haar, maar het was een vreemde glimlach. Niet gemeend. Met te ver teruggetrokken mondhoeken.

Dottie werd zich er pijnlijk van bewust dat ze zich in een gebouwtje midden op een meer bevond, halverwege een berg. Ze ging alle mogelijke scenario's in haar hoofd af en wist wat er de komende paar seconden ging gebeuren. Haar hartslag vertraagde en het geluid ervan gonsde door haar hoofd. De tijd kroop voorbij. Ze had veel verhalen gelezen met de dood als een personage – een voelbare energie in de kamer. Er bevond zich nu zo'n energie in de kamer, een stilzwijgende bezoeker in de ruimte.

'Ik moet weg,' zei ze met dichtgeknepen keel. Ze begon richting het luik te lopen en de persoon volgde haar die kant op. Ze waren als spelers op een schaakbord die naar een onvermijdelijke afloop toewerkten.

'Je weet dat ik je niet kan laten gaan,' zei de persoon. 'Al zou ik best willen.'

'Maar dat kan wel,' zei Dottie. 'Ik kan heel goed geheimen bewaren.' Ze hield haar Sherlock Holmes stevig vast. Er kon haar niks overkomen zolang ze Sherlock Holmes vast had. Sherlock zou haar redden.

'Alsjeblieft,' zei ze.

'Het spijt me,' zei de bezoeker met een stem die oprecht bedroefd klonk.

III. Interrogation transcript

This excerpt contains a police interview taking place on 17 April 1936 between detective Samuel Arnold and artist and scientist Leonard Holmes Nair about the disappearance of Mrs. Ellingham and her daughter, and the murder of Dottie Epstein. As dialogue has important functions in both YAL and crime fiction, it poses difficulties within both elements of YACF. In the interview below, it is essential that the two characters maintain distinct voices, one being the professional, more formal voice of a detective, the other that of a flamboyant, indifferent artist. Similar to the translation of FID, wherever possible, modal particles will be employed to give the conversation a colloquial nature, especially on the side of the artist, inciting the reader to read through the passage more quickly and keeping up the pace of the story.

FEDERAL BUREAU OF INVESTIGATION¹⁵ VERHOOR TUSSEN RECHERCHEUR
SAMUEL ARNOLD EN LEONARD HOLMES NAIR OP 17 APRIL 1936, 15.30 UUR.
LOCATIE: LANDGOED VAN ALBERT ELLINGHAM

SA: Meneer Nair. Ik heb nog een aantal vragen voor u.

LHN: Dat is het enige wat jullie hier nog voor me lijken te hebben.

SA: We willen gewoon een duidelijk beeld krijgen van wat er gebeurd is. Ik heb vernomen dat u een keer een gastles Kunst voor de leerlingen verzorgd hebt.

LHN: Herinner me er alsjeblieft niet aan.

SA: Waarom niet?

LHN: Dat was de langste middag van mijn leven. Probeer Max Ernst¹⁶ maar eens aan kinderen uit te leggen¹⁷. Maar dat moet je voor lief nemen als je met Albert bevriend bent. Hij vindt dat zijn kinderen de beste onderwijzers verdienen.

SA: Hebt u toen een leerling genaamd Dolores Epstein gezien?

LHN: Ik zou het niet weten. Alle kinderen lijken op elkaar.

[Er wordt een foto van Dolores Epstein getoond.]

LHN: Nogmaals, alle kinderen lijken op elkaar.

SA: Dolores was een zeer begaafde leerling. Veel docenten vonden haar de slimste leerling op de academie.

¹⁵ Due to the many films and television series about or including the FBI, which are also suitable for the intended audience, the organisation has become known in the Netherlands. This led to the decision to use Javier Franco Aixelá's translation strategy "[r]epetition": "The translators keep as much as they can of the original reference" (61).

¹⁶ 20th century German painter who will be as unknown to the target audience as he is to the source audience.

¹⁷ Sentence split, because using a gerund would result in an archaic Dutch sentence, which would not suit the character's informal way of speaking. By splitting up the sentence, his informal, plaintive tone is rendered.

[Meneer Nair kijkt nogmaals naar de foto.]

LHN: Nu je¹⁸ het zegt, er zat er eentje tussen die wat beter op de hoogte leek dan de rest. Haar kennis van de Griekse en Romeinse kunst was redelijk. Dat kan best dit meisje zijn geweest. Ze had ook zulke krullen. Ja, ik denk dat zij het was. Is dit het meisje dat verdwenen is?

SA: Dolores Epstein is voor het laatst gezien op de dertiende, in de middag, toen ze een boek uit de bibliotheek kwam lenen. Hebt u haar ooit buiten de les om gezien?

LHN: Je ziet ze allemaal wel eens door de gangen sjokken. Ik kan je vertellen, toen Albert de school opende zei hij dat die voor wonderkinderen was, maar de helft zijn kinderen van zijn vrienden en niet bepaald de slimsten. De andere helft is waarschijnlijk wel redelijk. Als ik eerlijk ben, zaten er een of twee anderen tussen die wel wat jenu hadden. Een jongen en een meisje, geen idee hoe ze heten. Een stelletje, volgens mij. Het meisje had ravenzwart haar en de jongen had wat weg van Byron¹⁹. Ze waren geïnteresseerd in poëzie. Zij hadden wel een sprankeling in hun ogen. Het meisje vroeg me naar Dorothy Parker, wat ik hoopgevend vond. Ik ben bevriend met Dorothy.

[Er wordt een zilveren aansteker op tafel gelegd.]

SA: Herkent u deze, meneer Nair?

LHN: O! Die was ik kwijt²⁰!

[Meneer Nair probeert de aansteker van tafel te pakken. Hij wordt tegengehouden.]

SA: Deze behoort tot het bewijsmateriaal, meneer Nair. We zullen hem moeten houden.

¹⁸ Character uses “je” instead of “u”, because it fits his informal way of speaking. Polite forms of address do not matter much to him.

¹⁹ Again, the person referred to will be as unknown to the target audience as he is to the source audience.

²⁰ In the source text, the emphasis was on finding the item, whereas in the translation it is changed to its vanishing. This change was applied because in Dutch, the emphasis would usually be placed on the fact that something is lost.

LHN: *Dat is een Cartier, Rechercheur Arnold. Waar heb je hem gevonden? Ik ben hem al tijden kwijt.*

SA: *We hebben hem in de uitkijktoren gevonden samen met Dolores' bibliotheekboek en een potlood.*

LHN: *Dan zal ik hem daar wel hebben laten liggen.*

SA: *Dolores' vingerafdrukken zaten op de aansteker. Waarom had Dolores uw aansteker?*

LHN: *Ze zal hem wel gevonden hebben.*

SA: *U hebt hem haar niet gegeven?*

LHN: *Waarom zou ik mijn aansteker van Cartier aan een kind geven?*

SA: *Ik weet het niet, meneer Nair.*

LHN: *Ik raak wel vaker dingen kwijt. Het meisje zal hem gevonden en gehouden hebben, omdat het zo'n fraai ding is. Ze zal wel goede smaak hebben. Krijg ik hem nu terug?*

SA: *Als wij hem niet meer nodig hebben, meneer Nair. Ik heb nog één vraag. Wat had mejuffrouw Robinson in mevrouw Ellinghams persoonlijke, afgesloten garderobekamer te zoeken?*

LHN: *Van alles. Ze zijn twee handen op een buik.*

SA: *Het gaat hier in het bijzonder om de avond van de dertiende, toen iedereen in het huis op zoek was naar mejuffrouw Robinson. Ze reageerde niet op de vele mensen die haar riepen en bleek zich uiteindelijk alleen in de kamer te bevinden, waar ze ongeveer een kwartier had doorgebracht. Best een vreemde bezigheid tijdens de paniektostand in het huis.*

LHN: *Ik weet niet waarom Flora doet wat ze doet.*

SA: *U bent bevriend met mejuffrouw Robinson?*

LHN: *Flora en ik zijn bevriend, ja.*

SA: *Waar hebt u elkaar ontmoet?*

LHN: *O, in een of andere speakeasy²¹, jaren geleden.*

²¹ This is not the first time the word “speakeasy” is used in the novel. In previous chapters, the reader receives some information on what a “speakeasy” is. Because the term is of cultural importance due to its connection to 1920s USA and the reader has already received some background information in previous chapters, Aixelá’s strategy “repetition” is applied here.

SA: Dus wat u hiermee wilt zeggen is dat Flora Robinson u niet heeft verteld wat ze in Iris Ellinghams kamer deed op maandagavond rond de tijd dat er alarm geslagen werd?

LHN: Nee, inderdaad.

SA: Ze heeft er niets over gezegd?

LHN: Flora komt het me echt niet iedere keer vertellen als ze in of uit een kamer is gekomen.

SA: En wanneer hoorde u voor het eerst van de ontvoering?

LHN: Toen Flora me op dinsdagochtend kwam wekken, zoals je weet, want dit heb ik nu al tig keer verteld. Als je suggereert dat Flora er iets mee te maken had, dan zit je er helemaal naast. Flora heeft een hart van goud, wat je van mij niet kunt zeggen. Iris is als een zus voor haar en Alice als een dochter. Doe een beetje voorzichtig met die aansteker. Ik wil hem wel terug.

[Verhoor beëindigd om 15.56 uur.]

IV. Online article

This article is an example of the way Johnson deviates between writing styles. The text interrupts the ongoing narrative in both lay-out and style, as it is structured and written as an article, inciting the reader to adjust to the change. As the implied writer is one of the students at the Ellingham Academy and therefore still an amateur, it is important to include journalistic style elements in the text to render the idea presented in the source text that the character consciously implements these in her article to give it the journalistic body she wants it to have. Dutch newspaper articles will be used as parallel texts to implement these stylistic elements into the translation.

HET BATTBERICHT²²

Internetster komt om in ongeval op school²³

Hayes Major, bekend van de internetsensatie *Hier eindigt alles* die deze zomer viral ging, is afgelopen zaterdagavond omgekomen. Major, leerling aan Ellingham Academy²⁴, nam een video op over de ontvoerings- en moordzaak rondom de academie. Hij werd dood aangetroffen in een in onbruik geraakte tunnel die recentelijk aan het licht gebracht was. De doodsoorzaak was niet meteen duidelijk, maar bronnen dicht bij *Het Battbericht* verklaren dat hij aan verstikking is overleden, waarschijnlijk door een ongelukkige samenloop van omstandigheden. De politie heeft vastgesteld dat Major met een gestolen toegangspas van een medeleerling een grote hoeveelheid droogijs uit de werkplaats en onderhoudsruimte van de school heeft gehaald, hoogstwaarschijnlijk om een misteffect voor de video te creëren. Het droogijs is een nacht in de afgesloten ondergrondse gang achtergelaten, waardoor het is gaan smelten en de ruimte met een dodelijke hoeveelheid koolstofdioxide heeft gevuld.

De directeur van Ellingham Academy, Dr. Charles Scott, heeft op dinsdagochtend de volgende verklaring afgegeven²⁵: ‘Iedereen van Ellingham Academy is diepbedroefd over het verlies van Hayes Major, een veelbelovend acteur en producent²⁶ en een geliefde vriend. Onze gedachten gaan uit naar zijn familie, vrienden en vele fans. Zijn dood is een tragisch verlies.’

²² “Batt” refers to Germaine Batt, a character in the novel. This name needs to be rendered in the title. It was chosen to combine it with an alliterating word to make the title as catchy as its English counterpart.

²³ First choice was “schoolongeval”, but this word only appears in Belgian sources. The wording “ongeval op school” can be found in Dutch sources, such as Brugman Letselschadekompas (§2).

²⁴ See non-restrictive clause: “Het begon vijf jaar geleden toen de Brabantse nonnen gingen nadenken over alternatieve inkomstenbronnen, vertelt priorin Maria Magdalena (60), *de overste en jongste zuster in het klooster*” (Graaf §5, my emphasis).

²⁵ See word choice: “Deloitte heeft voor de jaarrekening over het boekjaar 2015-2016 een goedkeurende verklaring afgegeven, en daarin geen melding gemaakt van eventuele risico's omtrent foute cijfers” (Kleinnijenhuis §3)

²⁶ See word choice: “De vergelijking is gepast, verklaart Bardem, die zijn onderwerp beter leerde kennen als *acteur en producent* van de speelfilm *Loving Pablo*” (Beekman §3, my emphasis).

V. Conversation between classmates

The following excerpt contains a conversation between the protagonist and her classmates about Hayes Major, the person who died only a short while ago. It immediately follows the playing of the drinking gem “I never”. The scene is important for the YAL element of the novel, as it contains several adolescent voices conversing in a colloquial manner and includes the use of some profanities, but also for the crime fiction part, because it becomes an interrogation of one of the classmates. The multiple functions of the conversation need to be rendered in the translation. This involves mainly a sense of awareness on the connection to previous chapters in which information is presented to the protagonist and the reader. When this is known, the relevant crime fiction elements can be identified and rendered in the translation. The inclusion of modal particles and language befitting modern teenagers, will assure that the scene is as colloquial in the target text as it is in the source text. The translation of the profanities was already discussed in 3.3 and does not need elaboration here.

‘Laten we het even over Hayes hebben,’ zei Stevie. ‘Het is denk ik wel goed om er even bij stil te staan.’

‘Nou,’ zei Ellie. ‘Dat zie ik niet zo zitten.’²⁷

‘Waar ben je mee bezig, Stevie?’ vroeg David. Hij grijnsde wel, maar klonk oprecht bezorgd.

‘Weet je wat het is met Hayes,’ zei Stevie, ‘hij profiteerde eigenlijk van dingen die niet van hem waren. Hij zou net hebben moeten drinken. Andere mensen hebben werk voor hem gedaan. Zoals ik. Zoals Nate. Zoals Gretchen. Heb jij ooit werk voor Hayes gedaan, Ellie?’

Ellie keek Stevie strak aan. Haar ogen hadden een lichtbruine kleur die bijna goud leek.

‘Waar heb je het over?’ zei Ellie.

‘Ja, Stevie,’ zei David. ‘Waar heb je het over?’²⁸

‘Zoiets vreemds,’ zei Stevie. ‘Hayes vertelde me dat hij *Hier eindigt alles* begin vorige zomer in Florida had gemaakt. Dat is niet waar. Hij heeft de serie²⁹ op vier juni gemaakt en de zomervakantie³⁰ begon vorig jaar pas op de zesde.’

‘Wat?’ zei Ellie. ‘Ik...’

‘Dit weet ik, omdat ik zijn kamer heb doorzocht,’ onderbrak Stevie haar. ‘Ik doorzoek kamers. Ik weet het, niet oké³¹. Ik word gewoon nieuwsgierig als dingen niet lijken te kloppen. Maar zo ben ik wel achter een aantal dingen gekomen. Ik ben erachter gekomen dat Hayes heeft gelogen. Hij heeft de serie hier gemaakt en dat heeft hij niet alleen gedaan. En afgelopen lente heeft hij

²⁷ “I’m not feeling that”, is a sentence mostly used by young people. In Dutch, the translation “daar voel ik niet zoveel voor” would not be as teenage based, as it sounds more like something an adult would say. Therefore, the colloquial phrase “dat zie ik niet zo zitten” is used, which would better fit a young person.

²⁸ Removed emphasis, as it would not serve the same purpose in the Dutch sentence. The repeating of the question places enough emphasis on the sentence.

²⁹ More explicit reference, because *The End of It All* is a series, and “het” cannot refer to “de serie”.

³⁰ “closed for the summer” summarised in “zomervakantie”, because in Dutch, that is the colloquial way of referring to the summer closing period of a school.

³¹ “I’m the worst” is a colloquial way of saying that someone knows they are wrong, but cannot help themselves. There is no literal translation in Dutch. An option could be to use “ik ben onverbeterlijk”, but that sounds like something an adult would say rather than a teenager. Therefore, it was decided to use the more free translation “ik weet het, niet oké”, conveying that she knows it is wrong. By adding the adverb “gewoon” in the next sentence it is underlined that she cannot help herself. Through this shift, the message of the source text remains in the translation and it is still conveyed in language an adolescent would use.

vijfhonderd dollar van zijn ex Gretchen geleend, maar nooit terugbetaald. En jij hebt afgelopen lente vijfhonderd dollar verdiend met wat kunst en daarvan heb je Rooter gekocht.’

‘Je bent gestoord³², Stevie,’ zei Ellie, maar haar stem trilde. ‘Rot op! Rot allemaal op!’

‘Even iets heel anders,’ zei Stevie. ‘Ergens in de periode tussen Hayes’ dood en het moment dat ik in zijn kamer was, heeft iemand zijn laptop gehad. Die persoon heeft hem onder het bad geschoven. Er zaten drie krassen op de bovenkant. Die krassen waren er eerst niet. Dat kan bewezen worden.’

‘Stevie...’ zei Janelle met trillende stem. ‘Wat is er aan de hand?’

Maar Stevie was al begonnen en terugkrabbelen was geen optie meer. Er hing een bedrukte sfeer in de donkere kamer die naar oude patchoeli en verf stonk. Deze avond, waarin ze Ellie van het ene op het ander moment ondervroeg over haar verleden en Hayes’ leven en dood kon niet teruggedraaid worden. Als ze het bij het foute eind had, zou ze haar biezen kunnen pakken. Het voelde alsof ze steeds verder een boomtak op liep die bij iedere stap harder begon te kraken.

Het was een fantastisch gevoel.

‘Nog één ding. Beth Brave. Zij zat met Hayes te Skypen op het moment dat Hayes eigenlijk in de werkplaats had moeten zijn om het droogijs te halen. Wist hij van het droogijs? Was het zijn idee?’

Ellies gezicht zag eruit als een van de maskers aan de muren van de balzaal – haar gelaat uitgestrekt, langgerekt en strakgetrokken in emotie³³.

‘Ga weg,’ zei Ellie. ‘Ik wil dat jullie allemaal weggaan.’

³² “freak” is used in the source text as a profanity towards the protagonist. Using “gek” in the translation would not be strong enough. Therefore the harsher word “gestoord” is used. Because this word can only be used as an adjective, the structure of the sentence was slightly changed to accommodate it. Nevertheless, the function of the sentence remains the same as that of the source text.

³³ Shift from adjectives to verbs to create a more idiomatic sentence in the translation. Its function does not change, as it still incites a comparison of the look of a mask and the face of the character.

David was van houding veranderd en zat nu half gehurkt. Janelle schoof langzaam naar achteren richting de muur. Maar Nate was als een rots terwijl hij het tafereel met zijn armen over elkaar gadesloeg.

‘Stevie,’ zei David langzaam, ‘je hebt wel door dat wat je hier zegt best heftig is?’

‘Ja,’ zei ze.

‘Dus ik mag hopen dat je aardig zeker bent...’

‘Dat ben ik.’

‘Ja, oké dan, ik heb hem met zijn serie geholpen,’ zei Ellie. ‘God! Ik heb hem met zijn serie geholpen.’

Het eerste puzzelstukje viel op zijn plek.

‘De film,’ zei Stevie. ‘Hij zou naar Hollywood gaan om met P.G. Edderton te werken en hij zou met de eer gaan strijken.’

‘Nou en? Denk je dat ik wilde dat mensen wisten dat ik aan een zombieserie heb meegewerkt? Ik had gewoon wat geld voor Rooter nodig.’

‘Maar waarom heb je zijn laptop dan gestolen?’ zei Stevie. ‘De politie was hier. Je wilde weten of er bewijsmateriaal voor je betrokkenheid was, omdat je wist...’

‘Ik wist dat het er niet goed uitzag. Hayes ... Hayes zei allemaal achterlijke dingen. Hayes deed stomme dingen en hij is dood en ik vind het erg en nu wil ik dat jullie allemaal vertrekken!’³⁴

³⁴ Removed emphasis from last word of the sentence, but added an exclamation mark, implying that the character was shouting, which fits the hysterics that also shine through her words and sentence structure.

VI. Final scene

This excerpt includes the latter half of the final chapter of the novel. The protagonist has just stumbled upon a box, which appears to contain clues that may connect the murder committed in the primary narrative to the crimes of the secondary narrative. As she connects some dots in the mystery, she wants to share this with the second character present in the scene, but he is distracted by a helicopter moving in and eventually landing near their house. This helicopter is discovered to be linked to another plotline involving the mystery surrounding the second person in the scene. This character does not offer much information about his background and the protagonist has been trying to find out more about him throughout the novel. In this final scene, questions surrounding this storyline will be answered. The events occur alongside each other and result in several plotlines coming together in a tumultuous final sequence. Here, the pace of the narrative is important, as all the events quickly follow each other, creating a text which reads as if it races along. This can be achieved in the translation by using modal particles and a more informal writing style, so that sentences have a more colloquial sound and can be read quickly.

The excerpt contains a reference to an earlier scene in the novel, as was discussed in section 3.4. It is important to recognise this reference and assure that some of the wording is adopted from the previous scene. The scene can be found under section III. of the translated excerpts. This poses not so much a translation difficulty, but only asks a good awareness of the novel's content of the translator.

Another instance of the profanity “the hell” appears in this sequence in the sentence “what the hell is happening” (415), which is said by the protagonist. Again, a translation with “de donder” or something similar would not fit the speech pattern of a young character. It is common to use the opposite of “hell” in Dutch by saying: “Wat is er in godsnaam aan de hand”. The addition of “in godsnaam” makes the sentence just that much stronger in a friendlier way than “the hell” does,

but as the aim of the sentence is to project heightened surprise, this effect is rendered in the translation by using “in godsnaam”.

The narrative contains a poem, which the protagonist considers to be a trial run for the Truly Devious letter. The lines of the poem are longer than those of the previously discussed poem and contain only a little rhyme, but its rhythm is important as it still gives the sense of a nursery rhyme. The translation strategy will be the same as with the first poem, because it remains unclear how important the content of the text will be in subsequent novels.

Langs een zijkant van de trommel stak een opgevouwen stuk gelinieerd papier en een tiental zwart-witfoto's van verschillende formaten die er oneffen uitzagen. Stevie bekeek het stuk papier eerst. Het was zwak langs de scherpe vouwlijnen, maar de vergeling viel mee. In een verzorgd maar losjes handschrift stond er het volgende op geschreven:

De ballade van Frankie en Edward

2 april 1936

Frankie en Edward hadden het zilver

Frankie en Edward hadden het goud

Maar beiden wisten wat voor spel dit was

En beiden wilden weten wat de waarheid inhoudt

Frankie en Edward bogen voor geen koning

Ze leefden voor kunst en liefde

~~Ze onttroonden de man die over het land heerste~~

Ze veroverden

De koning was een grapjas die op een berg woonde

En hij wilde het spel bepalen

Dus Frankie en Edward speelden een ronde mee

En niets was ooit meer hetzelfde³⁵

³⁵ Rhyme is omitted to render content.

Op de foto's stonden twee tieners, een jongen en een meisje, in verschillende poses die Stevie bekend voorkwamen, maar tegelijkertijd compleet verbijsterden. De jongen droeg een pak en een hoed met een losse stropdas, het meisje een strakke trui met bijpassende rok en een scheve baret. Ze poseerden op een foto voor een auto. Op een andere had het meisje een sigaar vast. Op nog een andere stonden ze tegenover elkaar en hield het meisje de jongen op armlengte. Stevie draaide de foto's om. Een had op de achterkant *4/11/35* staan.

Stevie staaarde een tijdje naar de foto's voordat de puzzelstukjes in elkaar vielen. Ze poseerden als Bonnie en Clyde, het bekende misdaadkoppel uit de jaren 30. Het was cosplay³⁶!

Een van de foto's was anders, net wat dikker, zwaarder. Stevie bekeek deze wat beter en ontdekte dat het twee op elkaar geplakte foto's waren. Ze negeerde het geluid van de helikopter die op het gras landde. Dit – wat deze vreemde verzameling foto's en spullen dan ook was – was extreem belangrijk. Ze probeerde de foto's voorzichtig van elkaar af te halen, maar toen dat niet lukte trok ze wat ruwer. Ze begonnen los te komen. Er zat iets tussen. Het zag eruit als...

Een woord? Uit een tijdschrift?

Het was het uitgeknipte woord *ONS* in felrode letters op een gele achtergrond. Klein. Misschien een halve centimeter groot. Stevies handen begonnen te beven.

Een uit een tijdschrift geknipt woord in een trommel met spullen uit 1935 en 1936. Foto's van twee mensen van haar leeftijd in Bonnie en Clyde-cosplay. En een stuk van een gedicht – een gedicht dat wel leek op de brief van Hoogachtend Duivels en een paar dagen voordat het arriveren de brief van Hoogachtend Duivels geschreven was. Een akelig, kort gedicht over het spelen van een of ander spel met een koning die op een berg woonde.

³⁶ The English terminology is also used in Dutch. See article titles: “Achter cosplay gaat een wereld van ambacht schuil” (Bervoets) and “Stripfans thuis tussen manga, cosplay en Potterheads” (Nieuwenhuis).

Dit was Hoogachtend Duivels. Degenen die dit gedicht hadden geschreven, degenen die achter Frankie en Edward schuilgingen³⁷. Stevie rende rusteloos door haar bovenkamer³⁸, trok deksels van dozen, keek in lades. Ze was ver verwijderd van deze ochtend en van David en van Ellies kamer. Daar. Gevonden. Ze keek naar een pagina uit een getuigenverklaring van Leonard Holmes Nair over een jongen en een meisje van wie hij vond dat ze wel jeu hadden. Ze hoorden bij elkaar. Zij had ravenzwart haar en hij had wel wat weg van Lord Byron, en het meisje vroeg hem naar Dorothy Parker. Twee leerlingen uit de eerste lichting van Ellingham Academy.

De brief was door leerlingen geschreven³⁹. Ze had het bewijs vast.

Was Iris Ellingham ook door leerlingen vermoord? Was de moord op Dottie door mensen gepleegd die haar goed kenden? Ging dit over Dóttie? Het was één grote wirwar in Stevies hoofd.

‘David...’ zei Stevie. Haar stem trilde. Als reactie liep David de kamer uit. Hij liep flink door. Zijn vertrek was zo abrupt dat Stevie de mentale sprong niet meteen kon maken. Ze knipperde met haar ogen, waarna ze hem volgde, de foto’s nog steeds in haar handen geklemd⁴⁰. Hij was de deur al uit en liep richting het grasveld. De helikopter stond er en de rotoren kwamen langzaam tot stilstand. Er liepen alweer mensen buiten. Ellingham was wakker.

Het was geen politiehelikopter. De letters waren donkerbrons en weerspiegelden een beetje.

Het was...

King?

³⁷ The repeating sentence structure cannot be retained as tightly in Dutch, therefore slight changes were made. The constituents do have the same start, resulting in some repetition.

³⁸ The term “mind attic” is an intertextual reference to Sherlock Holmes. It is introduced in the story *A Study in Scarlet*, in which Holmes gives a description of what a mind attic is. The function of the intertextual element is characterising: “[H]et subject van de fenotekst [staat] central. Ik noem dat het *karakteriserende* functietype, omdat de citerende persoon er zich gewild of ongewild door kenschetst” (Claes 66). The “fenotekst” Claes refers to, is the citing text. By giving herself a mind attic, Stevie characterises herself as a Sherlock Holmes-type detective. As “mind attic” can be regarded as a term, it falls under Leppihalmes PNs. It was mentioned before that *A Study in Scarlet* has been translated into Dutch. In the most recent Dutch translation, the term “bovenkamer” is used for “mind attic”. To retain the intertextual function of the term, this official translation will be used. Like before, this falls under Leppihalmes “[r]etention of the name (either unchanged or in its conventional TL form)]” (79).

³⁹ If the sentence structure of the source text was adopted, the Dutch sentence would have felt slightly foreign. Therefore, the structure was changed making the letter the subject.

⁴⁰ To avoid a discontinuous structure, the constituent “she followed him” was moved in front of “still clutching the photos”. By doing this, the pace of the narrative is retained.

David was boven aan het pad naar het grasveld abrupt blijven staan en staaarde nu naar de helikopter.

‘Wat is er in godsnaam aan de hand?’ zei Stevie toen ze weer bij hem was. ‘Is dit wat ik denk dat het is?’

David gaf geen antwoord, dat hoefde hij ook niet. De helikopter ging open en er stapte iemand uit.

In het echt was King kleiner dan op tv, hij keek wat stuurser en zijn haar vloog ongecontroleerd alle kanten op. Hij probeerde het tevergeefs plat te strijken.

David stond nog altijd stil. Het was net alsof hij in een van de vele standbeelden van Ellingham was veranderd, een stenen replica van zichzelf.

In mythes versteende Medusa je als je haar in de ogen keek.

‘Hoe kan dit?’ zei Stevie. ‘Waarom gebeurt dit? Wat gebeurt er? David?’

David gaf geen antwoord.

En toen kwam alles samen. Alle feiten in Stevies bovenkamer regen zich in de juiste volgorde aaneen. Ze voerde een paar kleine berekeningen uit over de verhoudingen van zijn gezicht. Haar gedachten schoten terug naar het eerste moment dat ze hem in de joert zag, die vreemde afkeer die ze voelde, de vraag die maar in haar achterhoofd bleef knagen. De vorm van zijn neus, de contouren van zijn schouders...

Ze kon het niet plaatsen. Dit was ook niet bij elkaar te rijmen. Het was allemaal zo onmogelijk.

Edward King kwam over het grasveld hun kant op gelopen.

Ondertussen was het een stortvloed aan berekeningen geworden. Davids afzondering, het feit dat hij geen social media had, geen foto’s had, zijn verhuizing naar Californië, de versleten Rolex...

‘David,’ zei ze zachtjes.

Hij keek haar niet aan.

‘David?’ zei ze nog een laatste keer.

Hij keek vanuit zijn ooghoeken naar haar. Hij zag er hulpeloos uit, in het nauw gedreven.

‘Weet je nog dat je ouders die baan kregen?’ zei David uiteindelijk. ‘Bij hem? Nou ja. Ik zei toch dat ik probeerde te helpen.’

Stevies grip op de foto’s werd steviger, ook al was ze eigenlijk vergeten dat ze die vasthad.

‘Leg me uit wat je daarmee bedoelt,’ zei ze.

Er verscheen een lach op Davids gezicht, maar het was als die lach die Stevie op haar gezicht had geforceerd tijdens het eten met haar ouders. Haar hoop slonk met de seconde totdat ze zich aan het randje ervan probeerde vast te grijpen. En toen voelde ze het laatste beetje door haar vingers glippen.

‘Dit is mijn overleden vader,’ antwoordde hij.

Conclusion

This thesis aimed to identify the translation problems that arise when YAL and crime fiction are merged into YACF. By means of a literary study, the features of both YAL and crime fiction were determined and then placed into the subgenre through Maureen Johnson's YACF novel *Truly Devious*. In a similar manner, the translation difficulties of both genres were discussed. It was found that though some YAL features cancel out some crime fiction features in the subgenre, the translation difficulties accumulated. All the genre-specific problems could, fully or partially, be found in the case-study text. According to these findings, several excerpts of *Truly Devious* were selected for translation to determine if the accumulation of translation difficulties had an effect on the practical translation process. It can be stated that though a translator needs to be aware of a great many elements of a novel, such as the way dialogue can have a multitude of functions and that throughout the novel there are multiple references to earlier scenes in which sometimes linguistic markers are repeated, this does not make the translation of the novel more difficult than translating other works. When it is established that a novel contains certain elements of YACF, this can be taken into account during the translation process and the markers of these elements will more easily be recognised. Some aspects that cause difficulties do remain, such as the evasion of pronouns to build suspense and the translation of profanities, but, in the case of this novel, these are not structural problems affecting the entire narrative, but local problems which should be solved per individual case, as exemplified in the above translation. Thus, though the merging of YAL and crime fiction into YACF causes an accumulation of translation problems, this does not necessarily result in a more complex translation process.

This study is based on only one source text. It is possible that with a larger scope of YACF texts, the outcome could be different. However, as a conclusion of this case study, it can be stated that awareness of the functions of micro-level narrative elements on the macro-level of the story, is essential in the translation of YACF novel *Truly Devious*.

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Appendix – Source texts

I. Threatening letter

Look! A Riddle!
Time for fun!
Should we use a rope or gun?
Knives are sharp
And gleam so pretty
Poison's slow,
Which is a pity
Fire is festive,
Drowning's slow
Hanging's a ropy way to go
A broken head,
A nasty fall
A car colliding with a wall
Bombs make a
very jolly noise
Such ways to
Punish naughty boys!
What shall we use?
We can't decide.
Just like you cannot
Run or hide.
Ha ha.

Truly,
Devious

II. Excerpt closing scene opening chapter

Dottie got so lost in her reading that she was taken unawares by a noise directly below her. Someone was in the liquor room and was climbing up the stairs. Someone was *right there*. With no time to get away, Dottie pulled the heavy fur rug over herself and pressed herself as far against the wall as possible and tried to mix in with a pile of cushions. Just stay on the floor. Be a lump.

She heard the groan of the hatch being lifted, the *thunk* as it fell back against the stone. The person hoisted themselves into the dome and stood just a foot or so away from Dottie's face. She prayed they didn't step on her. She pulled herself in tighter.

The person moved away from her and set something down on the floor. Dottie took a chance and lifted the edge of the rug by just an inch and saw a gloved hand pulling items from a sack and setting them on the floor. She chanced another inch to get a better look. There was a flashlight, binoculars, a length of rope, and something that glinted.

The glinting thing was handcuffs, sort of like the ones her uncle the police officer had.

A flashlight, binoculars, rope, and handcuffs?

A flush of adrenaline ran through her body, skyrocketing her heart rate. Something was wrong here. She let the rug drop over her face and hunkered down tight, her face pressed into the floor, flattening the bridge of her nose. The person shuffled around the space for several minutes. Then, there was a sudden quiet. Had they gone? She would have heard someone leave down the hatch by her head. Her breath came back hot against her face. She had no idea what was happening, but it made her head light. She began to count in her head. When she reached five hundred and there was still no noise, she made the decision to slowly lift the edge of the rug again. Just a finger width. Just a touch more.

No one was there in her line of sight. She inched it up a bit more. Nothing. She was about to lift it when ...

"Hello," said a voice.

Dottie felt her heart pressing into the floor.

"Don't be afraid," the voice said. "You can come out."

There was no point in hiding now. Dottie crawled out from under the blanket clutching her book. She looked at the visitor, and then at the objects on the floor.

"Those are for the game," the person said.

Game? Of course. The Ellinghams loved games. They were always playing them with guests – elaborate treasure hunts and puzzles. Mr. Ellingham had filled the student houses with board games like Monopoly and sometimes he even came down to play. Flashlight. Rope. Binoculars. Handcuffs. It could be a game. Monopoly had strange pieces too.

"What kind of game?" Dottie said.

"It's very complicated," the person said. "But it's going to be a lot of fun. I have to hide. You were hiding in here too?"

"To read," Dottie said. She held up the book and tried to keep her hands from shaking.

"Sherlock Holmes?" said the person. "I love Sherlock Holmes. Which story are you reading?"

"*A Study in Scarlet*."

"That's a good one. Go ahead. Read. Don't let me stop you."

The visitor got out a cigarette and lit it, then smoked it while watching her.

Dottie had seen this person before. This was someone who might very well have been playing one of the Ellingham's elaborate games. But Dottie was also a New York girl who had seen enough to know when something was off. The look in the eye. The tone in the voice. Her uncle the cop always said to her, "Trust your instincts, Dottie. If you have a bad feeling about something or someone, you get out of there. You go and you get me."

Dottie's instincts told her to get out. But carefully. Act normal. She opened her book and tried to focus on the words in front of her. She always kept a bit of pencil up her sleeve for taking notes. When the visitor looked away and out the glass, she pushed the pencil down and into her palm, a move she had perfected over time, and roughly drew a line under a sentence on the page. It wasn't much, but it was a way of making a note that maybe someone would understand if ...

No one would understand, and *if* was too terrifying to think of.

She shoved the pencil back into her sleeve. She couldn't pretend to read anymore. Her eyes couldn't track the words. Everything in her shook.

"I need to get this back to the library," she said. "I won't tell anyone you're here. I hate it when people tell on me."

The person smiled at there, but it was a strange smile. Not sincere. Pulled back too far at the corners of the mouth.

Dottie became acutely aware that she was in a structure in the middle of a lake, halfway up a mountain. She ran all possible scenarios in her head and could see how the next few seconds were going to play out. Her heart slowed and the sound of its beating thudded in her head. Time was going very slowly. She had read many stories in which death was present as a character – a palpable force in the room. There was such a force in the room now, a silent visitor in the space.

"I have to go," she said, her voice thick. She started to move toward the hatch, and the person moved that way as well. They were like players on a chessboard, working things out to an inevitable end.

"You know I can't let you leave," the person said. "I wish I could."

"You can," Dottie said. "I'm good at keeping secrets." She clutched her Sherlock Holmes. Nothing bad could happen when she was holding Sherlock Holmes. Sherlock would save her.

"Please," she said.

"I'm so sorry," the visitor said with what sounded like genuine sadness.

[7-11]

III. Interrogation transcript

FEDERAL BUREAU OF INVESTIGATION INTERVIEW BETWEEN AGENT SAMUEL
ARNOLD AND LEONARD HOLMES NAIR APRIL 17, 1936, 3:30 P.M.
LOCATION: ELLINGHAM PROPERTY

SA: Mr. Nair. I need to ask you some more questions.

LHN: That's all we seem to do around here.

SA: We just need to establish the facts. I understand you once taught an art lesson to students.

LHN: Please don't remind me.

SA: Why do you say that?

LHN: That was the longest afternoon of my life, trying to explain Max Ernst to children. But that's one of the prices you pay for knowing Albert. He believes his children should learn from the best.

SA: Did you meet a student named Dolores Epstein that day?

LHN: I have no idea. All children look the same to me.

[A photograph of Dolores Epstein is presented.]

LHN: Again, all children look the same to me.

SA: Dolores was a very gifted student. She was considered by many of the teachers to be the brightest student here.

[Mr. Nair takes another look at the photograph.]

LHN: Now that you say it, there was one that seemed more aware than the rest. She had passable knowledge of Greek and Roman art. This could have been the one. She had curly hair like that. Yes, I think this was the one. Is that the one that vanished?

SA: Dolores Epstein was last seen on the afternoon of the thirteenth, when she checked a book out of the library. Did you ever see her outside of your class?

LHN: You see them all, milling around. You know, Albert opened this place and said he was going to fill it with prodigies, but fully half of them are just his friends' children and not the sharpest ones at that. The other half are probably all right. If I'm being fair, there were one or two others that showed a bit of spark. A boy and a girl, I forget their names. The two of them seemed to be a pair. The girl had hair like a raven and the boy looked a bit like Byron. They were interested in poetry. They had a little light behind the eyes. The girl asked me about Dorothy Parker, which I took as a hopeful sign. I'm a friend of Dorothy's.

[A silver lighter is placed on the table.]

SA: Do you recognize this, Mr. Nair?

LHN: Oh! I've been looking for that!

[Mr. Nair attempts to take lighter. He is prevented.]

SA: It's evidence, Mr. Nair. It has to stay with us.

LHN: It's Cartier, Agent Arnold. Where did you find it? I've been looking for that for ages.

SA: We found it in the observatory, along with Dolores's library book and a pencil.

LHN: I suppose I left it in there.

SA: We found Dolores's fingerprints on this lighter. Why would Dolores have your lighter?

LHN: She must have found it.

SA: You didn't give it to her?

LHN: Why would I give a child my Cartier lighter?

SA: I don't know, Mr. Nair.

LHN: I lose things. I assume the girl found it and kept it because it's a lovely thing. She must have good taste. Do I get it back?

SA: When it's no longer needed, Mr. Nair. Let me ask you something else. Why might Miss Robinson go into Mrs Ellingham's private, locked dressing room?

LHN: Any number of reasons, I suppose. Those two are thick as thieves.

SA: Specifically, this was on the evening of the thirteenth, when everyone in the house was looking for Miss Robinson. She did not respond to the many people calling for her and was found alone in the room, where she had been for approximately fifteen minutes. A strange thing to do during what was clearly a panic.

LHN: I can't say why Flora does what she does.

SA: You are friends with Miss Robinson?

LHN: Flora and I are friends, yes.

SA: Where did you meet?

LHN: Oh, some speakeasy. Years ago.

SA: So you are saying that Flora Robinson did not tell you what she was doing in Iris Ellingham's room on Monday evening at the time the alarm was raised?

LHN: She did not.

SA: She said nothing of the matter?

LHN: Flora doesn't tell me every time she goes in or out of a room.

SA: And when did you first learn of the kidnapping?

LHN: When Flora woke me on Tuesday morning, as you know, because I've gone through this ten times or more. If you're suggesting that Flora had anything to do with this, you couldn't be more wrong. Unlike me, Flora has a heart. She loves Iris like a sister and Alice like a daughter. Be careful with that lighter, would you? I really do want it back.

[Interview terminated at 3:56 p.m.]

[285-289]

IV. Online article

THE BAT REPORT

Internet Star Dies in School Accident

Hayes Major, star of the summer's viral internet sensation *The End of It All*, died on Saturday night. Major, a student at the Ellingham Academy, was filming a video about the Ellingham kidnapping and murder case. He was found unresponsive in a disused tunnel that had recently been unearthed. The cause of his death was not immediately evident, but sources close to The Bat Report say that he died of asphyxia in what was likely an accident. Police have determined that Major removed a quantity of dry ice from the school's workshop and maintenance area using a pass stolen from another student, most likely to produce a fog effect for the video. Left overnight, the dry ice melted in the contained underground space, filling the room with a lethal level of carbon dioxide

The head of Ellingham Academy, Dr. Charles Scott, released a statement on Tuesday morning: "All of us at Ellingham Academy are heartbroken by the loss of Hayes Major, a promising actor and creator and a beloved friend. Our hearts go out to his family, his friends, and his many fans. His loss is profound."

[353]

V. Conversation between classmates

“Why don’t we talk about Hayes for a second,” Stevie said. “It seems like we should, you know, take a moment.”

“Yeah,” Ellie said. “I’m not feeling that.”

“What are you doing Stevie?” David asked. He was smirking but there was real concern in his voice.

“The thing about Hayes,” Stevie said, “he kind of took stuff that wasn’t his. He would have had to drink just then. He had other people do his work. Like me. Like Nate. Like Gretchen. Ever do any work for Hayes, Ellie?”

Ellie’s eyes were locked on Stevie now. They were such a light brown that they were almost a gold color.

“What are you talking about?” Ellie said.

“Yeah, Stevie,” David said. “What *are* you talking about?”

“Weird thing,” Stevie said. “Hayes himself told me that he made *The End of It All* in Florida at the start of last summer. He lied. He made it on June fourth, and Ellingham closed for the summer on the sixth.”

“What?” Ellie said. “I...”

“I know this because I went through his room,” Stevie cut in. “I go through rooms. I’m the worst. I get curious when things don’t make sense. But I found some things out. I found out Hayes lied. He made the show here, and he didn’t make it alone. And last spring, he borrowed five hundred dollars from Gretchen, his ex-girlfriend, that he never paid back. And you paid five hundred dollars for making some art last spring and bought Roota.”

“You’re being a freak Stevie,” Ellie said, but there was a tremble in her voice. “Get the hell out of my room. Everyone get the hell out of my room.”

“Something else,” Stevie said. “Sometime between the time Hayes died and the time I went into his room, someone had taken his computer. That person shoved it under the tub. It left three scratches down the front. Those scratches weren’t there before. There’s proof.”

“Stevie...,” Janelle said, her voice fearful. “What’s going on?”

But Stevie had gone down the road now, and there was no going back. There was a thick atmosphere in the dark room, with the stink of old patchouli and paint. There was no coming back from this night, this sudden drilling into Ellie’s background and Hayes’s life and death. If she was wrong about this, she would have to pack up and go. She felt like someone walking out onto the branch of a tree, feeling it bounce and give under each step.

And she loved the feeling.

“One more thing. Beth Brave. She was Skyping with Hayes at the time Hayes was supposed to have been removing the dry ice from the workshop. Did he know about the dry ice? Was it his idea?”

Ellie’s face had taken on the cast of one of the masks on the wall of the ballroom – features wide, long, stretched into emotion.

“Get out of my room,” Ellie said. “Everyone get out of my room.”

David had shifted and was now half squatting. Janelle was moving back toward the wall. Nate, however, was like a rock, watching all of this with folded arms.

“Stevie,” David said slowly, “you know this thing that you’re saying is kind of intense?”

“I know,” she said.

“So you’d better have to be pretty sure...”

“I am.”

“So I helped him with his show,” Ellie said. “God! I helped him with his show.”

The first piece slid into place.

“The movie,” Stevie said. “He was going to go to Hollywood and work with P. G. Edderton and take all the credit.”

“So? Do you think I wanted people to know I helped make a zombie show? I just needed money for Roota.”

“So why did you take his computer?” Stevie said. “The police were here. You had to see if there was evidence on there about your involvement because you knew...”

“I knew it didn’t look good. Hayes ... Hayes said all kinds of dumb shit. Hayes did dumb things and he died and I’m sad about it and now you all need to *get out*.”

[390-393]

VI. Final scene

Pressed on one side of the box was a piece of lined, folded paper and a dozen or so old black-and-white photographs, rough and unevenly sized. Stevie looked at the paper first. It was fragile along the sharp lines of the folds, but only a bit yellowed. Written in a neat but loose handwriting was the following:

*The ballad of Frankie and Edward
April 2, 1936*

*Frankie and Edward had the silver
Frankie and Edward had the gold
But both saw the game for what it was
And both wanted the truth to be told*

*Frankie and Edward bowed to no king
They lived for art and love
~~They unseated the man who ruled over the land~~
They took*

*The king was a joker who lived on a bill
And he wanted to rule the game
So Frankie and Edward played a hand
And things were never the same*

The photographs pictured two teenagers, one male and one female, in a variety of poses that were both familiar to Stevie and utterly baffling at the same time. The guy wore a suit and hat with loosened tie. The girl, a tight sweater and skirt set with a cocked beret. They posed in front of a car in one photo. In another, the girl had a cigar. In another, they were face-to-face, the girl holding the guy back at arm's length. Stevie flipped the photos over. On the back of one was written 11/4/35.

Stevie stared at the photos for a long moment before it clicked. These people were posing like Bonnie and Clyde, the famous 1930s outlaw couple. They were *cosplaying*.

One of the photos was different; it was a touch thicker, heavier. Stevie examined this one more carefully and found that it was actually two photos stuck together. She ignored the sound of the landing helicopter out on the green. This – whatever this weird collection of photos and items was – was extremely important. She tried to pull the photos apart delicately and when that failed, pulled with more force. They started to give way. There was something stuck between them. It looked like ...

A word? From a magazine?

It was the clipped out word *US* in bright red letters on a yellow background. Tiny. Maybe a quarter of an inch. Stevie's hands began to shake.

A letter cut from a magazine in a box of things that were dated from 1935-36. Photos of two people her age cosplaying Bonnie and Clyde. And part of a poem – a poem not unlike the

Truly Devious letter, written only days before the Truly Devious letter arrived. A rough, short poem about playing some kind of game with the king who lived on the hill.

This was Truly Devious. Whoever wrote this poem, whoever Frankie and Edward were. Stevie ran through her mind attic feverishly, tearing open boxes, looking in drawers. She was far away from this strange morning and David and Ellie's room. There. She had it. She was looking at a page of a witness statement taken from Leonard Holmes Nair about a boy and a girl he thought showed some spark. They were a pair. She had hair like a raven and he looked like Lord Byron, and the girl asked him about Dorothy Parker. Two students from the first class at Ellingham Academy.

Students had written the letter. She had proof of that in her hand.

Had students murdered Iris Ellingham? Was Dottie's murder committed by people who knew here well? Was this about *Dottie*? Stevie's mind was whirring.

"David ...," Stevie said. There was a tremble in her voice. In response, David left the room. He was walking with some speed. His departure was so abrupt that Stevie couldn't quite make the mental leap for a moment. She blinked, and then, still clutching the photos, she followed him. He was already out the door, walking toward the green. The helicopter was there, its rotors slowing. There were some people out now. Ellingham was awake.

It wasn't a police helicopter. The lettering was dark bronze, faintly reflective. It was ... King?

David had stopped abruptly at the top of the path leading to the green and was staring at the helicopter.

"What the hell is happening?" Stevie said, catching up to him. "Is that what it looks like?"

David did not answer, but he didn't need to. The helicopter was opened and someone stepped out.

In life, Edward King was smaller than he appeared on television, his expression more hassled, his hair blowing strangely in all directions. He ineffectively tried to smooth it down.

David still hadn't moved. It was as if he had turned into one of Ellingham's many statues, a stone replica of himself.

In myths, Medusa turned you to stone if you looked directly at her.

"How is this happening?" Stevie said. "Why is it happening? What is happening? David?"

David did not reply.

And then, the convergence. All the facts in Stevie's brain attic assembled themselves in the necessary order. She did a number of tiny calculations, working out the proportions of his face. Her mind flashed back to that first moment she saw him in the yurt, that weird dislike, the thing that scratched-scratched at her mind. The angle of the nose, the bearing of the shoulders ...

She couldn't place it then. There was no way she could have. It was all so impossible.

Edward King was making his way across the grass in their general direction.

Now it was a torrent of calculations. David's avoidance, his lack of social media, his lack of photographs, the move to California, the beaten Rolex ...

"David," she said quietly.

He did not look at her.

"David?" she said one last time.

He glanced sideways at her. He looked helpless, trapped.

“Remember when your parents got that position?” David finally said. “With him? Well. I told you I was trying to help.”

Stevie’s grip on the photos tightened, though she had forgotten she was holding them.

“Tell me what you mean,” she said.

David started to smile, but it was like the smile Stevie pasted on her face that night at dinner with her parents. With every second, her hope slipped a bit further, until she was scrabbling at the edge of hope, trying to gain a hold. And then she felt herself lose contact.

“Meet my dead dad,” he replied.

[412-416]