

**Cultural transference and other  
translation challenges in *Red  
Dragon***

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## Chapter 1: Introduction

“Translation is not a matter of words only: it is a matter of making intelligible a whole culture.”<sup>1</sup> Or, so says Anthony Burgess. Of course, opinions will differ, but in essence, this is very true, especially considering our modern day society. In the world we live in today, with people from different cultures, different languages, trying to communicate, there is no way we could live without translation. The translation of words alone is not enough; the culture that lies behind the words must not be forgotten. Even though people all around the world speak, for example, English well enough, there will always be a need for translators. People want, or need, to familiarise themselves with different cultures and what better way to do so than by reading books. Translated books. One cannot step into a bookstore without finding shelves full of books from foreign countries, foreign cultures, all translated for the target text reader to read in his or her own mother tongue. Apart from the educational aspect of books, there is also the aspect of entertainment; people want to be entertained. Think of what the world would be like without *Harry Potter*. Even though the exponential rise in popularity of *Harry Potter* was probably partly caused by the movies, this also resulted in a significant rise in the amount of translations that were made. However, the challenges of translation should never be underestimated. Translating is never easy, whether one is translating children’s literature, adult literature, a booklet, or even a manual. Each source text has its own specific problems, whether it be specific terminology, or the style of a particular author; there are always problems a translator will come across and whether or not the translator has seen these types of problems before, each one is always slightly different than the

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<sup>1</sup> "Post-hbo-cursus Ondertitelen." pbtranslations.wordpress.com. Translating is an Art, 27 January 2010. Web. 1 August 2010.

one before and there will always be another one waiting. When translating novels, there might be great differences between the source text readers and the intended target text readers. When one is translating for children, for example, one must know what to delete or not delete with respect to specific explicit references – if at all. When one is translating for adults, like in the case of my translation of a chapter taken from *Red Dragon*, I did not need to worry about this specific problem, but there are plenty more to be reckoned with, as shall be discussed in this thesis. After all, the first thing a literary translator should never forget, is the fact that he or she is bound to his or her assignment through a contract. As one can read in the “Modelcontract voor de uitgave van een vertaling van een literair werk”, the translator is bound to a certain, general contract: “[d]e vertaler verbindt zich tot het leveren van een naar inhoud en stijl getrouwe en onberispelijke Nederlandse vertaling rechtstreeks uit het oorspronkelijke werk” (Vereniging van Letterkundigen, 1). In other words, literary translators, even without a specific assignment (as is the case in my translation of *Red Dragon*), have to ensure that they remain faithful to the content and style of the original text and construct impeccable sentences in the target language, which is, in this case, Dutch. This suggests that a translator is never allowed to include his or her personal style into the translation, as one is merely the middle man. However, it is not as black-and-white as it sounds, because, when one asks ten translators to translate the same text, there will be ten different translations. Sometimes, it is inevitable to change certain sentences, expressions or meanings, for the sake of the comprehension of the target text readers. Moreover, sometimes, a translator will have to translate an ungrammatical English sentence to a grammatically correct Dutch sentence, even if this means taking a step further away from the original. At that moment, the target text reader is of more importance than the faithfulness to the original. The translator

needs to find a certain balance, as it were, between staying faithful to the original and providing a grammatically correct target text. So, even though in *Red Dragon* the target audience hardly posed a problem, there were plenty of other problems that made this specific part of *Red Dragon* hard to translate. This thesis will discuss the translation problems encountered in specific parts of the novel. The parts have been selected for particular reasons: they contained specific and recurring problems relating to translation, and problems that were characteristic for *Red Dragon* as a whole. This thesis shall use quotes from my personal translation to support certain arguments, or simply to be used as an example. I shall also make use of the existing translation of Elly Schurink, which was published in 2002. Even though there is not one general and overall problem that runs throughout the whole part of the translation like a red thread through a maze, there are a lot of minor problems that influence each other. One of those specific problems is the use of medical terminology, such as used on the description of crime scenes, and a scene in which a character reads from an autopsy report. Throughout *Red Dragon*, Harris uses both medical and legal terminology (though the latter shall not be discussed in this thesis) and seeing as how this is fiction and not a professional article, it would be interesting to research how a translator would go about this. The major problem, however, stems from the country in which the story takes place, namely the United States, and the accompanying culture. Harris' novels are packed with aspects of the American culture, whether they are specifically present or merely implied, which shall be explained in a later chapter.

Several other problems will be addressed in this thesis. I shall discuss how Harris manifests the aspects of American culture; how one can recognise the aspects of American culture and how exactly Harris transfers this through his writing and how the translator might go about this. Chapter 2 shall explain more about Harris and his

works, while chapter 3 shall describe how I handled the use of Cultural-Specific Items (to be referred to as CSI), a problem that is closely related to the preceding chapter. Chapter 4 shall describe how the use of medical terminology poses problems for the translator, especially considering the fact it was used in a fictional novel. Lastly, chapter 5 will analyse the distinct features of Harris' writing style. Through these questions and their accompanying analysis, this thesis will lead up to the main point, namely to find an answer to the question: which are the specific types of problems a translator comes across while translating *Red Dragon*, what are the possible solutions and what is the eventual desired translation to these specific problems, given the translation assignment?

## Chapter 2: Thomas Harris and His Works

Thomas Harris was born in Jackson, Tennessee on April 11, 1940. Not a lot is known about his personal life, but there is something to be said about his career. He started out as a writer, covering crime in the United States and Mexico. This might explain the reason for his detailed descriptions of the workings of the FBI and police procedures in his novels. He was also a reporter and editor for the Associated Press in New York City.

His first novel was named *Black Sunday* and was published in 1975. *Black Sunday* tells the story of an American citizen planning an act of terrorism at the Super Bowl. Even though published in 1975 and relatively unknown to the larger audience – especially compared to the fame he received for the Hannibal series – the story remains relevant, even to our time.

Harris' second book, *Red Dragon*, was published in 1981, followed by *The Silence of the Lambs* in 1988, *Hannibal* in 1999, and *Hannibal Rising* in 2006. The four novels tell us the story of the cannibal – and extremely intelligent psychiatrist – dr. Hannibal Lecter, who was traumatised as a young child by famished German soldiers who ate his sister (which we find out in *Hannibal Rising*) and develops into a sociopath as a consequence.

*The Silence of the Lambs* tells us the story of Clarice Starling, a student with the FBI, who is required to talk to Lecter and eventually persuade him to assist in capturing the so-called killer “Buffalo Bill”. Somewhere toward the end of the novel, while he is being transported to another prison in exchange for his help, Lecter escapes.

*Hannibal* takes place seven years after *The Silence of the Lambs*, and Lecter is still at liberty. Starling's career takes a plunge when a certain operation goes wrong.

Mason Verger, a highly disfigured victim from one of Lecter's earlier attacks, is plotting revenge and intends on using Starling as bait. Verger's men manage to catch Lecter, Starling succeeds in finding him, but is shot in the process and Lecter escapes, taking her with him. Lecter tries to brainwash her into thinking she is his dead sister (the trauma that will be explained thoroughly in *Hannibal Rising*) and even though this fails, Starling and Lecter do end up as lovers.

*Red Dragon* does not actually revolve around Lecter, as the other novels do, but it already indicates how important Lecter is to the overall plot. Federal Investigator William Graham was the one to capture dr. Hannibal Lecter – during whose arrest Graham was severely injured – and put him away in a psychiatric hospital, for life. However, there is a new mass murderer – “The Tooth Fairy” – on the loose, Graham is called in from his early retirement to help solve the case, and call on the help of Lecter. However, Lecter already knows the identity of the killer and through the personal advertisements in the paper persuades him to kill Graham. However, the FBI discovers this in time and manages to save Graham and his family from this fate. Eventually, partly through his help, Graham and the FBI manage to solve the case.

In *Hannibal Rising*, the readers learn the story behind the sociopath Hannibal Lecter. During his childhood, after his parents had been killed by Germans during World War II, Lecter and his little sister Misha were taken captive by plundering German soldiers. They cooked and ate Misha and fed Lecter soup made from her flesh. Lecter escapes and is raised in an orphanage. He runs away to the wife of his uncle, in France, and he becomes a student of medicine. Coincidentally, Lecter finds one of the former SS-members that ate his sister and he decides to go on a revenge



mission to kill each and every one of them, in very horrible and graphically described ways.

To demonstrate the popularity of these stories, one might look at the movies that have been based on the novels. In 1986, only five years after the publication of *Red Dragon*, the novel is turned into a movie named *Manhunter*. Although still known today, and periodically shown on TV, the fame did not really come until the appearance of *The Silence of the Lambs* in 1991. In all three movies, Lecter is portrayed by Anthony Hopkins, and even though his actual screen time in *The Silence of the Lambs* is only sixteen minutes, he made such an impression he received an Academy Award for his performance in 1992. Ten years later, in 2001, the movie based on the novel *Hannibal* was released. In the course of the movie, Lecter has certain flashbacks to his youth, where his sister is eaten by German soldiers, which form the basis for the movie *Hannibal Rising* in 2007. Only one year later, in 2002, *Red Dragon* is remade into a movie, this time under the actual name of *Red Dragon*. The story remains the same, except in this movie Lecter is also portrayed by Hopkins. Eventually, in 2007, the movie *Hannibal Rising* is released, where the young Lecter is portrayed by Gaspard Ulliel.

Judging from the fact that movies were based on Harris' novels, it is clear that the story was very popular. It is also interesting to see how fast the Dutch translations were published after the original. *Black Sunday* was translated the same year it was published, namely 1975, as well as *The Silence of the Lambs*, *Hannibal* and *Hannibal Rising*. *Red Dragon* was the only novel not to be translated the same year as the original.

As one can read from the summaries of the novels, the stories revolve around a brilliant psychiatrist and the apprehending of serial killers. Particular parts of the

novels include graphic descriptions of the murders: “[t]he intruder cut Charles Leeds’s throat as he lay asleep beside his wife, [...] Leeds rose with his cut throat and tried to protect the children, losing great gouts of blood in an unmistakable arterial spray as he tried to fight” (Harris, 12). The novels also include parts of autopsy reports and specific medical language: “[t]he increase in serotonin and free histamine levels” (Harris, 12). *Red Dragon* also contains specific names of tools used by (forensic) experts, such as “standard comparison plates of blood-drop trajectories” (Harris, 13). All these exotic and specific terms (which may perhaps even appear exotic for the target text reader, whom are certainly not all aware of the definition of a standard comparison plate, or what it might be used for) certainly pose challenges for the translator. However, there is one aspect of the novels that is ever present and challenges the translator during the entire course of the novel, namely, the Cultural-Specific Items.

## Chapter 3: How To Handle Culture-Specific Items in *Red Dragon*

### 3.1 Cultural Transference in Translation

Translating has different degrees of complexity, as Christiane Nord describes in her article “Tekstanalyse en de moeilijkheidsgraad van een vertaling”. Nord divides translation problems into four main categories, namely pragmatic translation problems that follow from the differences in communicative situations, translation problems specific to two cultures and that follow from the differences in standard and conventions from the source and target culture, translation problems specific to a language pair and follow from the differences in structures of the source and target language, and text-specific translation problems that appear when translating an individual text and which solution cannot be used on other translation assignments (Nord, 237). This thesis will not be dividing the different translation problems into these four categories, as the fact remains that each problem would fit into one (or more) of these and it would become an exhaustive analysis with no additional value to the main goal of this thesis. However, it does provide a useful way to structure the different kinds of problems and provide a better insight into the problems related to a certain translation. Nord also states that one of the most important elements of a translation is the translation assignment. As it so happens, the translation assignment for *Red Dragon* was not a specific assignment, for the sake of this thesis, but merely the modelcontract of a literary translation, as was mentioned in chapter 1. In other words, the target audience were adult (or adolescent) readers, similar to the audience of the source text; the implications of which shall be described in paragraph 3.3. The main translation problems of this thesis, the cultural transference, fall mostly under the category of pragmatic translation problems, seeing as how the culture-specific items are the most recurring and most obvious translation problem.

As Javier Franco Aixelá so rightly suggests in “Culture-Specific Items in Translation”, translation is not just the translation of words from one language into the other, it is “above all a complex and rewriting process” (Aixelá, 52). As mentioned before, it is not only the words that need to be transferred from one language to another; an entire culture needs to be transferred, complete with beliefs, values and ideas that go along with it. And this does not always go smoothly, the larger the gap between the two languages, the more difficult it may prove to be. However, even though the differences between the culture of the United States and the Netherlands are already greatly known to each other, there are specific elements that cannot be overlooked while translating. For example, the difference between the justice systems may not be a difference most people would come across during their daily lives, but it may cause problems for the translator, as is the case in *Red Dragon*, where the titles and inner workings of the FBI are (partly) unknown to the target text audience and will need explaining, or at least some kind of intervention from the translator’s part. This thesis will mainly focus on the translation of literature, and only partly on the translation of medical language, seeing as this is incorporated into the novel.

Aixelá introduces the reader to the Culture-Specific Items (CSI), explaining that they are

“[...] usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture” (Aixelá, 56).

In other words, culture-specific items are elements from a text that, if maintained in the target text, may cause confusion with the target text readers, for

they will not understand the possible underlying meaning and implications. Aixelá also explains that names of place, streets, institutions etc. tend to be viewed as CSIs, but states that this implies the static character of language and the existence of permanent CSIs, “no matter which pair of cultures is involved” (Aixelá, 57).

However, there is definitely a difference between certain language pairs. Series such as Crime Scene Investigation allow different cultures to become familiar with the names of streets and places. It would not be necessary for an adult Dutch audience to translate the names of streets and places (for instance, while subtitling), even though the street names would not actually exist in the target language, it would be familiar enough not to pose problems, and therefore would not be presented as a CSI. (Even though, at first, they may seem to belong to that category.)

“In other words, in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the non-existence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in target language culture” (Aixelá, 57).

However, if we were to take another language pair in the same situation, it might just as well be possible that it would be considered a CSI, if it would pose problems with regard to the comprehension from the target text reader’s point of view. Aixelá continues to define the term CSI as

“[t]hose textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 58).

In other words, Aixelá argues that CSIs are not to be viewed as static, but rather as dynamic elements, which also differs between different languages pairs. Following from this, one might think it logical to assume that CSIs are also time-specific, seeing as how children in the Netherlands are receiving English education at a younger age than the previous generation, which means it might be possible that in the (near) future, there will be less CSIs. After all, there will be more comprehension of the values, ideas and conventions of the (in this case) English language and culture, and by so doing, close the gap a little more on the differences between the two cultures. However, it is important to realise, for the sake of this thesis, that this only applies to the perspective of the language pair English and Dutch, for this is what this thesis shall focus on.

There are three articles which can be helpful in classifying the different translation problems: “Culture-Specific Items in Translation” by Javier Aixelá, “Vertaalstrategieën: een classificatie” by Andrew Chesterman and “De vertaling van realia” by Diederik Grit. All three of these articles will be used in analysing the translation problems in *Red Dragon*.

Starting with Aixelá, the article explains that: “[t]he scale, from a lesser to a greater degree of intercultural manipulation, is divided in two major groups separated by their conservative or substitutive nature” (Aixelá, 61). In other words, there are two main ways of categorising the translation of the CSIs, namely one where the CSI is translated conserving some of the original meaning and one where the translation leans more toward helping the target text reader in understanding the meaning. These two groups have different subcategories, to which this thesis shall attempt to assign the different CSIs found in *Red Dragon*. Under the header of conservation, there is “repetition[,] orthographic adaptation[,] linguistic (non-cultural) translation[,]

extratextual gloss [and] intertextual gloss” (Aixelá, 61-62). CSIs belonging to the category of repetition are basically CSIs that the translator wants to maintain as much of the original as possible (Aixelá, 62). The orthographic adaptation entails “procedures like transcription or transliteration” (Aixelá, 62). For instance, one could choose to change the name of a character from John to Jan, seeing as how Jan is a more common name in the Netherlands, and similar to how common the name John is in the United States (or the United Kingdom). However, in the multicultural society of the Netherlands nowadays, there would hardly be problem any more to maintain the name John, except perhaps in children’s literature (even though, of course, living in today’s society, even this might not be necessary any more). When talking about linguistic (non-cultural) translation, the translator chooses to translate a certain word or group of words with a reference as close to the original as possible, but where the translation in the target text is still recognisable to be part of the culture of the source text. As Aixelá offers as an example, the word “dollars” could be translated into Spanish as “dólares” (Aixelá, 62). In this case, the translator stayed as close to the original as possible, by maintaining the unit of the source culture, but the translator did translate the word into the target language. When the translator adds a certain piece of information if it is deemed necessary, but chooses not to include this in the text itself, via a footnote, endnote etc., this belongs to the category extratextual gloss. Intratextual gloss is the same strategy, but the opposite in the way that the translator does include this into the text. Of course, the translator is making something more explicit than the original author intended and perhaps even takes away some of the ambiguity, even in the case where the author actually meant for the ambiguity to be present.

When looking at the second major group, substitution, there are six subgroups to be described. The first group, synonymy, basically entails the use of a different word for the translation of the same CSI. Mostly, the translator would use this to prevent too much repetition and perhaps maintain a better rhythm throughout a sentence or paragraph. Limited universalisation means that the translator chooses to translate a certain CSI with another CSI that is better known in the target culture and will therefore lead to more understanding of the text. Absolute universalisation, on the other hand, is basically the same, although the translator could not find an alternative CSI or did not deem it necessary to use another CSI and therefore chooses for a neutral reference. For example, when the source text mentions a certain brand of cheese, the translator could choose to either use another, better known brand of cheese that the target culture is familiar with (limited universalisation), or the translator could delete the brand entirely and just translate it with the noun cheese (absolute universalisation). Naturalisation, as the word already suggests, means the CSI is completely adapted to the target text culture. Deletion is yet another step forward, a category where the name speaks for itself, namely that the CSI, or part of the CSI, is deleted from the text. And, the last strategy, autonomous creation, entails the situation where the translator chooses to include a certain cultural reference that does not exist in the source text, yet the translator deems necessary to include. This could be well used in children's literature, where additional information is not quite unusual, but, in my opinion, comes very close to crossing the line between translating and writing for oneself.

Chesterman has a lot more categories that could help in the classification of translation problems, and to be precise, there are thirty categories. They are divided into three major groups: syntactic, semantic and pragmatic; with ten subcategories to



each group. There is a lot to be said about this way of classifying the translation problems. For one, it is quite remarkable that every main group has precisely ten categories. Also, there are several categories that are hard to distinguish from one another and would raise the question why Chesterman did not simply use one to describe both, or more, of them. Should one use this article as a guideline, it would result into a very exhaustive analysis, due to the amount of categories there are and the time one would spend on it. However, it remains an interesting and useful article, and could be useful in classifying overall translation problems, but shall not be used in the analysis of the CSIs, seeing as Chesterman's groups are not specifically aimed at the translation of CSIs.

Compared to Chesterman, Grit does not have many categories at all. There are merely eight categories, starting with preservation (handhaving), where the word or expression in the source language is maintained in the target language. In the case of a calque (leenvertaling), the source text expression is translated literally. When a translator uses an approximation (benadering), he or she uses an existing, more or less comparable expression in the target language. The description or specification in the target language (omschrijving of definiëring in de doeltaal) already speaks for itself: the translator chooses to describe the word in the target text, usually to clarify both the denotation and connotation of the word or expression. The core translation (kernvertaling), only reproduces the core of the meaning. When using adaptation (adaptatie), the function of the expression in the target language is most important. One could say the translation is based more on the translation of function, rather than the content. The category deletion (weglating) also speaks for itself: a word or expression is completely left out in the translation, but only when the denotation in the target language is irrelevant to the target audience. Grit's last category consists of

the combination of above-mentioned strategies (combinaties van vertaalstrategieën) (Grit, 282-284). While those might be a little too general, as opposed to Chesterman's, they are very useful, because they are aimed specifically at the translation of CSIs, and shall therefore be used in the analysis of CSIs in paragraph 3.3.

### 3.2 *The American Culture in Red Dragon*

First off, it is important to establish exactly what this thesis views as specific aspects of the American culture, through which elements in writing these cultural aspects are represented and how these pose problems to the translator. However, as mentioned in paragraph 3.1, it is important to realise that not all of these cultural aspects should be defined as CSIs. This paragraph will focus on trying to establish why the novel is so typically American and why this is so important for the translator, and possible ways to handle this explicit (and something implicit) portrayal of a culture. Paragraph 3.3, on the other hand, will focus on the actual CSIs, supported by examples from the translation.

From the very beginning, it is clear that the novel takes place in the United States. Of course, not only the explicit naming of the city tells the reader this, but also the reference to “the Charles Leeds family” (Harris, 10). The way in which Harris refers to the family, by using the father's first and last name, is not familiar to the Dutch audience, but is common in English. Also, the way in which Harris describes the house, a typically American house from the suburbs, makes this clear to the reader. The house is described as “set back from the street on a wooded lot [...] a latticed porch ran across most of the back” (Harris, 9-10). This is not a house that would be common to live in, in the Netherlands. The object “a latticed porch” is not

something the Dutch audience are familiar with, or at least, has no name for it. A porch might well be called a “veranda”, but it would not evoke the same image as is presented to the source text readers when they read about a latticed porch. The question that would be raised is whether or not this would matter to the reader, seeing as hardly any meaning would be lost. But, it is the commonness of the house, the typically American house in the suburbs, that is of importance to the murderer in the novel, so one might say it has a deeper meaning and is therefore important to the translator to take into account.

Another, more subtle way in which the reader can recognise an aspect of the American culture is the following sentence: “[t]hey might shoot” (Harris, 9). In the Netherlands, it is not allowed to own a gun (neither in the house, nor on a person) unless one has the necessary permit, nor is it even allowed to attack any possible offender, not even as self-defence. In the United States, however, it is allowed and it would not seem illogical, if not normal, to a source text reader. It would seem unlikely that a target text reader would be confused over this element in the text, seeing as it is widely known that the possession of a gun in the United States is not nearly as strict as it is in the Netherlands. Which is why this is not considered a translation problem, but merely an indication of the American culture.

The following element is present throughout the whole novel, namely the procedures of the FBI that Harris’ incorporated into the novels, complete with ranks or titles. All of these specific names or ranks are to be categorised as CSIs, so they shall be analysed in paragraph 3.3. However, it is relevant to the portraying of the American culture in the novel to include this in paragraph. There are several police ranks that are mentioned in the novel, which need to be translated: “Atlanta Chief of Detectives [...] Atlanta Public Safety commissioner” (Harris, 23). Also part of the

entire police setting, is the department called R&I, which does not exist in Dutch at all.

Also, there are more simple references to the culture in which the story takes place, namely the locations. It is clear that the story takes place, partly at least, in Washington, Birmingham and Atlanta, with an explicit reference to the Smithsonian. Throughout the entire novel, it becomes clear that Graham lives in Marathon, Florida, even though in the translated part for this thesis, there is only one reference to “the Keys” (Harris, 14).

In other words, through many elements in the writing, the reader can recognise aspects of the American culture. This is important to the translator, who might be called a sort of intermediary acting between the author and the target audience. The translator is the one to decide to which degree these elements are to be translated. Considering the target audience, Dutch adults readers, it is not necessary to naturalise the elements of the culture, except perhaps for the cultural elements that belong to the category CSI.

### *3.3 Translation Strategies Used on CSIs in Red Dragon*

Having defined the term CSI in paragraph 3.1, and the cultural aspects of the novel in paragraph 3.2, this paragraph shall now attempt to analyse and categorise the different translation strategies used while translating *Red Dragon*. I shall attempt to specify why I chose a particular translation by elaborating on the possible solutions, including the existing translation of Schurink, and explaining why only one of those translations is – in my opinion – the most suitable translation. This paragraph shall only focus on these particular elements, while the next paragraph will focus on another part of the translation problems, namely the translation of the medical language found in the novel. As mentioned in paragraph 3.2, under the heading of a

cultural aspect, the first CSI I came across is the latticed porch. Although already mentioned in paragraph 3.1, as an aspect of the American culture, it has not yet been analysed or categorised. As mentioned before, a latticed porch is not something that is known to the Dutch language. In the existing translation, Schurink used translated it as “veranda” (Schurink, 15). It was a logical translation, seeing as how there is no other real equivalent for it. However, I deemed it important to portray the right image and by translating it as “een overdekte veranda met latwerk” (and thus, adding some information), the readers would be able to form a more specific image compared to when I should have chosen “veranda”. Even though it is hard to actually place this inside of Aixelá’s categories, one would assume this would belong to the category of limited universalisation. After all, even though the principle image of the porch is maintained, I made use of another CSI to replace the original with. According to the classification of Grit, this example would belong to the category of description. One could argue that approximation might be likely, as well, but the fact remains that the principle translation strategy was to actually describe to the target audience what image the author was trying to transfer. Schurink’s translation would probably fall under category of either limited universalisation as well, or perhaps even naturalisation. After all, “veranda” is an object that all target text readers know, but it is a more general image than what the original author is referring to, which is why I suppose it could also count as naturalisation (it is completely adapted to the target text culture).

One of the more subtle CSIs in the text is “a dime-store jack-o’-lantern” (Harris, 23). All source text readers know what is being said here, know what the author is referring to and what the image is supposed to look like. Even though the tradition of Halloween is becoming increasingly popular in the Netherlands, there is

no real equivalent for it. Schurink translated this as “een tot gezicht gesneden holle pompoen” (28), without mentioning the aspect of “dime-store”, probably because she deemed the information to be unnecessary for the target text audience. I, like Schurink, could also have chosen to delete the aspect of Halloween, and translated it as “goedkope uitgeholde pompoen”. This would also have transferred the aspect of cheapness, but would lose the part about Halloween. However, I chose to specify, and translated it as “uitgeholde Halloween-pompoen afkomstig uit een bazaar”. This way, the reference to Halloween would be transferred to the target audience, as well as the “dime-store” that was translated as “bazaar”, knowing it came from a cheap shop. Although both translations differ, the images that are being presented are clear. Where Schurink’s translation reads somewhat more strained, in my opinion, it does include the description of the face in the pumpkin, whereas my translation seems to run more smoothly, but does not include the face-aspect literally. Aixelá would identify this as the category intratextual gloss, seeing as how I added more information and decided to do so in the text itself. Grit would classify this as a description, seeing as how the CSI is replaced by a description with additional information of what the author of the source text actually described. And, although Schurink’s translation differs from mine, the changes that occur during the translation would fall under the same category as mine, namely intratextual gloss and description.

Another example is the use of specific brands of medicine that does not exist in the target culture: “William Graham ate two Di-Gels” (Harris, 11), and “[...] took his last two Bufferin [...]” (Harris, 14). The equivalents in English were relatively easy to find, seeing as how many background information there was on both of the medicine. However, the fact remains that if the English names were to be used, it would result in incomprehension with the target text readers, which categorises these

names as CSIs. In other words, both medicines are pointers as to which culture is represented in this novel. Seeing as how Di-Gel is explained to be used as an antacid to counter acid reflux (as mentioned in the footnotes of the translation), it was only a matter of finding an equivalent in Dutch that would be well known to most of the target text readers and was used for the same purpose. Gaviscon and Rennie are two well-known antacid products in the Netherlands. In order to avoid structures such as “twee tabletjes Gaviscon” or using the diminutive “twee Gavisconnetjes” to make it sound natural (but at the same time, making it sound childish by using said diminutive), I chose Rennie. This fits into the sentence in a natural way and provides the target text reader with enough information. Schurink’s translation of Di-Gel is also “Rennie” (15), which I can only assume is because of the above-mentioned reasons. As for Bufferin, the main use for this product is that of an aspirin, which is why it is translated with “aspirientjes” and not with a specific brand of aspirin, which is how Schurink decided to translate this as well. I could have chosen “paracetamol” or another brand of well-known painkiller, but I thought it sounded more natural to transfer the general idea instead of the specific brand. It is remarkable how both CSIs are handled differently. Di-Gel is translated with another, better known CSI from the target culture, which classifies this as a limited universalisation. According to Grit’s categories, this would fall under the category of adaptation. The CSI in the source text is adapted to another CSI in the target text and the translation is more oriented towards the function of the medicine, rather than sharing knowledge on the way the medicine works. Bufferin, on the other hand, is translated by absolute universalisation, seeing as I did not use a different CSI (and neither did Schurink), but rather preferred to generalise the meaning. It would not, however, fall under the category of adaptation, but rather under the category of core translation. After all, we

both chose to generalise the meaning to the function of the aspirin, instead of the actual name.

The following examples of CSIs are all related to the FBI, such as department names and police ranks or titles. One of the examples is: “Graham had studied the detectives’ report at Atlanta Homicide (...)” (Harris, 10). Harris is referring to the department of Homicide of the Atlanta police. Clearly, there is such an equivalent in Dutch. So, after a search for the Dutch equivalent of the Homicide department, my eventual translation became “Moordzaken”. It could also have been possible to generalise it and translate it as “op het politiebureau”, rather than specify in precisely what state or city he read it. However, that would lose some of the characteristic aspects of setting that Harris uses throughout his novel, so I decided against it. Schurink had a different translation altogether, where she did generalise the idea, without completely losing the aspect of setting: “ (...) had Graham de politierapporten over de Atlanta-moorden bestudeerd” (16). Even though it is obvious that Graham is reading about the murders taking place in Atlanta, Schurink does lose the aspect of Graham reading it at the police station. One can wonder if this really is the most important, which is probably why Schurink translated it in such a way. My personal translation would fall under the category of limited universalisation, considering how I chose to use another CSI to replace the CSI from the source text with. Grit, on the other hand, would classify this as an approximation, seeing as how this is a more or less comparable CSI. Schurink’s translation proves a little more difficult to place in one of the categories. In principle, Schurink replaces the setting in which the event is taking place (Graham is reading the report at Atlanta Homicide) to an unknown setting (Graham is reading the report, but the reader does not know where), but does clarify in a different way that he is reading the report about the killings in Atlanta,



thus granting the setting a place of lesser importance. One could argue that Schurink replaced the CSI with another CSI, which would fall under the category of limited universalisation. However, I am inclined to think Schurink actually deleted the original reference and replaced it with her own autonomous creation (*Aixelà*), or adaptation (*Grit*). This gives a good example of how not every translation possibility can fit into a certain category, even if there are a wide variety of categories in which they could supposedly fit.

Another element from related to the police part of the novel, was the mentioning of the fingerprinting dust *Dragon's Blood*. Even though the names of fingerprinting dust may not be a shared common knowledge of the general target audience, I could have opted for naturalisation or even deletion. However, I chose to maintain the original CSI, but I did decide to italicise it, so as to signal the reader that this is an exotic term, not belonging to the target culture. Schurink, however, solved it differently: “het rode poeder voor vingerafdrukken, dat drakenbloed genoemd werd (...)” (20). Schurink's translation would fall under the category of linguistic (non-cultural) translation, because Schurink decided to translate the name literally, but deleted the caps that suggest “drakenbloed” is the specific name of a brand. Looking at it like that, it could also fit into the category of orthographic adaptation, but I would suggest linguistic (non-cultural) translation fits better, seeing as how this does not entail transcription or transliteration, which, as suggested by *Aixelà*, belongs to orthographic adaptation. In a way, my personal translation could be named intratextual gloss, since the translator specifically signals the reader of the exotic nature of a term, but seeing as this is not actually a translation, one could argue against this. *Grit's* categories make it simpler to classify, however, seeing as how he

clearly states preservation as one of his categories. The only difference, as mentioned before, is the fact that the noun is now in italics so as to underline its exotic nature.

Also belonging to the police terminology, so to speak, are the different titles that are present in the specific part of my translation, namely the Atlanta Chief of Detectives and the Atlanta Public Safety commissioner. Both are names that partly speak for itself and of which the general idea is known, but the fact remains that these exotic names could not be maintained in the target text. There are equivalents in the police department in the Netherlands, which is precisely what I opted for. The Dutch equivalent for Chief of Detectives would be the man in charge of the detectives, namely the “hoofdinspecteur”. This might fall under the category of limited universalisation, seeing how the CSI is replaced with another CSI from the target culture. Grit would name this approximation, based on the fact that the CSI closest to the original meaning was used as a translation. Schurink also translated this as “hoofdinspecteur” (28), which means it would fall under the same category, namely that of limited universalisation. The translation of the title “Atlanta Public Safety commissioner” was a little more difficult. The question was what a public safety commissioner actually does and what it compares to in the Netherlands. As it turns out, the public safety is comparable to the “veiligheidsdienst”, which is why it was translated as “hoofdcommissaris van de veiligheidsdienst van Atlanta”. My first option was “Hoofd van de veiligheidsdienst van Atlanta, commissaris [...]”. However, seeing as the person in question is not only the head of security, and the title was already very long, I decided to shorten it by translating it as “hoofdcommissaris van de veiligheidsdienst”, which is also how Schurink translated it. This would probably qualify as a limited universalisation as well, seeing as how neither of the other categories really fit in well and the CSI is actually (more or less)

replaced with another CSI. When looking at the categories of Grit, it is a nice example of the combinations of the strategies. Both the strategy of approximation is used, seeing as how it is the closest possible equivalent – if one may call it that – and it is more or less a description of the source text CSI.

In short, it is clear how the overall strategy regarding CSIs used in the translation of *Red Dragon* is limited universalisation. The translator chose to remain as faithful to the source text as possible, but also deviates from this view when it is necessary. The cultural references are mostly held intact, whenever possible, and it is clear that the target audience (or perhaps even target culture) plays a very important role in the entire translation. James Holmes, in his article “De brug bij Bommel herbouwen”, draws a certain graph or curve, which makes it possible to accurately point out which translation strategy the translator used. There are two main categories: “conserverend en herscheppend” (Holmes, 276), which have four subcategories: “exotiserend, naturaliserend, historiserend, moderniserend” (Holmes, 276). The two categories “naturalising” and “historicising” would fall under “conservative”, while “exoticising” and “modernising” would fall under “recreative”.

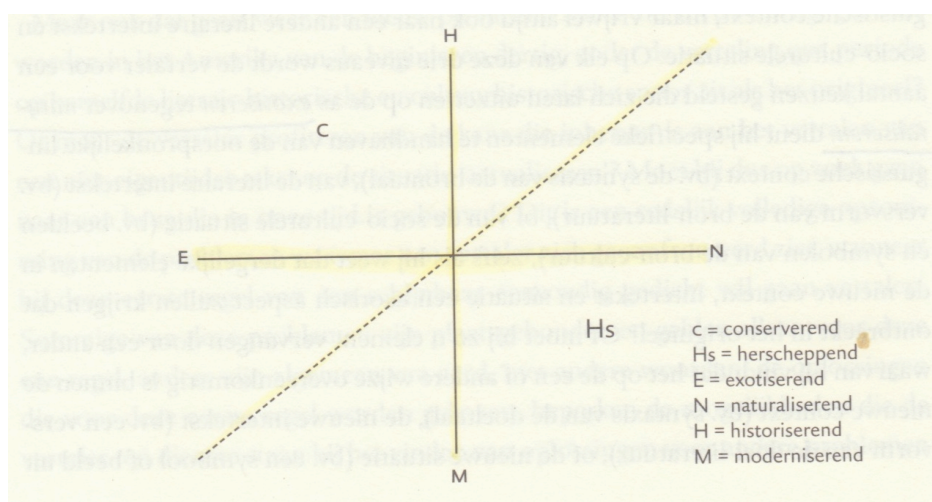


Figure 1. Holmes' translation categories.

As one can see from the graph, it is possible to analyse the translation and point out where exactly the eventual translations end up on the graph. One could argue that the translation of *Red Dragon*, so far, has been more conserving than recreating, seeing as how I did not want to use too many exotic terms. And this, by logical deduction, means that the overall strategy leaned more towards the naturalising. As for the historicising and modernising, it is difficult to say. The novel was written quite some time ago, but it still appears quite modern and does not really include any real indications of time-related translation problems. Other problems that were present in the novel, however, were the problems related to the medical language that was used, as shall be explained in the following chapter.

## Chapter 4: The Use of Medical Language

### *4.1 Medical Language in a Literary Text*

Having discussed the cultural aspects of the translation of *Red Dragon*, this thesis shall now analyse another remarkable aspect of the text, namely the use of medical language. There is a lot to be said about the translation of medical texts, seeing as how they include medical terminology and it depends on the target audience how the terminology is translated. For instance, there is a difference between the way medical terminology is handled when translating a text that was originally written for doctors, but is now being translated for patients. Seeing as how patients have far less medical knowledge compared to the doctors, in general, the translator must take this into account and perhaps make some elements more explicit, avoid medical terminology and use general language that the patients are able to understand. There can even be a difference in translation strategies when the same document has to be translated for doctors who specialise in different branches of medicine. This is precisely what Christoph Sauer describes in his article “LSP-slalom of over het vertalen van vakteksten”. According to Sauer, there are three forms of communication: “vakintern, vakextern en transdisciplinair” (Sauer, 175). In other words, this means that there is communication between doctors within the same area of expertise, between experts and laymen, and between doctors with different areas of expertise. A certain document could have to be translated for doctors from different specialisations, which would result in a different translation strategy, seeing as how both doctors would understand the general medical terminology, but the terminology specific to a certain branch of medicine, would have to be altered to be understood. However, in the case of *Red Dragon*, the level of medical terminology is not particularly high, but it is

interesting to discuss the way in which medical language is translated while it is present in a literary text. The literary translator, as opposed to the medical translator, does not need to worry about the medical implications of making an error in translating the medical terminology.

Having said that, the translator of the literary text has more freedom than the translator of a medical text. There are no judicial consequences should the translator translate a certain term incorrectly, nor is the translator of a literary text required to be a specialised translator and therefore not compelled to translate the text as such. However, in the case of *Red Dragon* (and perhaps more fictitious novels with specific terminology), it seems the author is asking the literary translator to be just that: a specialised translator. After all, even though there might not be judicial consequences if an error is made, the literary translator is required to translate the terminology and will, subsequently, have to spend some time on researching the terminology and finding the right translation. He or she will need to understand what is being said and will have to ensure the fact that the target text audience also understands what the original intention of the author was. However, this does not mean that the translator should add certain information, or explain what the terminology means; it would be sufficient for the translator to find the correct or appropriate translation in the target language, as long as the translator understands enough to know that it is the correct translation. After all, he or she is still the translator, not the author and it is not his or her place to explain what the author did not explain in the first place. As it is, the author of the source text chose to include the medical language without any additional explanation for a reason, so he is asking a certain amount of knowledge from his readers, and so the translator should consider this and ask the same from his (target text) readers. What is also important to consider is the fact that the translation of

medical texts is specifically difficult because of the terminology and phraseology and the coherence between these two. Often, it is not the translation of the terminology itself, seeing as how for instance, an experienced translator might already know most of the terminology (or could handle it easily), but has problems transferring the entire text as one coherent unity. It is about how both the terminology and the phraseology work together, and how the target audience is of extreme importance to the translation strategies that are used on a certain text. Knowing this, one could argue that the translator of *Red Dragon* could choose to translate the medical language as simple as he sees fit, without keeping in mind the fact that the certain feeling of the text (for instance, the part where Graham reads the autopsy report) might be lost on the reader. On the other hand, one could argue that the translator's responsibility is to stay faithful to the original and would therefore have to maintain the medical language and the style that it brings with it. After all, the parts of the novel with medical language do not qualify as a medical text, only because it includes medical terminology. The novel still remains a literary text, even though it might contain elements of medical texts and shall therefore be translated as a literary text. However, it would be interesting to see which translation strategies were used.

#### *4.2 Medical Language in Red Dragon*

As mentioned above, at certain moments in the novel, Harris uses medical language. There is the description of the crime scene, when Graham is trying to reconstruct the crime, which includes a lot of specific terms that are typical for a medical text. Collocations such as “splash patterns” (Harris, 12) and “arterial spray” (Harris, 12) are easy enough to understand for the average source text reader, but they do contain specific elements of medical language and did not prove all that easy to

translate. The eventual translation of “splash pattern” was “vlekkenpatroon”, and even though Grit’s categories were mainly aimed at classifying CSIs, it might fall under the category of approximation, seeing as it is the closest equivalent. The translation for “arterial spray” was the conventional translation, namely “slagaderlijke bloeding”. However straightforward the translation of these terms might seem, I did have to confirm if they were the correct translations, so even the terminology that seems the easiest, proved to be challenging to translate.

The following sentence is one of the sentences that contain specific medical terminology, and therefore proved to be difficult to translate: “[t]he bullet entered to the right of her navel and lodged in the lumbar spine, but she died of strangulation” (Harris, 12). Even despite the medical language, the image that is being presented here is clear. However, the specific term “lumbar spine” (Harris, 12) and the expression “she died of strangulation” (Harris, 12) do presented some difficulties. After all, one must incorporate this into a well-flowing sentence, without losing the specific medical references. The eventual Dutch translation was: “[d]e kogel was rechts van haar navel binnengedrongen en bleef in de lendenwervels steken, maar de uiteindelijk doodsoorzaak was verstikking”. The verbs “entered” and “lodged” contribute to the general feel of reading a sentence from an autopsy report, but translating this with “binnendringen” and “blijven steken”, makes the translation sound less medical. However, there are not other real alternatives for these two verbs, so it is a necessary loss, and one that can be overlooked seeing as how eventually the meaning is transferred to the target audience. As already explained in the footnotes of the translation, “she died of strangulation” (Harris, 12) was translated with “de uiteindelijk doodsoorzaak was verstikking”. It could have been translated literally as “ze stierf door verstikking”, but the eventual translation sounds more medical and



comes across as more convincing considering the nature of the sentence, while also contributing to the unity of the sentence.

Another, perhaps simpler example was the sentence: “[t]he increase in serotonin and free histamine levels in the gunshot wound[.]” (Harris, 12). Even though at first glance this might seem difficult because of the terms “serotonin and free histamine”, the translator does not have to explain the meaning behind serotonin and free histamine, although he does need to understand in order to translate. Even though the term “free histamine” turned out to be quite difficult to look up, the literal translation eventually turned out to be correct. In other words, the translation became “[d]e verhoging van serotonine en het niveau van vrije histamine in de schotwonde”. This proves, again, that the terminology is not always the most difficult part of the translation of medical language, it is the ability to make these sentences run smoothly.

While coming across the single noun “postmortem” (Harris, 13), it was a difficult choice as to how to translate this. The translation in the first draft was “nadat de dood was ingetreden”, which would qualify as defining, or describing what was going on and losing the feel of the medical language. However, the eventual translation became “postmortaal”, the literal translation, precisely to maintain that certain feeling. Also, further on in the novel “postmortem” is used again and translating this the same way as the initial draft, would have resulted in a very awkward sentence.

One of the parts where the translation did not manage to find a suitable medical equivalent for an expression was in the following sentence: “Charles Leeds bled to death, with aspirated blood contributing” (Harris, 13). There was no actual equivalent for the expression “with aspirated blood contributing”, which made it difficult to put into a sentence. The basic meaning of the expression is that Charles

Leeds died by inhaling his own blood, or as one might put it, drowning in his own blood. Seeing as how there was no equivalent to be found, the translation became a description: “Charles Leeds bloedde dood, mede door het inademen van bloed”. This way, even though the medical language is lost, the target text reader is able to understand the situation. After all, compared to maintaining the medical language, it is more important to keep the target audience in mind.

One of the most difficult terms related to the medical language was the “standard comparison plates of blood-drop trajectories” (Harris, 13). There was no equivalent to be found for “standard comparison plates”, nor was there exclusive information on it in English. This made it very hard to even translate by means of a description, because it was not exactly clear what was being referred to here. There was information on “comparison standards”<sup>2</sup>, but this did not seem to fit the description of what Graham was using. Eventually, the literal translation was “standaard vergelijkingsplaatjes van de valrichting van de bloeddruppels”, which seemed to be more fitting, even though I could not confirm this.

One of the scenes in the novel takes place in the squad room of the Atlanta police, while the group of detectives is being briefed on the teeth of the murder suspect. The author uses actual dental terminology, which was not always easy to find an equivalent for in Dutch: “pegged lateral incisors[,] the teeth are crooked in alignment[,] the other incisor is grooved[,] it looks like a ‘tailor’s notch’” (Harris, 23-24). The equivalent for the noun “incisor” was simple enough, there was only one translation (that is also used by dentists), namely the common translation “snijtand”. It was a lot more difficult to search for the “pegged” and “grooved” incisors, seeing as

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<sup>2</sup> M.A. Kolomitsev, T.S. Ambardanashvili and V. Yu Dundua. "Comparison standards for neutron activation analysis on a base of phenol-formaldehyde resin". *Journal of Radioanalytical Chemistry*. vol. 20: 1974. pp. 549-557.

there was not information on them in English either. The only available equivalent for “pegged” was “doorpriemen”, in other words, something that was being pierced. Therefore, “pegged incisor” was translated as “de snijtand was geboord”, so as to present that image. And, seeing how it was used on a site of Dutch dentists, it seemed appropriate. As opposed to this, the term “grooved” was reasonably easy to find. After trying for the literal translation, there appeared to be an article in a magazine about teeth, called “Tijdschrift voor de Natuurlijke Geschiedenis en Fysiologie”. The term “gegroeft” was explained and it corresponded with the meaning of the English term “grooved”. The example of “the teeth are crooked in alignment” sounds more official compared to its translation “de tanden staan scheef”, but there was no other equivalent to be found. Even on sites related to dental care, there was nothing to found about teeth that were crooked in alignment, other than the translation that was used. The most difficult out of these four examples was the term “a tailor’s notch”. There was no information to be found on a tailor’s notch that was even slightly related to dental care, nor was there a Dutch equivalent to be found. Seeing as how the meaning is explained in the source text – “the kind of wear you get biting thread” (Harris, 24) – it was not precisely necessary to find the literal translation, the translator could opt for adaptation or even create something original. After searching for possible dental problems after biting thread, there appeared to be a term for it, namely “abrasie”. However, this did not seem appropriate for the translation, which is why I opted for a literal translation “kleermakersinkeping”. The reasoning behind this being the fact that in the source text itself, the term does not exist either and it is explained in the rest of the sentence, so both the source text reader and the target text reader would understand.

So, even though the medical terms in the text presented the translator with serious translation problems, it was not as difficult as translating actual medical texts. Of course, as mentioned before, this is not a medical text complete with specific difficulties, but merely a literary text with medical references. However, this does not mean the difficulties were any less interesting. After all, a translator still has the choice whether or not to translate the medical language as faithful to the original or to adapt it so the target text readers would be able to understand. The fact remains that a certain amount of research was necessary to understand, more or less, the terms that were used so as to be able to find the appropriate translation.

## Chapter 5: Specific Aspects of Harris' Style

Finally, having discussed the most remarkable translation problems of *Red Dragon*, there is only one that remains, namely the specific style problems related to Harris' writing. Authors have their own style, which is why people like or do not like them and why it is never easy to translate. On the one hand, the translator is the middle man that has to transfer without too much personal interference, while, on the other hand, it is quite impossible not to include some of the personal style of the translator during the process of writing. There will always be minor influences, like the rhythm of a sentence, especially depending on how conservative or modern the translator's views are relating to translation strategies. Either way, every author has his or her own style and it is the responsibility of the translator to transfer this as well. Even though Harris does not seem to have a particularly outgoing style, there are always certain aspects that point toward the fact that he is the one who wrote it. For instance, Chuck Palahniuk has a very personal and very obvious writing style. He uses fragmented sentences, which are not grammatically correct, but recur so often it is clearly part of his style. He also has a very smooth writing style; each sentence seems to weave into the next. Harris, on the other hand, predominantly uses complete and well-structured sentences. Therefore, it hardly seems like a remarkable style. Yet, there are some elements that are specific to Harris' style and should be included in the translation. But what exactly does one understand to be style? Geoffrey Leech and Mick Short, in *Style and Fiction*, explain style to be something that "[...] refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on" (Short, 9). This is the general meaning of style and Leech and Short go in deeper on the subject of style throughout the entire book. There are different kinds of monist

views and different kinds of dualist views on style, all of which I shall not explain in this thesis. What is important to know, is that “[t]he dualist holds that there can be different ways of conveying the same content. The monist holds that this is a mistake, and that any alteration of form entails a change of content” (Short, 17). This thesis shall hold to the dualist view, specifically because I am convinced there is more than one way to say the same thing. Also, as a translator, it would be illogical to hold to the monist view, as it would be impossible to translate anything at all, if any change of form would entail a change of content. Another important aspect is that of transparency of the style of a text: “[s]tyle is relatively transparent or opaque: transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader” (Short, 31). Following from this, I would suggest Harris’ style is transparent, seeing as how it can be translated without too much difficulty, apart from the poetic-like structures (which shall be discussed later on) and the medical terminology. Leech and Short continue to refer style as if it is “regarded as a function of frequency” (Short, 34), which means that when an author uses certain distinctive features in his or her writing more frequently than is considered normal, that would be considered to be part of the style of said author. However, researching this would result in a very exhaustive analysis, and I did not choose to completely analyse this particular aspect. Although, throughout the translation of the specific part of *Red Dragon*, it became clear which features of Harris’ writing occurred time and time again. Following said principle of frequency, this meant that the reoccurring features attributed to Harris’ own style, which shall be discussed in the rest of this chapter.

One aspect that I believe to be related to style is the way Harris builds up suspense, as in the scene in which Graham tries to figure out how exactly the family was murdered. There is a typical manner in which Harris describes it, as if he is stating facts that he is reading from a police file. This is significant to the translator, in the way that it is important he or she brings this across in the target text as well. Harris tends to use very short sentences to build up said suspense or give more emphasis on a certain sentence or part of a sentence. For instance, chapter two begins with Graham visiting the house where the Charles Leeds family is murdered. As soon as he comes within close distance of the house, Harris uses short sentences to build up suspense: “He stopped twice to listen. The Atlanta Police knew he was here, but the neighbors did not. They would be jumpy. They might shoot” (Harris, 9). It reads as if someone is telling this while taking short breaths (he even ends his sentence “he stopped twice to listen”, to emphasise the fact that he stopped), as if to urge the reader to become excited by what is happening at the moment. It is remarkable, especially because he does this regularly. In paragraphs where Harris is merely describing something, he uses sentence of average length, but at certain exciting moments, the same use of short sentences reoccurs. According to the principle of frequency, mentioned above, this could indicate a feature of Harris’ style. A little further in the same chapter, he uses the same trick, when Graham is trying to image how the murderer broke into the house. He tends to use a longer sentence, combined with several shorter ones, all to build up suspense to a certain moment: “Tiny squeal of the glass cutter and one solid tap to break the glass. One hand to tap, one hand to hold the suction cup. The glass must not fall” (Harris, 11). This is also something the translator must take into account, especially when translating from English to Dutch. After all, English is a language that has relatively short sentences compared to Dutch, which

makes it difficult to translate short, English sentences to short, Dutch sentences. This is a nice example of how even a style as transparent Harris' can be a challenge to the translator.

In chapter 3 of Leech and Short, "A method of analysis and some examples" (Short, 60), they provide four categories, each with different features, through which it is possible to analyse the style of a certain author, namely: "lexical categories, grammatical categories, figures of speech, and cohesion and context" (Short, 61). I shall, in general, attempt to analyse a paragraph from *Red Dragon*, using said categories of Leech and Short. I specifically chose a paragraph without the use of medical terminology, because that is only one aspect of Harris' writing, and it does not represent the style of the entire novel as a whole.

"The coppery smell of blood was strong.

Eyes accustomed to the dark could see well enough. The madman could distinguish Mr. Leeds from his wife. There was enough light for him to cross the room, grab Leeds's hair and cut his throat. What then? Back to the wall switch, a greeting to Mrs. Leeds and then the gunshot that disabled her?" (Harris, 11).

Starting with the lexical categories, the vocabulary of the text is not complex. The nouns are concrete, not abstract and Harris only uses one adjective. The verbs are active, they refer to movement or action, rather than a state: "cross", "cut", "grab" etc. The second categories were the grammatical categories, which included the sentence length. In this paragraph, four out of the six sentences are relatively short, while only two are relatively long. This is representative of the entire novel, as Harris tends to do this quite a lot, especially (as mentioned earlier) when building up suspense. The sentences are relatively simple and mostly factual, four out of six are statements,



while two out of six are questions. Otherwise, the structures of the sentences are simple, not complex. The third categories, figures of speech, are present as well, though not very explicit. There are no similes, but there is a metaphor: Harris uses “madman” to refer to the murderer. Also, Harris uses the word “greeting”, which is a metaphor for the brutal treatment the murderer gave her. Lastly, there were the categories of cohesion and context. The cohesion in this paragraph is not very clear; there are no linking adverbials or coordinating conjunctions. However, there are references in different sentences, such as the madman from sentence three being referred to as “him” in the fourth sentence. As for context, the relationship between the character and the reader is evidently present. The first question is short but powerful and, even though it is clear Graham is talking to himself, seems to address the reader directly, as if he is asking the reader to think with him. The second question has more or less the same effect, it seems as if Graham is seeking approval from the reader. Even though this paragraph is short, it could be part of an internal monologue, or even a stream of consciousness. After all, Graham is trying to reconstruct the crime and is letting his thoughts roam free. So, all these aspects are relevant to Harris’ style and should be, or at least attempted to be, transferred into the target language.

There are a few other, minor aspects of his style that I would like to mention briefly. Harris also tends to write remarkable similes: “[a] murder house is ugly to the neighbors, like the face of someone who betrayed them” (Harris, 9) and “[...] he sensed madness like a bloodhound sniffs a shirt” (Harris, 10). They are not similes one would come across daily, even though they are effective enough and certainly know how to transfer the intention. They are not very frequent, and thus by the principle of frequency might not even be considered an aspect of style; they are so

remarkably different from other (and perhaps more conventional) similes, that they can be named characteristic to Harris' writing.

Then, there is the occurrence of sentences with a nearly poetic quality, such as “[t]he very air seemed to have screams smeared on it” (Harris, 11), and “[...] in this silent room filled with dark stains drying” (Harris, 11). There are more occurrences of these types of sentences throughout the entire novel, which makes reading Harris' style, combined with generally very descriptive situations, very entertaining and versatile. However, the poetic quality of the sentences does not really pose a major problem to the translator, if at all, considering the fact that the sentences are relatively easy to translate literally. Only the image that is being presented is remarkably different and characteristic to Harris' writing, but does not affect the complexity of the translation. However, sentences like these are frequent (more frequent than the similes mentioned above) and might therefore be called an aspect of his style as well. Even though one might argue that the transparency of poetry is more opaque, due to the belief that it is harder to paraphrase and will have to be interpreted by the reader, I would suggest these sentences are still rather transparent. They are not very difficult to translate, but do contain so much of Harris' style that is of great importance to the translator to take these aspects into account and translate them as faithful to the original as possible.

So, even though at first sight, Harris' style does not seem to be particularly special or different from others, there are a lot of aspects to be reckoned with while translating his writing. The transparency of his writing might make it easy to understand (both for the intended source text reader and the translator), it is the specific aspect of style, however small they might be, that make it such a challenge on the translator.

## Chapter 6: Conclusion

This thesis has analysed various elements of cultural transfer in translation, the translation of medical language within a literary text and specific style issues related to translation, in order to try and answer the main question: which are the specific types of problems a translator comes across while translating *Red Dragon*, what are the possible solutions and what is the eventual desired translation to these specific problems, given the translation assignment? In each chapter, one of the key translation problems was discussed and analysed.

In general, the most noticeable aspect of Harris' writing in *Red Dragon* is the fact that the novel is so typically American. As discussed extensively in paragraph 3.2, there are many aspects of the American culture to be recognised in the novel. These elements, together with the abundance of CSIs, present an interesting challenge for the translator. After all, at first glance, it does not seem very difficult, as there are no extremely difficult sentences, or even ambiguous ones, but it all turns out to be quite deceiving. The translation problems regarding CSIs eventually lead to the deduction that the overall translation strategy was to neutralise most of the CSIs. Most of the CSIs would fall under the category of limited universalisation (Aixelá, 63), which means the CSI of the source text was replaced with a different CSI, more familiar to the target culture and therefore the target audience. This was precisely my intention, decided before the translation was written.

The second part of the thesis focused on the translation of medical language in a literary text. It was interesting to see how to maintain most of the medical language, and how this was not always possible, considering the fact that a translation could not be found for all the medical terminology. I did not have to treat the text as a medical text, so I did not have to translate the text as a medical text, but as literary text. In

other words, it was not necessary at all to translate these as a medical translator should, but it did bring something to reader that would otherwise have been lost. The feeling of seeming to be reading part of an autopsy report, as Graham was doing, would be lost on the reader if I had chosen to translate the medical language in every day language. Of course, one could argue whether or not this is would affect the target text reader's understanding of the text, but it certainly adds up to the total image the author is trying to present. And, as mentioned before, the author does seem to ask a certain level of knowledge of his readers by using said specific medical terminology, and the translator being the middle man, is transferring the message and does not need to explain the things the author decided to leave unexplained.

The third aspect of the translation problems was the specific style of Harris' writing. Perhaps the term translation problem is not entirely correct, seeing as how it did not actually present any real problems, especially not compared to the CSIs and medical language. However, it was interesting to name some of the aspects that clearly show the style of Harris throughout the novel, even though only a part of it was translated for the sake of this thesis. This is relevant to show the position of the translator as the middle man between the source text and target text. While the translator should mostly remain invisible, this is not always possible. And when an author has certain elements that point toward his own style, the translator cannot influence these by using his own style, especially not when considering the so-called nearly poetic sentences. These are clearly indications of his personal style, and even though a translator should keep true to the original, it might be very hard not to include a bit of his or her own style into the translation of these sentences. After all, they are somewhat poetic and the translation of poetic leaves room for the translator to interpret.

Even though the analysis of all the specific elements, as well as categorising the different possible translations of the CSIs was very interesting and certainly accurate, there were some disadvantages. First off, there was the element of time. Especially Chesterman's method of classifying the different kinds of translations was very exhaustive and precise. For this reason, it was decided not to use these categories, even though it was interesting to mention them. As mentioned in paragraph 3.3, it was also very remarkable that the three main categories (that were very useful) each had precisely ten subcategories. One could begin to wonder why there are precisely ten for each group. Also, some of the categories seem to resemble one another and could easily be taken as one, but they were not. In other words, even though it is a good way of having a translator (or another interested party) look at his or her translation with criticism and find out more about how the whole process went, there are better ways. For instance, Grit's and Aixelá's methods were very accurate and easy to work with. Even though Grit's was more to the point and easier to categorise compared to Aixelá's. Perhaps it was the fact that these two ways of classifying were specifically designed for CSIs and were therefore more accurately oriented.

Either way, this thesis has proven that a translation that at first glance might not seem very complicated, can turn out to be harder than it seemed. Perhaps the expression "do not judge a book by its cover" might be adapted to relate to translation: "do not judge a translation by the seemingly, relatively simple degree of complexity".

## Chapter 7: Translation

### Rode draak Hoofdstuk 2

Will Graham reed langzaam voorbij het huis waar de familie Leeds<sup>3</sup> had geleefd en was overleden<sup>4</sup>. De ramen waren donker. Eén van de lampen in de tuin<sup>5</sup> brandde. Hij parkeerde twee straten verderop en wandelde terug door de warme avond, met de rapporten van de politierechercheurs<sup>6</sup> van Atlanta in een kartonnen doos onder zijn arm<sup>7</sup>.

Graham had erop gestaan om alleen te komen. Nog iemand in het huis zou hem afleiden – dat was de reden die hij Crawford had gegeven. Hij had nog een

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<sup>3</sup> In English, it is common to refer to a family by using the name of the father. In Dutch, however, only the last name is used to refer to an entire family. Would I have maintained the use of the father's name, it would have resulted in "de familie van Charles Leeds". This, however, implies that only his family had lived and died there, and he was spared that fate. So, in order to prevent confusion with the readers, I chose to remove the father's name and just refer to the family as "de familie Leeds", which is a more common way to refer to them in Dutch and which does not imply the fact that perhaps the father was not murdered with the rest of his family.

<sup>4</sup> In English, it is possible to use the same auxiliary verb "has" on both "lived" and "died". In Dutch, however, this is not possible and consequently, I had to use "had geleefd" and "was overleden". Truthfully, this interferes with the rhythm of the sentence, but due to the construction of the Dutch sentence, could not have been avoided.

<sup>5</sup> In the first draft, I chose to translate "yard light" as "lamp op de veranda". But, seeing as I had already chosen to specify another situation in comparison to the source text (see footnote 5), I decided to change it to a translation that stays closer to the source text. By using "one yard light", the source text could imply that there is more than one yard light, yet at the moment, only one of them is burning. So, I chose to translate this as "één van de lampen in de tuin brandde".

<sup>6</sup> It is common, in English, to use "the Atlanta police detectives' report" in this way. However, in Dutch, the literal translation "het Atlanta politierechercheurs' verslag" is not a common phrase. So, in order to avoid this structure, I changed the order to "de rapporten van de politierechercheurs".

<sup>7</sup> To avoid having to use the continuous "carrying" in Dutch, I chose to specify the way in which Graham is holding the box. Of course, this is an intervention that influences the reader in the way that it shows, or tells, more than the source text. However, since it would have resulted in an awkward sentence, I choose to intervene.

andere, persoonlijke reden: hij was onzeker over hoe hij zich zou gedragen. Hij wilde niet constant in de gaten gehouden worden.

Hij had zich redelijk goed weten te houden in het lijkenhuis.

Het twee verdiepingen tellende stenen huis stond op een kleine afstand van de straat, op een bebost stuk grond. Graham stond er een lange tijd onder de bomen naar te kijken. Hij probeerde stil te zijn vanbinnen. In zijn hoofd zwaaide een zilveren slinger in de duisternis. Hij wachtte tot de slinger stil hing.

Een paar burens keken in het voorbijrijden even snel naar het huis en daarna weer weg. Een moordhuis is een doorn in het oog van de burens, als het gezicht van iemand die hen verraden heeft. Alleen buitenstaanders en kinderen staren.

De jaloezieën<sup>8</sup> waren nog open. Graham was blij. Dat betekende dat er nog geen familie in het huis was geweest. Familieleden doen altijd de jaloezieën dicht.

Hij liep behoedzaam<sup>9</sup> langs de zijkant van het huis, zonder zijn zaklamp te gebruiken. Hij stopte twee keer om te luisteren. De politie van Atlanta wist dat hij hier was, maar de burens niet. Ze zouden schrikkerig zijn. Ze zouden kunnen schieten.

Toen hij binnenkeek door een achterraut kon hij helemaal tot aan het licht in de voortuin kijken, voorbij de silhouetten van meubels. De geur van Kaapse jasmijn<sup>10</sup>

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<sup>8</sup> There is no literal translation for “shades”, but there is one of the synonyms “blinds”, namely “jaloezieën.” My first option was “gordijnen”, which is actually the literal translation for “curtains”. I eventually decided not to use the word “gordijnen”, as this was not specific enough and I had already made some changes and decided to stay close to the source text this time.

<sup>9</sup> Due to the fact that in English, the subordinate clause “moving carefully” consists of a verb and an adverb, it is not a dangling particle. However, in Dutch, when translated with only “voorzichtig” or “behoedzaam”, it would be. So, in order to prevent the part of the sentence “moving carefully” of becoming a dangling particle in the Dutch sentence structure, I moved it to the front, so it would fit in with the rest of the sentence. This, naturally, lowers the emphasis that is present in the English structure, which is why I decided to place the adverb “behoedzaam” to the front of the sentence, where it receives at least a little more emphasis.

<sup>10</sup> There is no need to maintain the English title for the flower in question, seeing as there is a literal translation for it. [http://nl.wikipedia.org/wiki/Kaapse\\_jasmijn](http://nl.wikipedia.org/wiki/Kaapse_jasmijn)

hing zwaar in de lucht. Een overdekte veranda met latwerk<sup>11</sup> liep bijna over de gehele lengte aan de achterkant van het huis. Op de deur van de veranda hing de zegel van het politiebureau van Atlanta. Graham verwijderde de zegel en ging naar binnen.

De deur van de veranda naar de keuken was opgelapt met multiplex waar de politie het glas had verwijderd. Bij het licht van zijn zaklamp opende hij hem met de sleutel die de politie hem gegeven had. Hij wilde de lichten aandoen. Hij wilde zijn glanzende penning opspelden en wat officiële geluiden maken om zijn aanwezigheid te rechtvaardigen in het stille huis waar vijf mensen waren overleden. Maar hij deed helemaal niets<sup>12</sup>. Hij liep naar de donkere keuken en ging aan de ontbijttafel zitten.

Twee waaklampjes in de keuken gloeiden blauw in het donker. Het rook er naar<sup>13</sup> meubelpoets en appels.

De thermostaat klikte en de airco sprong aan. Graham schrok door het geluid, voelde een rilling van angst over zijn ruggengraat glijden<sup>14</sup>. Hij kende angst maar al te goed. Hij kon deze wel aan. Hij was gewoon bang en hij kon toch doorgaan.

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<sup>11</sup> A “latticed porch” is typically American, something (almost) every source text reader knows. In the Netherlands, however, this is not as common on houses, nor does it have a literal translation. So, I chose to specify the meaning and use the phrase “overdekte veranda met latwerk” to portray the same image. Everybody knows what a “veranda” is supposed to look like, and with the addition of “latwerk”, the image of having a “latticed porch” comes close enough to the original from the source text. <http://www.architectenweb.nl/aweb/archipedia/archipedia.asp?ID=2750>

<sup>12</sup> My first option was to translate this as “[h]ij deed niets van dit alles”. But, since this sounds a bit unnatural in Dutch, I opted to write down “maar” as a contradiction to the previous sentence and added “hij deed helemaal niets”. Using “helemaal” emphasises the fact that he really wants to make himself heard, but he does nothing in the end.

<sup>13</sup> The literal translation of this would be “hij rook (...)”, but the implication of Graham smelling the apples and furniture polish, is that the whole room smells like it. Therefore, I chose to translate this as “het rook (...)”, since this is a more natural construction in Dutch.

<sup>14</sup> The collocation “trickle of fear” presents an image that is clear to both the source text reader and the translator, but there is no real equivalent in Dutch. Supposedly, one could opt for “een rilling van angst”, but this hardly sounds like a complete sentence. I opted for a longer solution, which is “(...) een rilling van angst over zijn



Hij kon beter horen en zien als hij bang was, al<sup>15</sup> hij kon niet zo beknopt praten en door angst werd hij soms onbeschoft. Hier was niemand meer om mee te praten, er was niemand meer om te beledigen.

Waanzin kwam door die deur in dit huis naar binnen tot in deze keuken, op voeten van maat 45. Terwijl hij in het donker zat, voelde hij de waanzin aan als een bloedhond die aan een T-shirt snuffelt.

Graham had het rapport van de rechercheurs op de afdeling Moordzaken<sup>16</sup> gedurende het overgrote deel van de dag en de vroege avond bestudeerd. Hij herinnerde zich dat het licht van de afzuigkap brandde toen de politie arriveerde. Hij knipte het nu aan.

Twee ingelijste spreuken hingen aan de muur naast het fornuis. De ene las: “Kussen duurt niet eeuwig, koken wel.<sup>17</sup>” De andere: “Het is altijd naar de keuken dat

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ruggengraat glijden”. This way, it also contains that feeling a “trickle of fear” brings across to the source text reader in the first place.

<sup>15</sup> The semicolon in this particular sentence is used to separate the two clauses, although there was no need for a full stop. The main clause has a connection to the subordinate clause, yet there is more of a break in the connection than in the case of a comma. In Dutch, however, I tried to keep the semicolon at first, but I decided to use another way to keep this connection intact. I used “al” to form a connection between both clauses, without using the semicolon. I found that this contributed to the rhythm of the sentence, even though I am aware that I chose to specify the nature of the connection between the two clauses. The target text reader is now shown what the relationship between the two clauses is, where in the source text, the reader is left a bit more “in the dark”, by the use of the semicolon.

<sup>16</sup> Seeing as how it is already stated on more than one occasion that the detectives in question are the Atlanta police detectives, I decided against repeating the fact that it was at Atlanta Homicide – and not, for example, Colorado Homicide – that Graham read up on the report. I also found that adding another “van Atlanta” after “Moordzaken”, was quite superfluous information. I did add “afdeling”, since this is the manner in which it would be referred to in Dutch.

<sup>17</sup> In English, the quote is written in colloquial speech, both because the “g” is replaced with an apostrophe, and the incorrect use of the auxiliary verb “don’t”. The source text readers would know this was to be read with some kind of dialect. (Perhaps, the source text readers would also know this, because of the fact that it is a quote by Victorian poet George Meredith, and seems to be well known in the United States. There was even a song by that name in 1997, by Tupelo Kenyon.) In Dutch, however, this meaning is lost and I did not find a suitable equivalent for the dialect,

onze vrienden het liefste komen, om de hartslag van het huis te horen, om troost te zoeken in het gezoem.”

Graham keek op zijn horloge. 23.30 uur<sup>18</sup>. Volgens de patholoog vonden de moorden plaats<sup>19</sup> tussen 23.00 uur en 01.00 uur.

Eerst was er de inbraak. Hij dacht daar over na...

*De gek<sup>20</sup> bevestigde de haak aan de buitenste hordeur. Stond in het duister van de veranda en pakte iets uit zijn zak. Een zuignapje, misschien wel het uiteinde van een puntenslijper gemaakt om aan een bureaublad te blijven plakken.*

*Gehurkt tegen de houten onderkant van de keukendeur, deed de gek zijn hoofd omhoog om door het glas te kunnen gluren. Hij stak zijn tong uit en likte aan het zuignapje, drukte het tegen het glas aan en tikte tegen het hendeltje zodat het bleef plakken. Een kleine glassnijder was met een touwtje bevestigd aan de zuignap zodat hij een cirkel kon snijden.*

*Een klein piepje van de glassnijder en een stevig duw om het glas te breken. Eén hand om te duwen, één hand om het zuignapje vast te houden. Het glas mocht niet vallen. Het los stuk glas was lichtelijk ovaal omdat het touwtje rond de basis van*

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so I decided to simply translate this into correct Dutch. There will be no real loss of meaning, nor will this effect the target text reader's understanding of the story.

<sup>18</sup> The way the time is written down in English, it reads as if from the pathologist's report. To achieve the same result in Dutch, I decided to write it with numbers and not in full.

<sup>19</sup> In order to avoid awkward and unnaturally formed sentences in Dutch, I chose to translate "the deaths occurred" with "vonden de moorden plaats". My first draft read "vond de dood plaats", but this is hardly how one would say this in Dutch. After all, a death would hardly take place; a murder takes place, not a death. So, I decided to specify "deaths" with "moorden", instead of using "de dood".

<sup>20</sup> I had a lot of doubts regarding the translation of the word "madman". It can be translated with "gek", "dwaas" or "bezetene", yet neither of them seems to really fit into the situation. "Gek" has the connotation of someone who has completely lost his mind, "dwaas" is much too weak, and "bezetene" does not fit the character at all (even though one might think he is possessed, it is not the right translation for "madman"). I thought about "maniak", but that sounds too hysterical to fit the character. I decided on "gek" in the end, because out of all the alternatives, this would be the most probable name to call someone in a situation like this.

*het zuignapje was gedraaid terwijl hij sneed. Een zacht schrapend geluid wanneer hij het stuk glas weer naar buiten haalt.*

*Zijn hand in de strakke handschoen glipt door het gat naar binnen, zoekt het slot. De deur opent geruisloos. Hij is binnen. In het licht van de afzuigkap kan hij zijn lichaam zien in deze vreemde keuken. Het is aangenaam koel in het huis.*

Will Graham nam twee Rennies<sup>21</sup>. Het gekraak van het cellofaan irriteerde hem terwijl hij het in zijn zak stopte. Hij liep door de woonkamer, met zijn zaklamp uit gewoonte ver voor zich uit. Hoewel hij de bouwtekening had bestudeerd, maakte hij een foute draai voordat hij de trap had gevonden. De treden<sup>22</sup> kraakten niet.

Nu stond hij in de deurpost van de slaapkamer van de ouders<sup>23</sup>. Hij kon enigszins zien zonder de zaklamp. Een digitale klok op een nachtkastje projecteerde de tijd op het plafond en een oranje nachtlampje brandde boven de plinten bij de badkamer. De koperachtige geur van bloed was sterk.

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<sup>21</sup> According to MedicineNet, Di-Gel is an antacid to counter acid reflux. Di-Gel does not exist in the Netherlands, but Gaviscon and Rennie are two well-known antacid products in the Netherlands. In order to avoid structures such as “twee tabletjes Gaviscon” or “twee Gavisconnetjes” to make it sound natural (but at the same time, making it sound childish), I chose Rennie. This fits into the sentence in a natural way and provides the target text reader with enough information.

[http://www.medicinenet.com/aluminum\\_with\\_magnesium\\_hydroxide-oral/article.htm](http://www.medicinenet.com/aluminum_with_magnesium_hydroxide-oral/article.htm)

<sup>22</sup> In the source text, the personal pronoun “they” refers to the stairs. In Dutch, the noun “trap” is masculine and singular, meaning it should be referred to as “hij”. However, Graham is already being referred to as “hij”, and saying “hij kraakt niet” could bring about confusion with the target text readers, as they would not (immediately) relate this “hij” to the stairs, but to Graham himself and it is quite clear Graham is not the one doing the non-creaking, it is the stairs. So, in order to avoid this confusion, I chose to specify by using “de treden kraakten niet”, rather than refer to the stairs with a personal pronoun.

<sup>23</sup> Seeing as the “master bedroom” is the bedroom mostly referred as the bedroom of the parents, or the owner of the house or apartment etc, I decided to translate this as such. My other alternative was “de grote slaapkamer”, but the other translation fits better into the sentence, I opted for “slaapkamer van de ouders”.

Ogen die gewend waren aan de duisternis konden goed genoeg zien. De gek kon meneer Leeds<sup>24</sup> van zijn vrouw onderscheiden. Er was genoeg licht voor hem om door de kamer heen te lopen, Leeds' bij zijn haren te grijpen en zijn keel over te snijden. En toen? Terug naar de knop aan de muur, een begroeting aan mevrouw Leeds en dan het schot dat haar uitschakelde?

Graham deed het licht aan en bloedvlekken schreeuwden naar hem van op de muren, vanaf de matrassen en de vloer. Zelfs de lucht leek wel besmeurd met geschreeuw. Hij deinsde terug van het geluid in deze stille kamer vol met donkere, drogende vlekken.

Graham zat op de grond tot het weer rustig was in zijn hoofd. Stil, stil, wees stil.

Het aantal en de verscheidenheid van de bloedvlekken had de rechercheurs van Atlanta voor een raadsel gezet tijdens het reconstrueren van de misdaad. Alle slachtoffers waren afgemaakt<sup>25</sup> in hun bed gevonden. Dit was niet consistent met de posities van de vlekken.

Eerst dachten ze dat Charles Leeds aangevallen was in de kamer van zijn dochter, waarna zijn lichaam naar de grote slaapkamer was versleept. Nauwgezet onderzoek van het vlekkenpatroon deed hen hierop terugkomen.

De precieze bewegingen van de moordenaar waren nog niet bepaald.

Nu, met het voordeel van de resultaten van de autopsie en het lab, begon Will Graham in te zien hoe het gebeurd was.

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<sup>24</sup> Seeing as my strategy related to the translation of cultural aspects is to translate them as much as possible to the Dutch equivalents, without actually placing the story to a Dutch situation, I opted for the words “mevrouw” and “meneer” instead of using the abbreviations “Mr.” and “Mrs.”.

<sup>25</sup> To emphasise the fact that the author chose to use “slain” and not “murdered”, for instance, I chose to translate this as “afgemaakt”, and not simply “vermoord” or “gedood”. Both “slain” and “afmaken” have a more terrible connotation, something more than just “murdered”, which is why I chose it.

De inbreker sneed Charles Leeds' keel door toen hij naast zijn vrouw aan het slapen was, liep terug naar de lichtknop aan de muur en deed het licht aan – haren en olie van meneer Leeds' hoofd waren achtergelaten op de knop door een gladde handschoen. Hij schoot mevrouw Leeds neer toen ze overeind kwam, waarna hij naar de kamers van de kinderen liep.

Leeds kwam rechtop met zijn keel doorgesneden en probeerde de kinderen te beschermen, waarbij hij grote hoeveelheden bloed verloor in een onmiskenbare slagaderlijke bloeding terwijl hij probeerde te vechten. Hij werd aan de kant geduwd, viel en stierf met zijn dochter in haar kamer.

Eén van de twee jongens was neergeschoten in bed. De andere jongen werd ook in bed gevonden, maar hij had stofresten in zijn haar. De politie dacht dat hij onder zijn bed vandaan was getrokken om neergeschoten te worden.

Toen iedereen dood was, behalve wellicht mevrouw Leeds, begon het vernielen van de spiegels, het uitkiezen van de scherven, het besteden van meer aandacht aan mevrouw Leeds.

Graham had volledige kopieën van alle autopsierapporten in zijn doos. Hier was die van mevrouw Leeds. De kogel was rechts van haar navel binnengedrongen en bleef in de lendenwervels steken, maar de uiteindelijke doodsoorzaak was verstikking<sup>26</sup>.

De verhoging van serotonine en het niveau van vrije histamine<sup>27</sup> in de schotwonde gaven aan dat ze minstens vijf minuten had overleefd nadat ze was

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<sup>26</sup> To capture the idea of the medical text and make it sound more convincing, I decided to replace my initial translation of “ze stierf door verstikking” with “de doodsoorzaak was verstikking”. Also, by adding “uiteindelijke”, the sentence seems to run more smoothly.

<sup>27</sup> I found the translation of “free histamine” into “vrije histamine” quite straightforward, but to confirm my translation, I searched for it in medical documents, like the article “Een polymeer gebaseerde immunosensor voor impedimetrische

neergeschoten. Het niveau van histamine was veel hoger dan de serotonine, dus ze had het niet langer dan vijftien minuten overleefd. De meeste van haar andere verwondingen waren waarschijnlijk, maar niet uitsluitend, postmortaal<sup>28</sup>.

Als de andere verwondingen postmortaal waren, wat deed de moordenaar dan terwijl mevrouw Leeds wachtte om te sterven? Graham vroeg het zich af. Worstelen met Leeds en de anderen vermoorden, ja, maar dat zou minder dan een minuut gekost hebben. De spiegels vernielen. Maar wat nog meer?

De rechercheurs van Atlanta leverden grondig werk<sup>29</sup>. Ze hadden tot op het uitputtende gemeten en gefotografeerd, gestofzuigd en systematisch gezocht<sup>30</sup> en de kranen van de afvoer gehaald. Toch zocht Graham zelf ook.

Op de foto's van de politie en omliggende silhouetten op de matrassen kon Graham zien waar de lichamen waren gevonden. Het bewijs – nitraatsporen op het beddengoed in het geval van de schotwonden – gaf aan dat ze waren gevonden in bijna dezelfde houding<sup>31</sup> waarin ze waren gestorven.

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detectie van histamine” door Lars Grieten.

[<http://doclib.uhasselt.be/dspace/bitstream/1942/2220/1/grieten.pdf>]

<sup>28</sup> The translation for “postmortem” is “postmortaal”. I searched to see if the word was actually used by medical professionals and whether they used it often or not. There are synonyms, but mostly for the collocation “postmortaal onderzoek”, not the noun “postmortaal”. So, as said before, seeing as the situation in which Graham finds himself (reading the autopsy reports) allows the translator to use the appropriate language, I chose to translate this as “postmortaal”.

<sup>29</sup> I had my doubts about whether or not the sentence could be seen as a fact, “the detectives are [always] thorough”, or as a simply statement that the detectives had been thorough this time. However, the tense of the verb “were” would have been different, had it been the second option. It would have been “had been” instead of “were”, but it is not. I therefore chose to translate this as “leverden grondig werk”, since this can be represented as a fact.

<sup>30</sup> <http://www.fomat.nl/werkwijzepad.html>

<sup>31</sup> The translation of “positions approximating those (...)” was quite troublesome. There is no suitable equivalent for “approximating”, which makes it difficult to maintain the same sentence structure and bring across the same feeling as if reading from an autopsy report. So, by translating it as “in bijna dezelfde houding...”, the feeling of that autopsy report is gone (which, after all, is not the main point), but the meaning remains intact.

Maar de overvloed aan bloedvlekken en gematteerde sleepsporen op het tapijt in de gang bleven onverklaard. Eén van de rechercheurs had gespeculeerd dat sommige van de slachtoffers geprobeerd hadden om weg te kruipen van de moordenaar. Graham geloofde dat niet – de moordenaar had ze ongetwijfeld verplaatst nadat ze dood waren en had ze daarna teruggeplaatst op de manier waarop hij ze vermoord had.

Wat hij met mevrouw Leeds had gedaan was duidelijk. Maar de anderen dan? Hij had ze niet verder verminkt, zoals hij bij mevrouw Leeds had gedaan. De kinderen waren allemaal gedood<sup>32</sup> door één enkele schotwonde in het hoofd. Charles Leeds bloedde dood, mede door het inademen van bloed<sup>33</sup>. Het enige bijkomende spoor op hem was een oppervlakkig teken van afknelling<sup>34</sup> rondom zijn borstkas, waarvan geloofd werd dat het postmortaal was. Wat had de moordenaar met hen gedaan nadat ze dood waren?

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<sup>32</sup> To maintain the meaning of the word “suffered” in this case, was not really possible. In Dutch, one does not suffer a gunshot wound, one is killed by a gunshot wound. I chose the most straightforward alternative, namely “waren gedood”.

<sup>33</sup> I searched for a long time to find the meaning of the expression “with aspirated blood contributing”. The main point is that the blood of the victim reaches – in this case – his lungs, and eventually drowns in his own blood. I could not find an alternative expression, other than “door het inademen van bloed”, which does not sound very professional, but it was the only alternative I could find.

<sup>34</sup> Just as with footnote 30, it was difficult to find the right equivalent. Even though the term “ligature mark” is commonly used in English, when I consulted the IATE, I could not find a proper translation. When translation only “ligature”, both the dictionary and IATE translated this as “ligatuur” or “afknelling”. After a while of searching in medical documents (for instance, via PubMed and Google Scholar) I could still not find the proper equivalent term, so I decided to generalise it to “oppervlakkig teken van afknelling”. This way, the reader has an idea of the image presented to them, even without the proper medical term.

Uit zijn doos haalde Graham de politiefoto's, individuele labresultaten van het bloed en organische vlekken in de kamer en de standaard vergelijkingsplaatjes van de valrichting van de bloeddruppels<sup>35</sup>.

Hij liep steeds van de ene naar de andere kamer<sup>36</sup> boven, probeerde om de verwondingen met vlekken overeen te laten komen, probeerde om van achteren naar voren te werken. Hij plote elke vlek op een uitgemeten veldschets<sup>37</sup> van de grote slaapkamer, waarbij hij de standaard vergelijkingsplaatjes gebruikte om de richting en snelheid van de bloedspatten<sup>38</sup> in te schatten. Op deze manier hoopte hij de posities van de lichamen op verschillende tijdstippen te kunnen achterhalen.

Hier zat een rij van drie bloedvlekken die scheef langs een hoek van de slaapkamermuur liepen. Hier zaten drie vage vlekken op het tapijt vlak eronder. De muur boven het hoofdeinde van het bed langs de kant van Charles Leeds zat onder het bloed en er zaten vegen op de plinten. Graham's veldschets begon op een "verbind de

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<sup>35</sup> Finding the right equivalent for "standard comparison plates of blood-drop trajectories" was one of the more difficult terms. I searched PubMed, IATE, Google (Scholar), but I could only find the translation for "comparison standard" ("vergelijkingsstandaard"), which is not what this term is referring to. In the end, I decided to just translate the term literally to "standaard vergelijkingsplaatjes..."

<sup>36</sup> The literal translation for "minutely" is "van minuut tot minuut". But to use this in the sentence would sound awkward, since this is not the way it is normally used. The image being presented to the reader is Graham walking from one room to the other time and again, trying to find what he is looking for. So, in order to bring across that same image, I decided to delete the "van minuut tot minuut" and replace this with "liep steeds van de ene naar de andere kamere".

<sup>37</sup> It was possible to translate the term "field sketch" literally, namely "veldschets". However, I was not sure if this was the official term, used by the police. Online, on "Rechtpraak", I found a verdict of the court of Groningen, using the word "veldschets", which confirmed my translation.

[<http://zoeken.rechtspraak.nl/ResultPage.aspx?snelzoeken=t&searchtype=ljn&ljn=BD6535>]

<sup>38</sup> Just like previous footnotes, the equivalent for "bloodfall" was not easy to find. The literal translation "bloedval" does not exist, but on the site "Politie CSI Haaglanden", the entire procedure of investigating and analysing the crime scene is explained. I searched from an article related to the analysis of blood and found that the closest equivalent for "bloodfall" was "bloedspatten". It is not entirely interchangeable, but it brings across the meaning to the target text reader.

[<http://moordzaken.csihaaglanden.nl/onderzoekstechnieken/bloedspatruonanalyse>]



puntjes” puzzel te lijken, maar dan zonder nummers. Hij staaarde ernaar, keek naar de kamer en weer naar zijn schets tot zijn hoofd pijn deed.

Hij ging de badkamer in en nam zijn twee laatste aspirientjes<sup>39</sup>, schepte water uit de kraan in zijn handen. Hij gooide wat water in zijn gezicht en droogde het met het uiteinde van zijn shirt. Water spoelde over de grond. Hij was vergeten dat de kraan van de afvoer was verwijderd. Voor de rest was de badkamer onverstoord, behalve de kapotte spiegel en sporen van de rode stof *Dragon’s Blood*<sup>40</sup> waarmee ze vingerafdrukken nemen. Tandborstels, gezichtscreme, scheermesjes lagen allemaal nog op zijn plaats.

De badkamer zag eruit alsof hij nog steeds door een familie gebruikt werd. Mevrouw Leeds’ panty hing op het handdoekenrek waar ze die had gelaten om te drogen. Hij zag dat ze de pijp van één paar had afgeknipt toen het was uitgelopen zodat ze twee verschillende pijpen tegelijk kon dragen, om geld te sparen. Mevrouw Leeds’ kleine, huiselijke economie stak hem. Molly deed dat ook.

Graham klom uit het raam op het dak van de veranda en zat op de korrelige dakspanen. Hij omhelsde zijn knieën, zijn klamme shirt drukte koud tegen zijn rug, en snoof de geur van de slacht uit zijn neus.

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<sup>39</sup> “Bufferin” is a brand of aspirin that does not exist in the Netherlands, so I decided to generalise the product and just translate it as “aspirientjes”. The same image is portrayed and the reader of the target text does not lose anything compared to the reader of the source text. [<http://www.drugs.com/mtm/bufferin.html>]

<sup>40</sup> I went in search for the Dutch equivalent for “Dragon’s Blood”, by looking for sites that provided information on fingerprinting powders. I did find the site of the “Bureau voor Dactyloscopische Artikelen”, which provide the opportunity to buy fingerprinting powders. I searched for one called Dragon’s Blood, but could not find it. Since this is a specific name most readers – either target text or source text – would not be familiar with, and since it is explained what exactly Dragon’s Blood is, I decided to keep the name in English. I did write it in italics, to signal to the reader this is an exotic aspect. [“Latente vingersporen”. Bureau voor Dactyloscopische Artikelen. n.d. Web. 23 Aug. 2010.]

De lichten van Atlanta gaven de avondlucht een roestige kleur en de sterren waren moeilijk te zien. De avond zou helder zijn in de Florida Keys<sup>41</sup>. Hij zou vallende sterren kunnen kijken met Molly en Willy, oren gespitst om die *fieuw*<sup>42</sup> te horen waarover ze het eens waren dat een vallende ster moest maken. De Delta-Aquariden sterrenregen<sup>43</sup> was op zijn hoogtepunt en Willy was er klaar voor.

Hij rilde en snoof nogmaals. Hij wilde nu niet aan Molly denken. Dat doen was zowel smakeloos als afleidend.

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<sup>41</sup> In the United States as well as in the Netherlands, most readers know which area is being referred to when using “Florida Keys”. There is no actual translation, but neither is this necessary, most readers from the source and target text know what area the writer is referring to.

<sup>42</sup> To translate the onomatopoeic word “woosh”, I immediately decided to search for a Dutch onomatopoeic equivalent. After careful consideration, I decided to go for the non-existing word “fieuw”, because it best represents the sound that I would describe goes with the movement of a falling star.

<sup>43</sup> [<http://www.allesoversterrenkunde.nl/cgi-bin/scripts/db.cgi?db=hemelverschijnselen&aos2=yes>]

### Hoofdstuk 3

“Ik denk dat hij haar moest aanraken,” zei Graham bij wijze van begroeting.

Crawford gaf hem een cola aan van de automaat op het hoofdkantoor van de politie van Atlanta. Het was 07.50 uur.

“Tuurlijk, hij heeft haar verplaatst,” zei Crawford. “Er zaten grijpsporen op haar polsen en in haar knieholtes. Maar elke afdruk komt van waterafstotende handschoenen. Maak je geen zorgen, Price is er. Ouwe zeikschuit<sup>44</sup>. Hij is onderweg naar het uitvaartcentrum. Het mortuarium heeft de lichamen gisteravond vrijgegeven, maar het uitvaartcentrum doet nog niets. Je ziet er doodmoe uit. Heb je wel geslapen?”

“Een uurtje of zo. Ik denk dat hij haar met zijn blote<sup>45</sup> handen moest aanraken.”

“Ik hoop dat je gelijk hebt, maar het lab in Atlanta zweert dat hij iets zoals chirurghandschoenen droeg, de hele tijd,” zei Crawford. “De stukjes van de spiegel hadden die gladde afdrukken. Voorvinger op de achterkant van het stukje dat gekneld zat in het schaambot, uitgeveegde duimafdruk op de voorkant.”

“Hij heeft het schoongemaakt nadat hij het had geplaatst, zodat hij zijn vervloekte gezicht kon zien, waarschijnlijk,” zei Graham.

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<sup>44</sup> At first, I used “ouwe brompot” as a translation for “old grouchy bastard”. But, seeing as I found this to be a little too old-fashioned (which is not surprising, seeing as the book was written in 1981), I decided to go for “zeikschuit”. This has the mildly joking feel to it “old bastard” has to it, as well.

<sup>45</sup> Of course, it is already clear the murderer touched the victims with his hands, considering he touched Mrs. Leeds and he moved the victims from one room to another. I chose to clarify the fact that he wanted to touch Mrs. Leeds with his bare hands, not just with his hands, since it had to be clear to the reader that Graham means the murderer wanted to touch Mrs. Leeds without his gloves on.

“Die in haar mond was besmeurd met bloed. Hetzelfde geldt voor de ogen. Hij heeft de handschoenen nooit uitgedaan.”

“Mevrouw Leeds was een mooie vrouw,” zei Graham. “Je hebt de gezinsportretten gezien, toch? Ik zou haar huid wel in een intieme situatie willen aanraken, jij niet?”

“*Intiem?*” Wansmaak weerklonk in Crawford’s stem voordat hij het kon stoppen. Plots was hij druk bezig met het zoeken naar kleingeld in zijn zakken.

“Intiem – ze hadden het rijk voor hen alleen<sup>46</sup>. Iedereen was dood. Hij kon hun ogen open of gesloten hebben, wat hij maar wilde.”

“Hoe hij maar wilde,” zei Crawford. “Ze hebben haar huid natuurlijk onderzocht op vingerafdrukken. Niets. Ze vonden wel een handafdruk in haar nek.”

“Er stond niets in het rapport over het poederen<sup>47</sup> van de nagels.”

“Ik denk dat haar vingernagels besmeurd waren toen ze de afschraapsel verzamelden. De schraapsels waren van toen ze die in haar handpalmen had gedrukt. Ze heeft hem nooit gekrabd.”

“Ze had mooie voeten,” zei Graham.

“Hmm. Laten we naar boven gaan,” zei Crawford. “De troepen zullen zich zo wel gaan verzamelen.”

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<sup>46</sup> I chose not to maintain the word “privacy”, despite the fact that this is a common word in Dutch as well. I found it did not fit into the sentence as it should and the expression “het rijk voor hen alleen hebben” fits into the situation and the sentence nicely. Also, I understand there is now more emphasis on the fact that they were alone than the word “privacy” would, but only slightly so.

<sup>47</sup> As mentioned before, I found the site of the “Politie CSI Haaglanden”, which included the explanation of how to dust for fingerprints and what it all entailed. Even though the verb “poederen” might have a slightly cosmetic second meaning to it (for instance, a reader might think it was about make-up instead of the actual fingerprinting dust), but the situation rules this meaning out.

Jimmy Price had een heleboel apparatuur – twee zware koffers, plus zijn cameratas en statief. Hij maakte heel wat kabaal toen hij door de voordeur kwam van het Lombard Uitvaartcentrum<sup>48</sup> in Atlanta. Het was een kwetsbare oude man en zijn humeur was er door de lange taxirit vanaf de vlieghaven in de ochtendspits niet op verbeterd.

Een opdringerige jongeman met gestyled haar haastte hem in een kantoor dat in abrikoos en crème gedecoreerd was. Het kantoor was leeg, op een beeld na, genoemd *De biddende handen*.

Price was de vingertoppen van de biddende handen aan het onderzoeken toen meneer Lombard zelf binnenkwam. Lombard controleerde Price's identiteitsbewijs met extreme zorgvuldigheid.

“Uw kantoor of agentschap of wat dan ook uit Atlanta heeft me uiteraard gebeld, meneer Price. Maar afgelopen nacht hebben we de politie een onsmakelijke jongeman moeten laten verwijderen, die probeerde foto's te nemen voor *The National Tattler*<sup>49</sup>, dus ik ben erg voorzichtig. Ik weet zeker dat u dat begrijpt. Meneer Price, de lichamen zijn pas rond één uur vanochtend aan ons vrijgegeven en de begrafenis is om vijf uur deze namiddag. We kunnen het gewoonweg niet uitstellen.”

“Dit zal niet veel van uw tijd kosten,” zei Price. “Ik heb één relatief intelligente assistent nodig, als u er één heeft. Heeft u de lichamen aangeraakt, meneer Lombard?”

“Nee.”

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<sup>48</sup> Since I decided to translate “Mrs.” and “Mr.” into “mevrouw” and “meneer” and I changed most of the ranks of the police into their Dutch equivalents, the most consistent thing to do was to translate “Funeral Home” into “Uitvaartcentrum”.

<sup>49</sup> Going against the overall translation strategy of translating the cultural aspects of the novel, I chose to maintain several (which I shall explain in my analysis with greater depth), amongst which is the name of the paper. I did put the name in italics, so it would be clear to the reader it was a paper.

“Vraag even rond wie dat wel heeft gedaan. Ik moet al hun vingerafdrukken nemen.”

De ochtendbriefing van de politierechercheurs op de zaak Leeds had voornamelijk te maken met tanden.

Hoofdinspecteur van Atlanta<sup>50</sup> R.J. (Buddy) Springfield, een forse man in zijn hemdsmouwen, stond bij de deur met Dr. Dominic Princi toen de drieëntwintig detectives naar binnen stroomden.

“Oké, jongens, laat even die wijde glimlachen zien, allemaal. Jezus. Sparks, is dat je tong of zit er een eekhoorn in je mond? Doorlopen.”

Een groot vooraanzicht van een set tanden, boven en beneden, was aan het prikbord bevestigd vooraan in de vergaderruimte. Het deed Graham denken aan de celluloid strip van geprinte tanden in een uitgeholde Halloween-pompoen<sup>51</sup> afkomstig van een bazaar. Hij en Crawford gingen achterin zitten terwijl de detectives plaats namen aan de schoolbanken.

Hoofdcommissaris van de veiligheidsdienst van Atlanta<sup>52</sup> Gilbert Lewis en zijn public relations agent zaten wat verderop in klapstoelen. Lewis had over een uur een persconferentie in het vooruitzicht.

Hoofdinspecteur Springfield nam de leiding.

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<sup>50</sup> As the name implies, the “Chief of Detectives” is the chief of the group of detectives at a certain police station. The Dutch equivalent for this would be the “hoofdinspecteur”, seeing as he is the chief of the “inspecteurs” and “rechercheurs”.

<sup>51</sup> Seeing as the term “jack-o’-lantern” is unknown in the Netherlands, even though the tradition of Halloween is starting to make its appearance, I decided to specify the term and translate it as “uitgeholde Halloween-pompoen”.

<sup>52</sup> The translation of “Atlanta Public Safety commissioner” in my first draft was “Hoofd van de veiligheidsdienst van Atlanta, commissaris...” However, to shorten the title and prevent confusion with the readers, I changed it into “Hoofdcommissaris van de veiligheidsdienst...” This sounded more natural and fits better into the ranking of the Dutch police department.

“Goed. Laten we kappen met die onzin. Als je vanmorgen hebt bijgelezen, weet je dat we geen enkele vooruitgang hebben geboekt.”

Huis aan huis ondervragingen zullen blijven doorgaan tot een omtrek van vier straten verder rondom de plaats delict. De afdeling research<sup>53</sup> heeft ons twee ambtenaren geleend om ons te helpen om vluchtreserveringen en autoverhuur in Birmingham en Atlanta met elkaar te vergelijken.

“De details rondom de luchthaven en hotels zullen vandaag weer bekeken worden. Ja, vandaag *weer*. Ondervraag elke meid en bediende en de mensen bij de receptie. Hij heeft zich ergens moeten schoonmaken en heeft misschien rotzooi nagelaten. Als je iemand vindt die rotzooi heeft opgeruimd, maak dan dat iedereen de kamer uitgaat, sluit het af en bel zo snel mogelijk naar de wasserij. Deze keer hebben we wat om jullie te laten zien. Dr. Princi?”

Dr. Dominic Princi, hoofd medisch examiner bij Fulton County liep naar voren en ging onder de afbeelding van de tanden staan. Hij hield een model van een gebit omhoog.

“Mannen, zo zien de tanden van de verdachte er ongeveer uit. Het Smithsonian<sup>54</sup> in Washington heeft ze gereconstrueerd van de afdrukken die we gemaakt hebben van de bijtafdrukken op mevrouw Leeds en een duidelijke bijtafdruk in een stuk kaas uit de koelkast van de familie Leeds,” zei Prince.

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<sup>53</sup> According to the website of the Arizona Department of Public Safety, the abbreviation R & I stands for “Records and Identification”. I could not find the Dutch equivalent to this department, so I chose to simply translate this as the “afdeling research”, since that best entails the meaning that lies behind the original department. [http://www.azdps.gov/About/Organization/Technical\\_Services/Records\\_Identification](http://www.azdps.gov/About/Organization/Technical_Services/Records_Identification)

<sup>54</sup> The Smithsonian in Washington is one of the most famous educational and research centres in the world, so there was no need to specify anything related to the meaning of the institute.

“Zoals jullie kunnen zien, zijn de laterale snijtanden geboord<sup>55</sup> – de tanden hier en hier.” Prince wees naar het model in zijn hand, dan naar de kaart boven hem. “De tanden staan scheef en er mist een hoek van deze centrale snijtand. De andere snijtand is gegroefd<sup>56</sup>, hier. Het lijkt op een ‘kleermakersinkeping’<sup>57</sup>, iets wat je vindt bij iemand die op garen bijt.”

“Klootzak met scheven tanden<sup>58</sup>,” mompelde iemand.

“Hoe weet u zeker dat het de verdachte was die in de kaas heeft gebeten, Doc?” vroeg een lange detective op de eerste rij.

Princi had er een hekel aan om “Doc” genoemd te worden, maar hij liet het deze keer toe.

“Speeksel van op de kaas en de bijtwonden kwamen overeen met de bloedgroep,” antwoordde hij. “De tanden en de bloedgroep van het slachtoffer kwamen niet overeen.”

“Goed, dokter,” zei Springfield. “We zullen de foto’s van de tanden rondsturen aan iedereen.”

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<sup>55</sup> I could not find the right translation or equivalent for the word “pegged” in this situation. The general meaning of the word comes down to “pierce something” or “iets doorpriemen”. But, seeing as this could not really be related to anything dental in that sense, I went to look at several dental problems in Dutch. However, the only terms related to “doorpriemen” were related to filling cavities or treating root canals. So, in the end, I decided to use the word “geboord”, since that was the term I came across on the site of tandarts.nl.

<sup>56</sup> Contrary to the word “pegged”, I could find information on the “grooved” incisor. The magazine “Tijdschrift voor Natuurlijke Geschiedenis en Physiologie” clearly gives the example of a “grooved incisor”, or “gegroefde snijtand”.

<sup>57</sup> I could not find any reference to a “tailor’s notch” in Dutch, except for the official description, which is called “abrasie”. However, I did not want to use the official name for it and decided to translate “tailor’s notch” with “kleermakersinkeping”, trusting on the rest of the sentence to explain what the speaker means by it.

<sup>58</sup> The use of the adjective “snaggletoothed” in combination with “son of a bitch” is a construction common to English, but not to Dutch. I searched for a Dutch insult regarding crooked teeth, but could not find anything more insulting than “hazetanden” or “konijntanden”. So, to keep the force of the English insult intact, I chose to translate it as “klootzak met scheve tanden”.



“Kunnen we ze niet naar de kranten sturen?” De public relations agent Simpkins was aan het woord. “Een soort van ‘heeft u deze tanden gezien?’”

“Ik heb daar geen bezwaar tegen,” zei Springfield. “U, commissaris?”

Lewis schudde zijn hoofd.

Simpkins was nog niet klaar. “Dr. Princi, de pers zal ons vragen waarom het vier dagen duurde om met deze dentale weergave op de proppen te komen die u nu heeft. En waarom het allemaal in Washington gedaan moest worden.”

Speciaal agent Crawford bestudeerde de knop op zijn pen.

Princi bloosde maar zijn stem was kalm. “Bijtsproen op vlees worden vervormd wanneer een lichaam wordt verplaatst, meneer Simpson--”

“Simpkins.”

“Simpkins, dan. We konden deze niet maken met alleen de bijtsproen op de slachtoffers. Dat is het belang van de kaas. Kaas is relatief stevig, maar lastig om te gieten. Je moet het eerst invetten om het vocht uit het gietsel te laten. Meestal heb je maar één kans. Het Smithsonian heeft het al eerder voor het FBI misdaadlab gedaan. Ze hebben betere apparatuur om face-bow registratie<sup>59</sup> te maken en ze hebben een anatomische articulator. Zij hebben een adviserende forensische odontologist. Wij niet. Nog iets?”

“Zou het aannemelijk klinken te zeggen dat de vertraging werd opgelopen door de FBI en niet door ons?”

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<sup>59</sup> According to several sites, such as website of the “Gronings Tandtechnisch Laboratorium” and “Tandtechnisch Laboratorium Esthetica”, the term “face-bow registratie” is the literal translation for “face-bow registration”. It does not tell the readers what the procedure entails, but neither does the source text, so I chose to use the literal translation.

[http://www.ttlesthetica.nl/pages/g\\_prothese\\_6.htm](http://www.ttlesthetica.nl/pages/g_prothese_6.htm) & <http://www.gtl.nl/facebow-registratie>

Princi richtte zich tot hem. “Wat aannemelijk zou zijn om te zeggen, meneer Simpkins, is dat een federale inspecteur, speciaal agent Crawford, de kaas twee dagen geleden in de koelkast vond – nadat jullie mensen de boel doorzocht hadden. Hij heeft het werk in het lab op mijn verzoek versneld. Het zou aannemelijk zijn om te zeggen dat ik opgelucht ben dat niet één van jullie in dat kloteding heeft gebeten.”

Commissaris Lewis onderbrak hem, zijn zware stem weerklonk in de vergaderruimte. “Niemand twijfelt aan uw oordeel, Dr. Princi. Simpkins, het laatste wat we nodig hebben is om te gaan wedijveren met de FBI. Laten we verder gaan.”

“We hebben allemaal hetzelfde doel voor ogen,” zei Springfield “Jack, willen jullie nog wat toevoegen?”

Crawford stond op. De gezichten die hij zag waren niet geheel vriendelijk. Hij moest daar wat aan doen.

“Ik wil gewoon even de lucht opklaren, Hoofdinspecteur. Jaren geleden was er nogal wat rivaliteit over wie er met de eer vandoor ging. Elke partij, federaal en lokaal, verzwegen dingen voor elkaar. Het creëerde een kloof waar misdadigers doorheen glipten. Dat is nu niet meer het beleid van het Bureau, noch het mijne. Ik geef er geen donder om wie er met de eer gaat lopen. En inspecteur Graham ook niet. Hij zit daar trouwens achterin, voor diegenen die het zich afvroegen. Als de man die dit gedaan heeft door een vuilniswagen wordt aangereden, zou het mij een worst wezen, zolang het hem van de straat haalt. Ik denk dat jullie daar hetzelfde over denken.”

Crawford bekeek de detectives en hoopte dat ze wat bedaard waren. Hij hoopte dat ze geen aanwijzingen zouden achterhouden. Commissaris Lewis praatte tegen hem.

“Inspecteur Graham heeft al eerder zo’n zaak gedaan.”

“Dat klopt, meneer.”

“Kan u nog iets toevoegen, meneer Graham, iets aanraden?”

Crawford fronste naar Graham.

“Zou u naar voren willen komen?” vroeg Springfield.

Graham wenste dat hij de kans had aangeboden gekregen om alleen met Springfield te praten. Hij wilde niet naar voren. Hij ging, dat wel.

Met zijn kleren in de war en door de zon geblakerd, zag Graham er niet echt uit als een federaal inspecteur. Springfield vond dat hij er meer uitzag als een schilder die een pak had aangetrokken om naar de rechtbank te gaan.

De detectives schuifelden wat op hun stoelen.

Toen Graham zich naar de kamer omdraaide, schitterden de ijsblauwe ogen in zijn bruine gezicht.

“Maar een paar dingen,” zei hij, “we kunnen er niet van uitgaan dat hij een voormalig geestelijke patiënt is of iemand met een strafblad van seksuele misdrijven. Naar alle waarschijnlijkheid heeft hij niet eens een strafblad. Als dat wel zo is, zou het eerder huisvredebreuk zijn, dan een mild zedendelict.

“Hij zou een geschiedenis kunnen hebben van bijten in mildere vergrijpen – bargevechten of kindermishandeling. De grootste hulp die we daar voor hebben komt van eerstehulpmedewerkers en de kinderbescherming.

“Elke gemene beet die ze zich kunnen herinneren is het waard om na te gaan, maakt niet uit wie gebeten was of hoe ze zeggen dat het gebeurd is. Dat is alles.”

De lange detective op de eerste rij stak zijn hand op en sprak op hetzelfde moment.

“Maar hij heeft tot dusver alleen vrouwen gebeten, nietwaar?”

“Dat is wat wij weten. Hij bijt veel, trouwens. Zes gemene in mevrouw Leeds, acht bij mevrouw Jacobi. Dat is ver boven het gemiddelde.”

“Wat is het gemiddelde?”

“In een seksmoord, drie. Hij bijt graag.”

“Vrouwen.”

“Meestal, bij seksuele misdrijven hebben de bijtsporen een duidelijke plek in het midden, een zuigplek. Deze niet. Dr. Princi vermeldde het in één van zijn autopsierapporten en ik zag het in het lijkenhuis. Geen zuigplekken. Voor hem zou het bijten net zozeer een vechtpatroon kunnen zijn, als een seksuele uitdrukking.”

“Erg dunnetjes, nietwaar?” vroeg de detective.

“Het is het waard om na te gaan,” zei Graham. “Elke beet is het waard om na te gaan. Mensen liegen over hoe dingen gebeuren. Ouders van een kind dat gebeten is zullen zweren dat een dier het heeft gedaan en het kind laten inenten tegen hondsdolheid, om iemand in de familie te beschermen die was doorgeslagen – jullie hebben dat allemaal wel eens meegemaakt. Het is het waard om rond te vragen in de ziekenhuizen, mensen die zijn doorverwezen voor inenting tegen hondsdolheid.

“Dat is alles,” Graham’s dijbeenspieren trilden van vermoeidheid toen hij ging zitten.

**Chapter 8: Source text**  
Red Dragon

pp. 10-14

Chapter 2

Will Graham drove slowly past the house where the Charles Leeds family had lived and died. The windows were dark. One yard light burned. He parked two blocks away and walked back through the warm night, carrying the Atlanta police detectives' report in a cardboard box.

Graham had insisted on coming alone. Anyone else in the house would distract him – that was the reason he gave Crawford. He had another, private reason: he was not sure how he would act. He didn't want a face aimed at him all the time.

He had been all right at the morgue.

The two-story brick home was set back from the street on a wooded lot. Graham stood under the trees for a long time looking at it. He tried to be still inside. In his mind a silver pendulum swung in darkness. He waited until the pendulum was still.

A few neighbors drove by looking at the house quickly and looking away. A murder house is ugly to the neighbors, like the face of someone who betrayed them. Only outsiders and children stare.

The shades were up. Graham was glad. That meant no relatives had been inside. Relatives always lower the shades.

He walked around the side of the house, moving carefully, not using his flashlight. He stopped twice to listen. The Atlanta police knew he was here, but the neighbors did not. They would be jumpy. They might shoot.

Looking in a rear window, he could see all the way through to the light in the front yard, past silhouettes of furniture. The scent of Cape jasmine was heavy in the air. A latticed porch ran across most of the back. On the porch door was the seal of the Atlanta police department. Graham removed the seal and went in.

The door from the porch into the kitchen was patched with plywood where the police had taken out the glass. By flashlight he unlocked it with the key the police had given him. He wanted to turn on lights. He wanted to put on his shiny badge and make some official noises to justify himself in the silent house where five people had died. He did none of that. He went into the dark kitchen and sat down at the breakfast table.

Two pilot lights on the kitchen range glowed blue in the dark. He smelled furniture polish and apples.

The thermostat clicked and the air conditioning came on. Graham started at the noise, felt a trickle of fear. He was an old hand at fear. He could manage this one. He simply was afraid, and he could go on anyway.

He could see and hear better afraid; he could not speak as concisely, and fear sometimes made him rude. Here, there was nobody left to speak to, there was nobody to offend anymore.

Madness came into this house through that door into this kitchen, moving on size-eleven feet. Sitting in the dark, he sensed madness like a bloodhound sniffs a shirt.

Graham had studied the detectives' report at Atlanta Homicide for most of the day and early evening. He remembered that the light on the vent hood over the stove had been on when the police arrived. He turned it on now.

Two framed samplers hung on the wall beside the stove. One said “Kissin’ don’t last, cookin’ do.” The other was “It’s always to the kitchen that our friends best like to come, to hear the heartbeat of the house, take comfort in its hum.”

Graham looked at his watch. Eleven-thirty P.M. According to the pathologist, the deaths occurred between eleven P.M. and one A.M.

First there was the entry. He thought about that...

*The madman slipped the hook on the outside screen door. Stood in the darkness of the porch and took something from his pocket. A suction cup, maybe the base of a pencil sharpener designed to stick to a desktop.*

*Crouched against the wooden lower half of the kitchen door, the madman raised his head to peer through the glass. He put out his tongue and licked the cup, pressed it to the glass and flicked the lever to make it stick. A small glass cutter was attached to the cup with string so that he could cut a circle.*

*Tiny squeal of the glass cutter and one solid tap to break the glass. One hand to tap, one hand to hold the suction cup. The glass must not fall. The loose piece of glass is slightly egg-shaped because the string wrapped around the shaft of the suction cup as he cut. A little grating noise as he pulls the piece of glass back outside.*

*His hand in the tight glove snakes in through the hole, finds the lock. The door opens silently. He is inside. In the light of the vent hood he can see his body in this strange kitchen. It is pleasantly cool in the house.*

Will Graham ate two Di-Gels. The crackle of the cellophane irritated him as he stuffed it in his pocket. He walked through the living room, holding his flashlight well away from him by habit. Though he had studied the floor plan, he made one wrong turn before he found the stairs. They did not creak.

Now he stood in the doorway of the master bedroom. He could see faintly without the flashlight. A digital clock on a nightstand projected the time on the ceiling and an orange night light burned above the baseboard by the bathroom. The coppery smell of blood was strong.

Eyes accustomed to the dark could see well enough. The madman could distinguish Mr. Leeds from his wife. There was enough light for him to cross the room, grab Leeds's hair and cut his throat. What then? Back to the wall switch, a greeting to Mrs. Leeds and then the gunshot that disabled her?

Graham switched on the lights and bloodstains shouted at him from the walls, from the mattress and the floor. The very air had screams smeared on it. He flinched from the noise in this silent room full of dark stains drying.

Graham sat on the floor until his head was quiet. Still, still, be still.

The number and variety of the bloodstains had puzzled Atlanta detectives trying to reconstruct the crime. All the victims were found slain in their beds. This was not consistent with the locations of the stains.

At first they believed Charles Leeds was attacked in his daughter's room and his body dragged to the master bedroom. Close examination of the splash patterns made them reconsider.

The killer's exact movements in the rooms were not yet determined.

Now, with the advantage of the autopsy and lab reports, Will Graham began to see how it had happened.

The intruder cut Charles Leeds's throat as he lay asleep beside his wife, went back to the wall switch and turned on the light – hairs and oil from Mr. Leeds's head were left on the switchplate by a smooth glove. He shot Mrs. Leeds as she was rising, then went toward the children's rooms.



Leeds rose with his cut throat and tried to protect the children, losing great gouts of blood in an unmistakable arterial spray as he tried to fight. He was shoved away, fell and died with his daughter in her room.

One of the two boys was shot in bed. The other boy was also found in bed, but he had dust balls in his hair. Police believed he was dragged out from under his bed to be shot.

When all of them were dead, except possibly Mrs. Leeds, the smashing of the mirrors began, the selection of shards, the further attention to Mrs. Leeds.

Graham had full copies of all the autopsy protocols in his box. Here was the one on Mrs. Leeds. The bullet entered to the right of her navel and lodged in the lumbar spine, but she died of strangulation.

The increase in serotonin and free histamine levels in the gunshot wound indicated she had lived at least five minutes after she was shot. The histamine was much higher than the serotonin, so she had not lived more than fifteen minutes. Most of her other injuries were probably, but not conclusively, postmortem.

If the other injuries were postmortem, what was the killer doing in the interval while Mrs. Leeds waited to die? Graham wondered. Struggling with Leeds and killing the others, yes, but that would have taken less than a minute. Smashing the mirrors. But what else?

The Atlanta detectives were thorough. They had measured and photographed exhaustively, had vacuumed and grid-searched and taken the taps from the drains. Still, Graham looked for himself.

From the police photographs and taped outlines on the mattresses, Graham could see where the bodies had been found. The evidence – nitrate traces on

bedclothes in the case of the gunshot wounds – indicated that they were found in positions approximating those in which they had died.

But the profusion of bloodstains and matted sliding marks on the hall carpet remained unexplained. One detective had theorized that some of the victims tried to crawl away from the killer. Graham did not believe it – clearly the killer moved them after they were dead and then put them back the way they were when he killed them.

What he did with Mrs. Leeds was obvious. But what about the others? He had not disfigured them further, as he did Mrs. Leeds. The children each suffered a single gunshot wound in the head. Charles Leeds bled to death, with aspirated blood contributing. The only additional mark on him was a superficial ligature mark around his chest, believed to be postmortem. What did the killer do with them after they were dead?

From his box Graham took the police photographs, lab reports on the individual blood and organic stains in the room and standard comparison plates of blood-drop trajectories.

He went over the upstairs rooms minutely, trying to match injuries to stains, trying to work backward. He plotted each splash on a measured field sketch of the master bedroom, using the standard comparison plates to estimate the direction and velocity of the bloodfall. In this way he hoped to learn the positions the bodies were in at different times.

Here was a row of three bloodstains slanting up and around a corner of the bedroom wall. Here were three faint stains on the carpet beneath them. The wall above the headboard on Charles Leeds's side of the bed was bloodstained, and there were swipes along the baseboards. Graham's field sketch began to look like a join-

the-dots puzzle with no numbers. He stared at it, looked up at the room and back to the sketch until his head ached.

He went into the bathroom and took his last two Bufferin, scooping up water in his hand from the faucet in the sink. He splashed water on his face and dried it with his shirttail. Water spilled on the floor. He had forgotten that the tap was gone from the drain. Otherwise the bathroom was undisturbed, except for the broken mirror and traces of the red fingerprint powder called Dragon's Blood. Toothbrushes, facial cream, razor, were all in place.

The bathroom looked as though a family still used it. Mrs. Leeds's panty hose hung on the towel racks where she had left them to dry. He saw that she cut the leg off a pair when it had a runner so she could match two one-legged pairs, wear them at the same time, and save money. Mrs. Leeds's small, homey economy pierced him; Molly did the same thing.

Graham climbed out a window onto the porch roof and sat on the gritty shingles. He hugged his knees, his damp shirt pressed cold across his back, and snorted the smell of slaughter out of his nose.

The lights of Atlanta rusted the night sky and the stars were hard to see. The night would be clear in the Keys. He could be watching shooting stars with Molly and Willy, listening for the whoosh they solemnly agreed a shooting star must make. The Delta Aquarid meteor shower was its maximum, and Willy was up for it.

He shivered and snorted again. He did not want to think of Molly now. To do so was tasteless as well as distracting.

## FRAGMENT 2

pp. 21- 27

## Chapter 3

“I think he had to touch her,” Graham said in greeting.

Crawford handed him a Coke from the machine in Atlanta police headquarters. It was seven-fifty A.M.

“Sure, he moved her around,” Crawford said. “There were grip marks on her wrists and behind her knees. But every print in the place is from nonporous gloves. Don’t worry, Price is here. Grouchy old bastard. He’s on his way to the funeral home now. The morgue has released the bodies last night, but the funeral home’s not doing anything yet. You look bushed. Did you get any sleep?”

“Maybe an hour. I think he had to touch her with his hands.”

“I hope you’re right, but the Atlanta lab swears he wore like surgeon’s gloves the whole time,” Crawford said. “The mirror pieces had those smooth prints. Forefinger on the back of the piece wedged in the labia, smudged thumb on the front.”

“He polished it after he placed it, so he could see his damn face in there probably,” Graham said.

“The one in her mouth was obscured with blood. Same with the eyes. He never took the gloves off.”

“Mrs. Leeds was a good-looking woman,” Graham said. “You’ve seen the family pictures, right? I’d want to touch her skin in an intimate situation, wouldn’t you?”

“*Intimate?*” Distaste sounded in Crawford’s voice before he could stop it. Suddenly he was busy rummaging in his pockets for change.

“Intimate – they had privacy. Everybody else was dead. He could have their eyes open or shut, however he liked.”

“Any way he liked,” Crawford said. “They tried her skin for prints, of course. Nothing. They did get a hand spread off her neck.”

“The report didn’t say anything about dusting nails.”

“I expect her fingernails were smudged when they took scrapings. The scrapings were just where she cut her palms with them. She never scratched him.”

“She had pretty feet,” Graham said.

“Umm-hmm. Let’s head upstairs,” Crawford said. “The troops are about to muster.”

Jimmy Price had a lot of equipment – two heavy cases plus his camera bag and tripod. He made a clatter coming through the front door of the Lombard Funeral Home in Atlanta. He was a frail old man and his humor had not been improved by a long taxi ride from the airport in the morning rush.

An officious young fellow with styled hair hustled him into an office decorated in apricot and cream. The desk was bare except for a sculpture called *The Praying Hands*.

Price was examining the fingertips of the praying hands when Mr. Lombard himself came in. Lombard checked Price’s credentials with extreme care.

“Your Atlanta office or agency or whatever called me, of course, Mr. Price. But last night we had to get the police to remove an obnoxious fellow who was trying to take pictures for *The National Tattler*, so I’m being very careful. I’m sure you understand. Mr. Price, the bodies were only released to us about one o’clock this morning, and the funeral is this afternoon at five. We simply can’t delay it.”

“This won’t take a lot of time,” Price said. “I need one reasonably intelligent assistant, if you have one. Have you touched the bodies, Mr. Lombard?”

“No.”

“Found out who has. I’ll have to print them all.”

The morning briefing of police detectives on the Leeds case was concerned mostly with teeth.

Atlanta Chief of Detectives R. J. (Buddy) Springfield, a burly man in shirtsleeves, stood by the door with Dr. Dominic Princi as the twenty-three detectives filed in.

“All right, boys, let’s have the big grin as you come right, let’s see ‘em all. Christ. Sparks, is that your tongue or are you swallowing a squirrel? Keep moving.”

A large frontal view of a set of teeth, upper and lower, was tacked to the bulletin board at the front of the squad room. It reminded Graham of the celluloid strip of printed teeth in a dime-store jack-o’-lantern. He and Crawford sat down at the back of the room while the detectives took their places at schoolroom desks.

Atlanta Public Safety commissioner Gilbert Lewis and his public-relations officer sat apart from them in folding chairs. Lewis had to face a news conference in an hour.

Chief of Detectives Springfield took charge.

“All right. Let’s cease fire with the bullshit. If you read up this morning, you saw zero progress.

House-to-house interviews will continue for a radius of four additional blocks around the scene. R & I has loaned us two clerks to help cross-matching airline reservations and car rentals in Birmingham and Atlanta.

“Airport and hotel details will make the rounds again today. Yes, again *today*. Catch every maid and attendant as well as the desk people. He had to clean up somewhere and he may have left a mess. If you find somebody who cleaned up a mess, roust out whoever’s in the room, seal it, and get on the horn to the laundry double quick. This time we’ve got something for you to show around. Dr. Princi?”

Dr. Dominic Princi, chief medical examiner for Fulton County, walked to the front and stood under the drawing of the teeth. He held up a dental cast.

“Gentlemen, this is what the subject’s teeth look like. The Smithsonian in Washington reconstructed them from the impressions we took of bite marks on Mrs. Leeds and a clear bite mark in a piece of cheese from the Leedses’ refrigerator,” Prince said.

“As you can see, he has pegged lateral incisors – the teeth here and here.” Prince pointed to the cast in his hand, then to the chart above him. “The teeth are crooked in alignment and a corner is missing from this central incisor. The other incisor is grooved, here. It looks like a ‘tailor’s notch,’ the kind of wear you get biting thread.”

“Snaggletoothed son of a bitch,” somebody mumbled.

“How do you know for sure it was the perpetrator that bit the cheese, Doc?” a tall detective in the front row asked.

Princi disliked being called “Doc”, but he swallowed it.

“Saliva washes from the cheese and from the bite wounds matched for blood type,” he said. “The victim’s teeth and blood type didn’t match.”

“Find, Doctor,” Springfield said. “We’ll pass out pictures of the teeth to show around.”

“What about giving it to the papers?” The public-relations officer Simpkins, was speaking. “A ‘have-you-seen-these-teeth’ sort of thing.”

“I see no objection to that,” Springfield said. “What about it, Commissioner?”

Lewis nodded.

Simpkins was not through. “Dr. Princi, the press is going to ask why it took four days to get this dental representation you have here. And why it all had to be done in Washington.”

Special Agent Crawford studied the button on his ballpoint pen.

Princi reddened but his voice was calm. “Bite marks on flesh are distorted when a body is moved, Mr. Simpson--”

“Simpkins.”

“Simpkins, then. We couldn’t make this using only the bite marks on the victims. That is the importance of the cheese. Cheese is relatively solid, but tricky to cast. You have to oil it first to keep the moisture out of the casting medium. Usually you only get one shot at it. The Smithsonian has done it for the FBI crime lab before. They’re better equipped to do a face bow registration and they have an anatomical articulator. They have a consulting forensic odontologist. We don’t. Anything else?”

“Would it be fair to say that the delay was caused by the FBI lab and not here?”

Princi turned on him. “What it would be fair to say, Mr. Simpkins, is that a federal investigator, Special Agent Crawford, found the cheese in the refrigerator two days ago – after your people had been through the place. He expedited the lab work at my request. It would be fair to say I’m relieved that it wasn’t one of you that bit the goddamned thing.”



Commissioner Lewis broke in, his heavy voice booming in the squad room. “Nobody’s questioning your judgment, Dr. Princi. Simpkins, the last thing we need is to start a pissing contest with the FBI. Let’s get on with it.”

“We’re all after the same thing,” Springfield said. “Jack, do you fellows want to add anything?”

Crawford took the floor. The faces he saw were not entirely friendly. He had to do something about that.

“I just want to clear the air, Chief. Years ago there was a lot of rivalry about who got the collar. Each side, federal and local, held out on the other. It made a gap that crooks slipped through. That’s not Bureau policy now, and it’s not my policy. I don’t give a damn who gets the collar. Neither does Investigator Graham. That’s him sitting back there, if some of you are wondering. If the man who did this is run over by a garbage truck, it would suit me just fine as long as it puts him off the street. I think you feel the same way.”

Crawford looked over the detectives and hoped they were mollified. He hoped they wouldn’t hoard leads. Commissioner Lewis was talking to him.

“Investigator Graham has worked on this kind of thing before.”

“Yes, sir.”

“Can you add anything, Mr. Graham, suggest anything.”

Crawford raised his eyebrows at Graham.

“Would you like to come up to the front?” Springfield said.

Graham wished he had been given the chance to talk to Springfield in private. He didn’t want to go to the front. He went, though.

Rumpled and sun-blasted, Graham didn't look like a federal investigator. Springfield thought he looked more like a house painter who had put on a suit to appear in court.

The detectives shifted from one buttock to the other.

When Graham turned to face the room, the ice-blue eyes were startling in his brown face.

"Just a couple of things," he said, "We can't assume he's a former mental patient or somebody with a record of sex offenses. There's a high probability that he doesn't have any kind of record. If he does, it's more likely to be breaking and entering than a minor sex offense.

"He may have a history of biting in lesser assaults – bar fights or child abuse. The biggest help we'll have on that will come from emergency-room personnel and the child-welfare people.

"Any bad bite they can remember is worth checking, regardless of who was bitten or how they said it happened. That's all I have."

The tall detective on the front row raised his hand and spoke at the same time.

"But he only bit women so far, right?"

"That's all we know about. He bites a lot, though. Six bad ones in Mrs. Leeds, eight in Mrs. Jacobi. That's way above average."

"What's average?"

"In a sex murder, three. He likes to bite."

"Women."

"Most of the time in sex assaults the bite mark has a livid spot in the center, a suck mark. These don't. Dr. Princi mentioned it in his autopsy report, and I saw it at

the morgue. No suck marks. For him biting may be a fighting pattern as much as sexual behavior.”

“Pretty thin,” the detective said.

“It’s worth checking,” Graham said. “Any bite is worth checking. People lie about how it happened. Parents of a bitten child will claim an animal did it and let the child take rabies shots to cover for a snapper in the family – you’ve all seen that. It’s worth asking at the hospitals, who’s been referred for rabies shots.

“That’s all I have,” Graham’s thigh muscles fluttered with fatigue when he sat down.

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