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THE TRANSLATION OF LINGUISTIC MANIPULATION IN CRIME FICTION

RICHARD OSMAN'S *THE THURSDAY MURDER CLUB*: A CASE STUDY

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1. INTRODUCTION

The art of manipulation is inherent to the literary subgenre detective of crime fiction as it is built upon "cognitive games" and "ingenious forms of reader manipulation and misdirection" (Seago, 2014, p. 208). While some scholars prefer the term 'rhetorical manipulation' to refer to this particular type of reader manipulation (Emmot &Alexander, 2014; Seago, 2014), others decide on the term 'linguistic manipulation' (Alexander, 2006; Akopova, 2013; Ovshieva, 2022). Manipulation is considered a key element because it is part of the formula readers expect when reading detective crime fiction. As Herbert (1999) explains, a detective novel's objective is to challenge the reader to unravel the mystery first despite the author's misdirection. It could be assumed that without linguistic manipulation, the process of unravelling would not be as challenging and therefore lose its appeal. As a result of the importance attached to this key element, rendering this manipulation may pose a challenge to the translator. This paper focuses on the translation of linguistic manipulation in the 'cosy mystery', a traditionally British subgenre of crime fiction that has gained significant popularity among readers in the last few years. The genre is referred to with a number of labels. While some scholars opt for the term 'cosy mystery' (Ramazan, 2021; (Krawczyk-Żywko, 2021; Murodova & Mo'minova, 2023), some prefer the term 'cosy crime' (Franks, 2011), or simply the 'cosy' (Herbert, 1999; Allan, Guddal, King & Pepper, 2020). This paper will adopt the term 'cosy mystery' given that this term occurs in *The Oxford Companion to Crime and Mystery Writing* (Herbert, 1999).

Since cosy mystery's rise in popularity is also reflected in a high demand for translations, more research into the translation of this particular subgenre of popular fiction might be considered appropriate, as it contributes to the expanding interest in genre fiction in Translation Studies. This paper intends to make such a contribution by studying a number of the typical stylistic techniques used in British crime fiction and their rendition into Dutch and Spanish.

The multilingual corpus of the study is Richard Osman's cosy crime novel *The Thursday Murder Club* (2020), the first of a series that has become a successful franchise, and its translation into Dutch (2020) and Spanish (2020). Through the analysis, this paper will try to answer the following research questions, which mainly revolve around the rendition of suspense and, more specifically, linguistic manipulation, two concepts explained in sections 2.1 and 2.2:

1) Which linguistic techniques of suspense and misdirection are present in the source text?
2) Which translation techniques were applied in the process of rendering the techniques listed in 1.?
3) What are the consequences of these translation strategies for the creation of suspense and the development of the plot in the target texts?

The next section of this introduction (1.1) will provide a definition of the crime fiction genre. Section 1.2 will elaborate on detective fiction, one of the main types of crime fiction, and its subgenres' characteristics: hardboiled detective fiction (1.2.1), the whodunnit (1.2.2), the locked-room mystery (1.2.3), and the cosy crime mystery (1.2.4). Section 1.3 will then discuss the plot of *The Thursday Murder Club* (2020), which is followed by a section (1.4) on author Richard Osman's work.

1.1 Crime fiction

This introduction to the genre and characteristics of crime fiction integrates and expands the literature review conducted in my bachelor paper (De Vos, 2022). This section discusses the crime fiction genre and its definition, which is followed by an introduction of the detective fiction genre and its subgenres.

Since Translation Studies became an independent research discipline in the 1980s, the translation of literature has garnered considerable attention and interest (Pavilavičiūtė, 2019). However, according to Seago (2014), research into the translation of popular literature and of crime fiction specifically remained very limited for a long time, despite the upsurge of interest in the genre of crime fiction itself. The publication of a special issue by JoSTrans (The Journal of Specialised Translation) on the translation of crime fiction in 2014 was the first that revealed a growth in research interest. Twelve researchers contributed to this special issue and investigated several translation difficulties specific to the crime fiction genre, varying from legal translation to metaphors. The papers included in the special issue demonstrate that one element remains a delicate matter: defining the genre of crime fiction, which continues to be a point of discussion. Although scholars and authors alike often consider Edgar Allan Poe to be the "father" of crime fiction with his novel *The Murders in the Rue Morgue* (1984), a statement confirmed by Allan, Guddal, King and Pepper (2020), it might be reductive to mention only

the act of crime and Poe's deductive method as the sole characteristics that define crime fiction. In fact, Poe's work was followed by many alternative traditions that result in the creation of numerous subgenres. Consequently, many researchers (Allan, Guddal, King & Pepper, 2020; Carter, 2018; Maher, 2014; Seago, 2014) acknowledge the difficulty and complexity of providing a definition as the core of the genre is "constantly shifting" (Seago, 2014, p. 2), referring to the definition of crime itself. Others simply confine themselves to a loose or simplified interpretation in which the genre can be traced back to the first literature concerning "issues of evil and morality" (Herbert, 1999, p. 2). Herbert argues that crime fiction can find its origin in the growth of criminal activity in urban centres that led to a new criminal class needing to be contained. One of the tools employed was *The Newgate Calender* (1824). This detailed account of criminal activity, first published in England, was supposed to serve as a reminder, or a warning even, for those who engaged in criminal activity. However, the *Calendar* had quite a different effect, as it ignited people's interest in crime novels (Herbert, 1999). The genre has been quite popular ever since its origins in the nineteenth century. This paper will follow Scaggs (2005) and Cadera and Pintaric (2014) in adopting the same attitude towards defining the genre, which means that the crime fiction genre is understood to be a genre that encompasses many subgenres that cannot be classified otherwise.

Despite the genre's previously mentioned popularity, it is important to emphasize that this popularity may vary according to the subgenre in question. There are, perhaps, far too many subgenres with their own subdivisions to list without losing the focus of this research, which covers but one particular subgenre. Therefore, only the subgenres of detective crime fiction will be introduced below. The identification of the subgenres and their respective labels are based on information extracted from existing literature on the subject. It is important to note that there is a significant amount of variation and confusion surrounding the terminology used for (sub)genres. Many scholars present a different taxonomy, which is why the classification below should not be considered as the only one possible. It is mainly based on a comparison of classifications by Franks (2011), Lamkin & McCarthy (2011), Ramazan (2021), and Murodova & Mo'minova (2023).

1) The whodunnit

2) The hard-boiled detective fiction

3) The procedural

4) The locked-room mystery

5) The cosy crime mystery

In the following sections, each subgenre will be discussed briefly. The information is based on seven different research papers that contain an overview of the subgenres of detective crime fiction: Scaggs (2005), Franks (2011), Lamkin & McCarthy (2011), Allan, Guddal, King & Pepper (2020), Krawczyk-Żywko (2021), Ramazan (2021) and Murodova & Mo'minova (2023). Firstly, the following section provides a definition of detective crime fiction.

1.2 Detective fiction

Detective fiction found its way to the literary scene around the 1850s. The subgenre of crime and mystery fiction can be defined as an intriguing plot in which an investigator or detective investigates a mysterious crime. The crime, which is traditionally a murder, can be investigated by an amateur or a professional detective (Murodova & Mo'minova, 2023). It is worth noting that the motives and ways of committing murder are often very creative in detective fiction as they are usually the focus of the novel (Ramazan, 2021). Whether the plot is complex and takes precedence over the protagonist's character, depends on the type of detective fiction. The subgenre has allowed for many subdivisions and overlap between them. These subdivisions of detective fiction will be discussed in the following sections.

1.2.1 The locked-room mystery

The locked-room mystery is associated with the literary Golden Age (circa 1920-1940), which refers to the inter-war period of detective fiction (Scaggs, 2005). The locked-room mystery overlaps quite considerably with the whodunnit, which will be discussed in the following section. An element that often recurs in the whodunnit, but is an actual key element for the locked-room mystery, is the enclosed space in which the crime takes place. This enclosed space could be a regular room that is locked, but can take other forms as well. Another example of a possible location for a locked-room mystery is a cab, which was used in Fergus Hume's *The Mystery of a Hansom Cab* (1886), or larger enclosed spaces such as the passenger ship in Rachel Rhys' *Dangerous Crossing* (2018). It can be concluded that the main characteristic of this subgenre is the theoretical impossibility of anyone entering or exiting the environment. The element of restriction has certain implications for the crime and its investigation: the crime itself is rendered 'impossible' and there are fewer suspects than usual. Moreover, since there

is no intrusion from the outside world, the detective is often limited in their resources (Lamkin & McCarthy, 2011). For example, in Agatha Christe's *Murder on the Orient Express* (1934), the train is completely snowed in. No one on the train has any way of communicating with police forces who might be able to help Poirot by checking official records. Therefore, the only thing detective Poirot can rely on are his own deduction skills and knowledge of the human mind.

1.2.2 The whodunnit

The term 'whodunnit' was first used in the 1930s to describe a subgenre of detective fiction in which the main focus is the process of finding out who committed a certain crime (Scaggs, 2005). Firstly, this subgenre relies quite strongly on the 'puzzle element' (i.e. clues and ratiocination) rather than character development (Scaggs, 2005). The central protagonist must take it upon himself to solve the crime, which is usually quite a difficult task (Franks, 2011). In order to achieve this goal, the detective must engage his brilliant mind and contemplate each and every possibility. Agatha Christie's *Murder on the Orient Express* (1934) illustrates this exact notion: detective Poirot's deduction skills leave readers in awe, but there is not much to say about his character. The only information readers are given is that he is Belgian, quite short, has a French accent, a noteworthy moustache and great deduction skills. Despite this lack of depth in terms of character development, Hercule Poirot has become an immensely popular and memorable character. Poirot's popularity might be the result of his unique characteristic features that set him apart from other detectives. Christie created a character that was not attractive or conventional. Poirot's head is often described as egg-shaped, his large moustache is most memorable, and his need for order and symmetry is quite obsessive (Koliasa, 2019). All of these elements combined with his "disdain for classical methods of investigation" produce a fascinating character (Csorba, 2021). Christie's characters and complex puzzles have gained her the title of 'Queen of Crime'. Moreover, not only did she strongly influence the genre, her debut novel *The Mysterious Affairs at Styles* (1920) was also published at the start of the British literary Golden Age (Scaggs, 2005). Therefore, it may be assumed that she was one of the original creators of the subgenre. Another famous author that is often considered to be a significant contributor to this subgenre is Dorothy L. Sayers. Her most popular whodunnits are her short stories featuring the fictional Lord Peter Whimsey, about whom she wrote 21 stories.

Secondly, Murodova & Mo'minova (2023) argue that whodunnits have a double narrative. The first one focuses on the reader's perspective and the information revealed to them at the beginning, which is traditionally when the crime is committed. The second narrative is gradually revealed as both the protagonist(s) and the reader discover the culprit's identity and the reason and explanation for their crime.

Lastly, it is important to note that there is often a significant overlap between the whodunnit and the locked-room mystery. For example, many whodunnits take place in a locked-room scenario (e.g. Christie's *Murder on the Orient Express*) (Lamkin & McCarthy, 2011). This might be one of the reasons why some scholars consider the locked-room mystery a subgenre of the whodunnit. Scaggs (2005), for example, states that the locked-room mystery is "one of the key forms of the whodunnit" (p. 28). However, this confined setting is not a key element for the whodunnit, which is why the two can still considered separate subgenres. Agatha Christie's *The A.B.C murders* (1936) is an example of a whodunnit that is not a locked-room mystery, because it is set in different locations throughout England. The overlap between the whodunnit and the locked-room mystery is an example of how the overlap of characteristics within (detective) crime fiction makes distinctions within the genre slightly artificial.

1.2.3 Hard-boiled detective fiction

The hard-boiled detective novel, which first appeared in the 1920s, originates from the United States and has produced iconic characters such as Dashiell Hammet's Sam Spade or Raymond Chandler's Philip Marlowe (Allan, Guddal, King & Pepper, 2020). These characters are the prototype hardboiled heroes that readers expect of the genre: a "pig-headed" figure who prefers "fast-paced dialogue" (i.e. slang) to communicate (Scaggs, 2005, p. 55). Unlike the previously discussed whodunnit, this subgenre does traditionally contain protagonists with properly developed personalities. In fact, the character of the detective is the main focus of the hard-boiled novel, and the complex plot with "cunning moves" is of less importance (Murodova & Mo'minova, 2023, p. 49). A second characteristic of the subgenre is that the plot is filled with elements such as violence, greed, betrayal, the stereotypical images of frail, beautiful women and tough men, often accompanied by powerful language. The idea was to innovate detective fiction in a way that brought the story into a more realistic setting, in comparison to the whodunnit (Lamkin & McCarthy, 2011). This realistic setting also allows for social and political critique to be integrated into the novels, more than in any other subgenre of crime

fiction. However, the genre does not only have potential., it comes with certain restrictions as well: the hard-boiled detective genre is one of the few to have inspired stories as counter-reaction (i.e. feminist crime fiction) to the writing style, as it is considered sexist by many female authors (Scaggs, 2005).

1.2.4 The cosy crime mystery

The cosy mystery belongs to the previously mentioned Golden Age. According to Herbert (1999), the term 'cosy mystery' was coined specifically for Agatha Christie's work, which was so significant for the genre that it created an entire subgenre with its own parameters. Other scholars agree that Christie's *The Mysterious Affairs at Styles* (1920) can be considered the start of the subgenre as well as the Golden age itself (Scaggs, 2005; Franks, 2011). Franks (2011) mentions that the cosy mystery is often referred to as the 'clue puzzle' and that it is quite similar to the classic whodunnit, except for one particular detail: the cosy crime mystery (i.e. clue puzzle) is "set up as a form of competition between the lead character and the consumer of crime fiction", explaining that it is the story's objective to be solved not only by the protagonist, but by the reader as well (2011, p.138). Another characteristic of the cosy crime mystery lies in its name: the absence of explicit violence or other details pertaining to the murder create a lighter tone and therefore, a cosy atmosphere. Ramazan points out that "the focus is on puzzle-solving rather than suspense" (2021, p19), which presumably also contributes to the light tone of the cosy crime mystery. A third characteristic that helps to maintain this particular tone, is the element of humour (Franks, 2011). Richard Osman's *The Thursday Murder Club* (2020) is the perfect example of a cosy crime mystery that incorporates humour throughout the entire story. A fourth characteristic, which also recurs in Osman's cosy crime series, is a "sense of community" (Ramazan, 2021, p.20). The term refers to the connection between the protagonist and their community, which is traditionally the scene of the crime (Ramazan, 2021). For example, in *The Thursday Murder Club* (2020), the crime takes place in a retirement village where everyone knows and supports one another. In fact, the connection these people share is a vital part of the story. A last characteristic of the subgenre is its British origin. Ramazan (2019) states that the cosy mystery genre was introduced by renowned authors Agatha Christie and Dorothy L. Sayers, who were both English. Additionally, Scaggs (2005) explains how, "although the cozy type of detective fiction has a special English flavor, it does transport well" (p. 18). This statement refers to American writers

(e.g. Martha Grimes, Elizabeth George, etc.) who opted for a British setting and Scottish detectives.

As previously mentioned, cosy crime mysteries have been popular since the 1920s. However, Scaggs (2005) argues that, because of its "calm certainties", the classic Golden Age fiction (e.g. the cosy mystery, the whodunnit, the locked-room mystery, etc.) did not survive the Second World War in the same manner hard-boiled fiction did (p. 29). Therefore, it is quite remarkable that, during the tumultuous period of the COVID-19 pandemic, interest in this particular subgenre increased significantly for that exact reason. Because of its comforting qualities, which were crucial to many in challenging times, the cosy mystery once again gained a global readership (Krawczyk-Żywko, 2021). Despite this increase in popularity, the translation of cosy crime has hardly been researched. This research paper attempts to bring this subgenre forward as a worthy object of study.

1.3 The plot

The story of *The Thursday Murder Club* is set in the fictional Coopers Chase retirement village in Kent, England. The retirement village is home to four senior citizens with a talent for solving murders and stirring up trouble. They call themselves the Thursday Murder Club because they meet every Thursday to discuss old cold cases, which is what they were in the middle of when all of a sudden, a murder takes place in the retirement village. Elizabeth, Joyce, Ron and Ibrahim are delighted and take it upon themselves to solve this mystery. The police officers in charge of the investigation, Donna De Freitas and Chris Hudson, find themselves compelled to accept the four intriguing senior citizens' help. Together, they solve not only the recent murder of Ian Ventham, the owner of retirement home Coopers Chase, but also several other mysteries they have stumbled upon during their investigation.

1.4 Richard Osman's work

Richard Osman (1970) grew up in Cuckfield, Sussex, which he left to pursue his studies in Politics and Sociology at Trinity College, Cambridge. After graduating, he launched his career in the world of television. He has been producing and presenting shows, such as *House of Games* and *Taskmaster*, for nearly two decades. Until three years ago, the name Richard Osman simply referred to the creator and co-presenter of the BBC quiz show *Pointless* (Oddy, 2023).

Today, the 52-year old has a four-piece bestselling cosy crime series to his name, as well as the title of Author of the Year. Osman broke records with his debut novel *The Thursday Murder Club (*2020) and conquered another number one spot on the New York Times Best Sellers when he released *The Last Devil To Die* (2023) in September 2023. The other two novels inreite this series, *The Man Who Died Twice* (2021) and *The Bullet That Missed* (2022), were also very well-received. A review in *The Guardian* argued that the formula was "clever", referring to the authenticity of the characters, and mentioned how the element of comedy was accompanied by realistic elements such as imminent death, dementia, unsafety and judgement. Additionally, the reviewer applauds the "self-awareness that grounds Osman's characters" (Truss, 2021). Regarding the third novel of the series, the British newspaper reiterated how the element of humour is always present in a subtle and non-disruptive manner. Moreover, it seems that the humorous, warm tone of Osman's novel has convinced not only British readers and reviewers, but American readers as well. *The Washington Post* mentioned Osman's "satisfyingly complex" novel that relies on its "perfectly formed" characters rather than tension (Forbes, 2022).

Once a creator and (co-)presenter of several quiz shows, Osman transformed into the author of the most fast-selling crime novel of all time (*Richard Osman wins author of the year after hit debut novel*, 2021). The reason of his success might, perhaps, be found in the sense of familiarity in his novels. In an interview with The Guardian shortly after his debut novel was published in 2020, Osman admitted that he stumbled upon his inspiration not too far from home. His own mother lives in a retirement community, which later became the root element for the storyline (https://www.theguardian.com). Moreover, Osman revealed that renowned authors such as Agatha Christie, also known as the mother of cosy crime mysteries, Dorothy L. Sayers, Patricia Highsmith, Dennis Lehane and Harlan Coben have influenced his literary career (Bunbury, 2021).

In the following paragraphs, Richard Osman's writing style will be discussed. This stylistic analysis is a personal contribution as there is no literature available. Osman's writing style, specifically in *The Thursday Murder Club (*2020), is relatively simple in terms of syntax, displaying a conversational and, above all, humorous tone. This conversational tone is reflected in the fact that the story is mainly presented through dialogue. The humorous tone immediately becomes clear, as Osman starts off the novel with an ironic text, setting the scene for the rest of the novel.

Killing someone is easy. Hiding the body, now that's usually the hard part. [..] I come back from time to time, just to make sure everything is still safe and sound. [..] Sometimes I'll have a cigarette, which I know I shouldn't, but it's my only vice.

Humour appears to be quite an important element in his novels. Another example of this use of humour is Osman's choice of protagonists. Four intelligent septuagenarians that use their age and feigned innocence to their advantage. The improbability of senior citizens being implicated in activities such as solving a murder creates a certain comical effect, which continues throughout the novel. Although the protagonists deem themselves as capable as ever, certain elements throughout the novel point out that they are, in fact, too old for investigating criminal activities. Every contradictory situation reinforces this comical effect, for example:

'We normally meet in the Jigsaw Room, you see,' says Joyce. 'But it's not Thursday and the Jigsaw Room is being used by Chat and Crochet.'

Joyce mentions that the meetings for the Thursday Murder Club are usually held in another room than the one they are in. However, it had already been claimed by a group of seniors who meet to 'chat and crochet'. The unusual combination of solving murders and crocheting, which is an activity often associated with elderly people, demonstrates that the protagonists' age contributes to the humorous atmosphere of Osman's work.

Another noteworthy feature of Osman's writing style is its constant change of perspective. In an interview with the Dutch newspaper *Trouw* (Posthumus, 2023), Osman explains that he opts for this narrative technique in order to keep his readers interested. The novel shifts from a third-person perspective to a first-person perspective in the format of a journal, written by one of the main characters, Joyce.

Other characteristics of Osman's writing style can be found in his lexical choices. He uses many adverbs throughout the novel in order to express character's feelings about particular subjects: enjoyably, agreeably, tremendously, easily, happily. Osman integrates a considerable number of adjectives and adverbs that have a positive connotation, which is in line with the expectations of the 'cosy' subgenre.

In addition, Osman's appeal, also to foreign readers, is closely linked to the very English setting and portrayal of people and places in his work. This is of course also grounded in the use of typically British vocabulary and phrases, such as loo, constable, rubbish, lorry, "giggle ourselves silly" (Osman, 2020, p. 85). A second traditionally English element that Osman

integrated in his series is the scenery: the English countryside. Osman seems to be influenced by Christie in this particular aspect, whom he admits is one of his literary inspirations. Three examples of novels by Christie that are set in the English countryside are *Five Litte Pigs* (1942), *Dead Man's Folly* (1956), and *Ordeal by Innocence* (1958). The main setting in Osman's *The Thursday Murder Club* (2020) is Coopers Chase, which is described as "twelve acres of beautiful countryside" where you regularly encounter a "perfect English garden". Another instance where the Englishness is emphasised is in the description of Ian's garden:

> *Ian's garden is not to Bogdan's taste. The lawn, which stretches down to a line of trees in the far distance, is orderly and English and striped.*

Another English tradition that might contribute to the novel's reputation as a traditional English 'cosy', is the notion of drinking tea: Osman uses the term 'tea' 32 times throughout his debut novel.

1.5 General reception of the novel and its translation into Dutch and Spanish

As previously mentioned, Osman's *The Thursday Murder Club* (2020) was quite a success. Inews.co.uk commented how the debut novel has made history by selling over a million copies in such a short period of time, making it only the second adult fiction novel this century to achieve this success in the United Kingdom (Clinton, 2021). With 401,928 ratings, the novel obtained a 3.9 out of 5 on Goodreads. The well-respected book review magazine Kirkus Reviews described Osman's debut novel as a "top-class cozy infused with dry wit and charming characters" and labeled it as a novel everyone should purchase (Muchnick, 2020). Despite the many good reviews, *The Thursday Murder Club* (2020) was not completely exempt from criticism. Critic Robert Goodman (2020) did not share the general opinion on Osman's humour, which could not satisfy him. Another point of criticism, which is perhaps more relevant, is the overall lack of tension and sense of urgency.

The Thursday Murder Club (2020) was translated by Jan Pieter van der Sterre and Reintje Ghoos in 2020. The Dutch translators have been nominated for the European Literary Award more than once, and even won the award in 2014 with their translation of Jérôme Ferrari's *Le Sermon sur la chute de Rome* (2012). Both van der Sterre and Ghoos have been translating for more than thirty years, and approximately fifteen of those years were spent translating as a team (Dejong, 2023). Their translation of *The Thursday Murder Club* (2020) was well-received

in Belgium, although it is important to note that most Belgian quality newspapers did not review the debut novel. The newspaper *Gazet van Antwerpen* (2020) commented on Osman's decision to incorporate not only spirited dialogue, but a large amount of humour as well. In contrast to Goodman's (2020) critique concerning the lack of tension and the typical crime fiction action, the reviewer in the *Gazet van Antwerpen* (2020) did not appear to mind the novel's warm tone. An apparent admiration for Osman's well-developed characters and clever plotline resulted in quite a positive review. The Dutch newspapers shared the same enthusiasm for Osman's series. The *Vechtdal Centraal* (2020), which is associated with two Dutch weekly newspapers, remarked that Osman's debut was quite good. The main elements discussed in the article dealt with Osman's very British but solid detective novel, which was considered amusing because of the many instances of dry sense of humour throughout the plot. In the Dutch quality newspaper *De Volkskrant* (2020), reviewer Rob Van Scheers positively commented on and highlighted several of the same elements: the Britishness and overall wit.

Within the same year of the novel's launch and the publication of its Dutch translation, the novel was translated into Spanish as well. The translator, Claudia Conde Fisas, has translated many novels across different genres during her career. She obtained an average rating score of 3.86/5 and a 3.9/5 score for her translation of *The Thursday Murder Club* (2020) on Goodreads. *Esquire*, an international magazine that publishes a Spanish edition as well, commented on Osman's debut novel. Continuing the trend of positive coverage, the reviewer Martí (2021) commends the overall use of humour, which is matched by her appreciation for the charismatic and well-crafted characters. She strongly recommends readers to pick up Osman's novel, as it "contains the three most important ingredients to survive these dark times: mystery, warmth, and a lot of humour" (paragraph 3), referring to the difficulties caused by the COVID-19 pandemic. Martí (2021) finishes her review by commending Claudia Conde Fisas for her "impeccable, fresh, and masterful" translation. Spanish Newspaper *El Mundo* confirms that *The Thursday Murder Club* (2020) was one of the best-selling novels of 2020, not only in the United Kingdom but also in many other European countries, such as Spain (Marinero, 2021). The evolution from the hard-boiled detective to the classic clue puzzle was a necessary one according to Marinero (2021), which is an opinion he feels is confirmed by the public's positive opinion and revenue figures.

2. THEORETICAL FRAMEWORK

2.1 The concept of suspense

Cadera and Pintaric describe suspense as a particular "feeling of uncertainty, anxiety and excitement" that is particular to the genre of crime and, specifically, detective fiction (2014, p. 12). The feeling of suspense is created through dialogue and various types of discourse (Bosseaux, 2018). More specifically, it is created through the use of a redundant, ambiguous, and at times elusive writing style. Although these elements may appear to be evidence of a poorly written text, this writing style is in fact a device to create suspense and therefore important to maintain in translation (Seago, 2014). Seago's observation confirms what Cadera and Pintaric (2014) have already pointed out: when authors or translators opts for explicitation, the level of suspense decreases. Seago (2014) illustrates how Agatha Christie intentionally confuses the reader through the use of this ambiguous writing style:

> *Yes. Coarse kitchen salt, **it** looked. I never noticed **it** when I took the tray up, but when I came to take **it** into the mistress's room I saw **it** at once, and I suppose I ought to have taken **it** down again, and asked Cook to make some fresh. But I was in a hurry, because Dorcas was out, and I thought maybe the coco itself was all right, and the salt had only gone on the tray. So I dusted **it** off with my apron, and took **it** in.*

Seago (2014) also explains how Christie often opts for repetition throughout her novels with the objective of creating an ambiguous text, which causes confusion and may result in shallow processing. The translator of the German translation made the text less confusing by clarifying the repetitions. The passage has become transparent and coherent, which is not at all what Christie had intended as it takes away suspense (Seago, 2014).

Additionally, Drążkiewicz explains how suspense is a "literary device which is based on arousing a question in the minds of the characters, the narrator and the addressee" of a certain literary work (1974, p. 22). These questions would not arise if not for the linguistic clues chosen carefully by the author (Dutta & Bex, 2003). Following that line of thought, Seago (2014) argues that, in order to maintain suspense and thus delay answering the question at hand, several things can be done: foregrounding irrelevant information, communicating only parts or intentionally de-emphasising important information and mixing legitimate clues with insignificant details. All of these examples indicate that suspense is maintained through the use

of "carefully constructed misdirection and rhetorical manipulations" (Seago, 2014, p. 218). This notion can be substantiated by earlier research on suspense in detective discourse. Dutta and Bex (2003), for example, remarked that linguistic clues are essential to the creation of suspense.

2.2 The concept of linguistic manipulation

According to Akopova (2013, p. 79), "linguistic manipulation in a broad sense is any verbal interaction regarded from the point of view of its motivation and realized by the subject (speaker) and the object (listener) of communication". More specifically, Akopova (2013) explains how the term 'linguistic manipulation' or 'rhetorical manipulation' refers to the manipulative functions of language being used in such a manner that discourse contains covert layers of linguistic data that cannot easily be separated from purely informational content. Akopova (2013) defines the term within the field of pragmatics because linguistic manipulation is in itself a pragmatic aspect of language. As the previously mentioned term 'covert' implies, linguistic manipulation is realized when the listener is not aware of the speaker's covered intentions. Authors, especially of detective fiction, use this technique to lead the reader astray, or at least attempt to. The author may decide on emphasizing irrelevant clues, only providing partial information, or even burying evidence or other details pertaining to the crime, thus making it harder for the reader to solve it (Seago, 2014). Authors generally use these techniques for one purpose: to control the plot development (Ovshieva, 2022).

Akopova (2013) argues that there are two different types of linguistic manipulation. The first type entails that the manipulation continues throughout a longer period of time, meaning that the author is creating a complex, multipart process. The second type refers to a relatively simple act of manipulation that is almost certainly a singular activity. Given that writers of detective fiction are constantly trying to divert their readers from discovering the culprit prematurely, it can be concluded that the first type of linguistic manipulation is used in detective novels. Although this definition by Akopova (2013) does not discuss the translation of detective crime fiction, it was chosen with the objective of providing a general idea of what the term 'linguistic manipulation' entails. This decision was necessitated by the lack of a clear definition in research papers on linguistic manipulation in detective fiction.

Moreover, Akopova (2013) explains how manipulative discourse is not easily identified because the language used for it does not differ from regular speech. It is the speaker's intentions, rather than certain lexical or grammatical choices, that render a certain discourse

manipulative. This observation is similar to earlier findings of Saussure (2005) who states that linguistic manipulation cannot be defined by certain use of metaphors, syntactic structures or semantic choices. Rather, it concerns the role these elements play at the pragmatic level (cited in Ovshieva, 2022). This means that the focus is on the meaning of the language, rather than on the language itself (Saussure, 2007). Ovshieva similarly notes that, from the pragmatic perspective, the use of language in a particular context may convey another message than the one that is "directly interpretable from what is said" (2022, p. 126). An example can be found in Christie's *The Mysterious Affair at Styles* (1920):

> *Miss Cynthia, she was what they call an Apache, or some such name---a Frenchified sort of cut-throat, I take it to be. A real sight she looked. You'd have never believed **a pretty young lady like that could have made herself into such a ruffian**.*

Grammatically, the sentence is neutral and apparently fairly innocent. However, the subclause seems to imply that Cynthia has already successfully deceived people by using a disguise (Seago, 2014). The readers who can infer this information from the sentence realise that Cynthia is a suspect from that moment on. All of these findings concerning linguistic manipulation will be taken into account in the discussion of the types of linguistic manipulation and the analysis of the corpus.

2.3 Devices for linguistic manipulation

When authors decide to misguide their readers for plot purposes, they can do so by using different cognitive stylistic tools. Emmot and Alexander (2010) propose a model for the analysis of reader manipulation in which they focus on two key components: contextual frames and character constructs, and rhetorical control. This paper will mainly focus on the latter, and to a lesser extent on character constructs as well.

Emmot and Alexander (2010) distinguish several types of rhetorical control (i.e. devices for linguistic manipulation), which will be used for the analysis of this paper. However, the list of devices will be complemented by several other linguistic devices that were introduced in a later research paper of the same authors (Emmot & Alexander, 2014).

1. Burying information to encourage shallow processing
    i. Using linguistic structures which have been shown empirically to reduce prominence

ii. Foregrounding plot-insignificant information (i.e. red herrings)

iii. Placing important plot information next to even more important plot information

iv. Text positioning

v. Mentioning a certain item as little as possible

vi. Under-specifying a certain item

vii. Placing information in positions where the reader might be distracted or not yet interested

viii. Stressing one specific aspect of an item so that another aspect becomes less notable

ix. Giving an item a 'false significance', with the objective of burying the real significance

x. Making the narrator or characters express that the item is uninteresting

xi. Discrediting the characters reporting certain information, which makes them appear unreliable and the information less important

2. Using supposedly reliable characters to vouch for the reliability of other characters

In the following sections, these linguistic manipulation tools will be discussed in more detail.

Emmot and Alexander (2010; 2014) provide ample examples of specific *burying techniques*, the first device, that authors can use to lead their readers astray. In order to illustrate these techniques, they examine three novels by Christie (*Dumb Witness*, 1958; *Murder in the Mews*, 1964; *Hallowe'en Party*, 1972) and provide examples of how the techniques were applied throughout the novels. Some of these examples will be included in the following text with the objective of clarifying the burying techniques.

Firstly, the researchers introduce the technique of *using linguistic structures which have been shown empirically to reduce prominence* (i). Emmot and Alexander (2014) provide the example of mentioning or embedding an item within a subordinate clause as to reduce notability. This technique makes it more difficult for the reader to recognise which part of the sentence is important and therefore, they might not retain the plot-important information. This can by explained through a psychological insight, as psychologists have found that readers cannot detect false information as easily in a sub-clause structure, for example, in comparison to a main-clause structure (Emmot & Alexander, 2010). The second technique is *foregrounding plot-insignificant information* (ii), also known as the r*ed herring*. This technique is actively

used to manipulate the attention of the reader towards a false story line through the use of a false trail. Emmot and Alexander (2010) note how this technique is often carried out through the insertion of large quantities of text that is plot-insignificant and could therefore easily be left out. However, since the author does include this information, the reader might easily assume that the opposite is true. Additionally, Seago (2014) also perceives that this technique (i.e. *red herrings*) is an important one in the creation of the detective fiction plot. However, according to Seago (2014), the term *red herring* encompasses more than just foregrounding certain misleading information. She also mentions "withholding and gradually revealing partial information" (Seago, 2014, p. 214). In order to maintain clarity throughout the analysis, this paper will follow the classification laid out by Emmot and Alexander (2010; 2014) and only refer to the foregrouding of plot-insignificant information when using the term *red herring*. An example of this technique can be found in Agatha Christie's *Murder in the Mews* (1964):

> *Poirot strayed across to the writing-bureau. […] There was a somewhat massive silver inkstand in the centre, in front of it a handsome green lacquer blotter. To the left of the blotter was an emerald glass pen-tray containing a silver penholder – a stick of green sealing-wax, a pencil and two stamps. On the right of the blotter was a movable calendar giving the day of the week, date and month. There was also a little glass jar of shot and standing in **it a flamboyant green quill pen**. **Poirot seemed interested in the pen**. He took it out and looked at it but the quill was 12/32 innocent of ink. It was clearly a decoration – nothing more.*

Emmot and Alexander (2014) explain how Christie is foregrounding the pen through not only describing it with an adjective that may attract the attention of the reader, but also by emphasising that the detective (i.e. Poirot) himself is quite interested in the object. This may suggest to the reader that they should pay attention to this particular item as it may be of importance to the story. The third technique used to bury information is *placing important plot information next to even more important information* (iii). The purpose of this technique is to take away focus from the less important information, which is still a valuable clue to uncover the plot, and thus preventing the reader from remembering all of the given information. The fourth technique is *text positioning* (iv), which refers to the author choosing to split up information throughout the text. Although this technique presents information in a linguistically correct and therefore inconspicuous manner, it might still affect the reader's processing. As a result of the information being split up, the reader might experience difficulties in making correct inferences. Moreover, in comparison to the previously mentioned

techniques, this one does not concern the syntactic level. Instead, this technique is implemented on text level. The fifth technique is *mentioning a certain item as little as possible* (v). It can be assumed that the reader may not consider an item very important if it is only mentioned once or a few times at most, which might lead to the reader forgetting about it entirely. The sixth technique, *under-specifying a certain item* (vi), implies that the author describes a situation, item, or any other clue, in a rather vague manner with the objective of drawing as little attention to it as possible. The seventh technique is *placing information in positions where the reader might be distracted or not yet interested* (vii). The idea behind this technique is similar to a technique previously explained (v): If the information is offered too soon (e.g. at the beginning of the novel), the reader might not be 'interested' because they do not yet possess enough information to be aware of its significance and therefore, the reader may forget about it. It is important to note that a combination of more than one of the devices previously mentioned is possible. For example, Emmot and Alexander (2014) discuss another item that Christie used to avoid the focus being on a set of golf clubs, which is important plot information:

> *There was not very much in the cupboard. Three umbrellas – one broken, four walking-sticks, **a set of golf clubs**, two tennis racquets, a neatly-folded rug and several sofa cushions in various stages of dilapidation. On top of these last reposed a small, smart-looking attaché-case.*

The set of golf clubs is mentioned in a list among other items, which can be classified as *placing information in positions where the reader might be distracted or not yet interested* (vii) because the other items might distract the reader from other more important items. However, Emmot and Alexander (2014) also point out that there is no extra description accompanying the set of golf clubs, meaning that the technique of *under-specifying a certain item* (vi) was also applied. The eighth technique is *stressing one specific aspect of an item so that another aspect becomes less notable* (viii). The aspect from which the author is trying to take away attention is traditionally an important detail that will return later on during the solution process (Emmot & Alexander, 2014). The ninth technique discussed by Emmot and Alexander is *giving an item a 'false significance', with the objective of burying the real significance* (ix). The penultimate technique is *making the narrator or characters express that the item is uninteresting* (x). This technique as well as the second device mentioned below are both dependent on explicit judgements of the characters, unlike the other techniques. Lastly, Emmot and Alexander (2014) mention the technique of *discrediting the characters reporting certain information, which makes them appear unreliable and the information less important* (xi).

The second device mentioned by Emmot and Alexander (2010) is *using supposedly reliable characters to vouch for the reliability of other characters*. The technique refers to the level of trustworthiness attributed to each character. Emmot and Alexander explain how "in detective fiction, the trick is to make readers believe untrustworthy information" (2010, p. 333). This objective can be realised through the use of characters who appear to be trustworthy. Because, when reliable characters support a particular character or opinion, the reader will assume that they can rely on the character's competence and honesty and will therefore follow their line of thought. It can be assumed that the author must first construct an image of trustworthiness for the characters that are utilised to carry out this technique. Therefore, the main characters' personalities will be discussed in chapter 4.

2.4 Rendering crime fiction techniques

Translation is a challenging task. During the translation process, translators theoretically always opt for the best possible translation in order to achieve a text that conveys the same message and stylistic value as the source text. Throughout this process they might find themselves considering many different translation techniques, especially when encountering problems, until they find the most appropriate one. Scholars such as Vinay and Darbelnet (1958), Nida (1982), Newmark (1988), and Chesterman (1997) have considered which translation techniques can be identified and have each created an overview in accordance with their own perspective on the matter of translation and strategy. It is important to note that the terms 'translation strategy', 'translation procedure', 'translation method', and 'translation technique' differ from each other, although they are often used as synonyms. Therefore, a definition will be provided for these terms in the following section.

Molina and Hurtado (2002) recognised that the terminology previously mentioned lacked clarity and that, as a consequence, there is no clear consensus among scholars. In order to achieve a clear definition on which scholars could agree, they propose a classification of translation techniques and a clear distinction between 'method', 'strategy', and 'technique'. Their classification is based on earlier research from scholars such as Vinay and Darbelnet (1958), Nida (1964), Taber (1969), and Margot (1979), Vázquez Ayora (1977), Newmark (1988) and Deslisle (1993). Based on insights from these scholars' research, Molina and Hurtado (2002) decided on a definition for each term. A 'translation method' refers to the translator's objective and how this objective affects the entire translation process. The term

concerns a global choice that should be made before the translator initiates the translation process. A 'translation strategy', on the other hand, applies to the actual translation process, and in particular when translators encounters difficulties during this process. Molina and Hurtado (2002) explain how 'translation techniques' fall within this same process, but have a different role in terms of "problem solving" (p. 508). A 'translation strategy' clear the path to an appropriate solution, whereas the 'translation technique' is the way in which this solution is eventually materialised. It is important to note that certain "mechanisms may function both as strategies and as techniques" (Molina & Hurtado, 2002, p. 508), which is presumably one of the reasons for the lack of clarity about the terms. Additionally, 'translation techniques' are defined as procedures that are utilised for the analysis and classification of how equivalence in translation is achieved (Molina & Hurtado, 2002). The researchers observe five basic characteristics, which were used to define 'translation techniques':

1. Translation techniques affect the result of the translation
2. Translation techniques are classified by comparison with the original
3. Translation techniques affect micro-units of text
4. Translation techniques are by nature discursive and contextual
5. Translation techniques are functional

Furthermore, in contrast to Molina and Hurtado (2002), Kyrychuk (2018) defines the 'translation strategy', not the 'translation method', as a global plan based on the translator's objective that is decided upon before the act of translation takes place. According to Kyrychuk (2018), the term should therefore be used when referring to a global choice such as foreignization, ST-oriented translation, free translation, domestication, literal translation, etc. As far as the other terms are concerned, Kyrychuk (2018) adds that the terms 'translation method', 'translation technique', and 'translation procedure' refer to the "operational measures" utilized by the translator during the process of actual translation (p. 69). Newmark (1988) conversely argues that the 'translation method' can be regarded as identical to the 'translation strategy'. He does, however, distinguish the 'translation method/strategy' from the 'translation procedure', the latter of which refers to sentences and smaller units of text (cited in Kyrychuk, 2018). In contrast to Newmark, Kyrychuk argues that there is, in fact, a difference between a 'translation strategy' and a 'translation method': the term 'strategy' refers to "a conscious plan for solving translation problems whereas the method is the guideline adopted to help the plan to be realized" (Kyrychuk, 2018, p. 70). In this aspect, Kyrychuk's view does comply with the definition which Molina and Hurtado (2002) have provided. It can be

concluded that different views on terminology that classifies levels of decision-making in the act of translation continue to exist, which to some extent continues the lack of clarity on these terms. Nonetheless, this paper will focus on 'translation techniques', as they have been defined thoroughly by Molina and Hurtado (2002). The discussion concluding the analysis of the corpus will consider whether the choice of techniques reveals a general strategy by the translator.

The present research will focus on a selection of translation procedures laid out mainly by Molina and Hurtado (2002), supplemented by a few distinguished by Chesterman (1998) and Newmark (1988) for several reasons. Firstly, Nida's work was quickly deemed inadequate for this particular research paper, as it focuses on rather broad procedures (e.g. technical and organizational procedures) relevant to a complete text rather than smaller units. Chesterman (1997), by contrast, does define translation techniques that apply to smaller units of text. However, many of these translation techniques are not applicable to the translation of literature (e.g. speech act, visibility change, partial translation, trans-editing, scheme change, interpersonal change, etc.). Therefore, it can be expected that these translation techniques will not occur in the corpus analysis. Additionally, Bergen stated that Chesterman's terminology "may lead to terminological confusion among researchers who are concerned with translation studies" (cited in Owji, 2013). For example, Chesterman (1998) opted for the term 'cultural filtering', despite most Translation Studies scholars using the term 'domestication' (Owji, 2013). These two reasons justify why this paper will not use Chesterman's complete classification. However, despite this disadvantage attached to Chesterman's terminology, his classification does include a number of translation techniques that were not included in Molina and Hurtado (2002), although they are expected to be of importance to this research: clause-structure change, sentence structure change, cohesion change, distribution change, emphasis change, and paraphrase strategy. Therefore, this selection of translation strategies will be included in the analysis.

Secondly, Newmark's classification of translation techniques (1988) appears to be a viable option, as it includes most of the techniques defined by other scholars such as Vinay and Darbelnet (1958), albeit with a slightly different terminology at times. However, as the present paper focuses on more recent studies, it has not been included in its entirety: only one technique has been added, namely couplets. For the same reason, other classifications by Vinay and Darbelnet (1958), Margot (1979), and Vázquez Ayora (1977) have been left out as well. This choice was made with the objective of including more recent developments in Translation

Studies. While selecting the translation techniques, the following factors were taken into consideration:

1) Which translation techniques can be expected to be relevant in the translation of literature?
2) Which translation techniques are expected to be of importance to the creation and translation of suspense?

Based on these three factors, a final selection of twenty possibly relevant translation techniques was made. The first fourteen techniques were adopted from Molina and Hurtado (2002). Three translation techniques found in their classification were excluded because they mainly apply to the practice of interpreting and subtitling: substitution, linguistic amplification, and linguistic compression. A fourth technique was excluded because it is mostly used in adaptations for the theatre or children's novels: variation. Additionally, five translation techniques were chosen from Chesterman's classification and added to the final selection: clause-structure change, sentence structure change, cohesion change, emphasis change, and paraphrase strategy. Finally, one more strategy was added from the classification presented by Newmark (1988): couplets. The final selection contains the following translation techniques:

1) Adaptation
2) Amplification
3) Borrowing
4) Calque
5) Compensation
6) Description
7) Discursive creation
8) Established equivalent
9) Generalisation
10) Literal translation
11) Modulation
12) Particularisation
13) Reduction
14) Transposition
15) Clause-structure change
16) Sentence structure change

17) Cohesion change

18) Emphasis change

19) Paraphrase strategy

20) Couplets (i.e. combination of strategies)

The following chapter provides more information on the methodological approach that was used in the analysis of this study.

3. METHODOLOGY

The corpus used for the analysis of this case study consists of passages selected from Richard Osman's *The Thursday Murder Club* (2020) and its translation into Spanish produced by Claudia Conde Fisas, as well as its translation into Dutch produced by Jan Pieter van der Sterre and Reintje Ghoos. The selection process started with the identification of each excerpt that could be expected to be of importance to the creation of suspense throughout the source text. Based on the definition of linguistic manipulation, which was discussed in the previous chapter, a total of 129 fragments were selected. These fragments can be found in a separate document labelled *corpus*, which contains the full corpus. The corresponding translations of each fragment into Dutch and Spanish were then searched for and charted. Once a proper overview was obtained, the corpus was analysed a first time to trace devices of linguistic manipulation, which were extracted from two research papers by Emmot and Alexander (2010; 2014) (see 2.3).

The analysis sought to answer the three research questions that were formulated in chapter 1:

1) Which linguistic techniques of suspense and misdirection are present in the source text?
2) Which translation techniques were applied in the process of rendering the techniques listed in 1. into Spanish and Dutch?
3) What are the consequences of these translation strategies for the creation of suspense and the development of the plot in the target texts?

The objective of the first analysis was to find explicit examples of the devices listed in chapter 2 in the source text. During this first analysis, a code was attributed to each fragment. A list containing the codes can be found in appendix I. The codes correspond to the roman numbers appointed to each linguistic device discussed in section 2.3. It is important to note that more than one code could be attributed to a single fragment, as the author could have opted for a combination of linguistic manipulation techniques. In fact, 29 fragments were attributed more than one code.

A second analysis was then carried out in order to identify the translation techniques that were used in the translation of the English source text into Dutch and Spanish. As previously mentioned, the translation techniques used in the analysis are extracted from classifications

created by Molina and Hurtado (2002), Chesterman (1998), and Newmark (1988). In order to properly classify the fragments in the corpus, each translation technique was assigned a colour. If a sentence in a certain fragment was translated using a certain technique, the sentence was given the colour corresponding to this translation technique. In the course of this second analysis, some mistranslations were discovered. Once identified, these mistranslations were marked in a different column as they are unrelated to the translation techniques. Nonetheless, they are of importance to the analysis as they can have a significant effect on the creation of suspense and therefore the development of the plot.

Lastly, two things should be noted in regard to the analysis. Firstly, repetitions of a term translated by the technique *adaptation* were not counted. For example, a name that was adapted to a more customary name for a certain target audience (Spanish or Dutch) would only be counted once. Should this happen for another name as well, this occurrence would also be counted only once. Secondly, it is important to mention that a fragment can contain more than one sentence in this corpus. However, the fragment only contains consecutive sentences as they occur in the source text. Opting for one-sentence fragments would possibly have resulted in a lack of context and, consequently, a wrong label. Therefore, the fragments were identified based on their estimated influence on the development of suspense. If more than one sentence contributed to one occurrence, the sentences in between were added as well. However, if a relevant sentence was followed by other sentences that contained information irrelevant to the occurrence of suspense, these irrelevant sentences were not included, meaning that the fragment ended at this point. In the case of new relevant sentences being identified after the occurrence of interruptions or other plot-insignificant sentences, a new fragment was started.

The following chapter will discuss the results of the corpus analysis, based on a selection of significant fragments extracted from the cosy mystery *The Thursday Murder Club* (2020). However, the devices and translation techniques that occurred less or did not have that much affect will be briefly discussed as well. The analysis is preceded by a discussion of the novel's main characters. The first subsection (4.1.1) will discuss the results of the analysis concerning the linguistic techniques of suspense and misdirection in the source text, which refers to the devices laid out by Emmot and Alexander (2010; 2014). The second subsection (4.1.2)**Fout! Bladwijzer niet gedefinieerd.**will discuss the analysis of the translation techniques used to render the linguistic devices for suspense and misdirection.

Based on previous research by Seago (2014) on misdirection in Liza Marklund's *The Bomber (1998)* and Agatha Christie's *Mysterious Affair at* Styles (1920) and *Mrs McGinty's dead* (1952), this paper's hypothesis is that 1) the device *red herring* will be of significance to the creation of suspense and misdirection, and 2) translation choices might negatively influence the intentional construction of suspense and misdirection.

4. RESULTS

4.1 Presentation of the main characters

Before I discuss the results yielded by the analysis of the multilingual corpus, this section will first introduce the main characters of the novel in order to assess their suggested reliability (section 2.3). These character constructs may play a part in the construction of suspense. The author has attributed certain characteristics to the characters that may influence the way in which the reader thinks about each one of them. This concerns aspects of the characters that produce a certain positive bias. For example, Ibrahim is a psychiatrist. This aspect of his persona implies a certain level of intelligence and credibility. The reader might unconsciously attach more value to his judgement.

The first character mentioned in the novel is Elizabeth. She is known by all of the residents in Coopers Chase, and is characterised by her vast knowledge, reliability, elegance and her, at times, mysterious nature. The latter can be explained by her former job, considering that she used to be a spy by profession. She does not fear the occasional strong remark or illegal activity, but remains composed at all times. She is married to Stephen, who is gradually losing his memory to Alzheimer's disease.

Joyce is the voice of the first-person perspective in which a large part of the novel is narrated. She is the second main character and was the last addition to the Thursday Murder Club after they had lost Penny, who is suffering from dementia. She is portrayed as a positive person, who is simply glad to be part of the excitement, even if it concerns murder. By profession, Joyce used to be a nurse, but chose to focus on being a mother to her daughter Joanna afterwards. Physically petite, Joyce comes across as organised, helpful, and is very well-liked by most people, if not all.

Ron Ritchie is the third main character and member of the Thursday Murder Club. As a former famous trade union leader, nicknamed Red Ron, he admits to being a difficult person at times and often stirs up trouble simply because he enjoys it. He was once arrested and has a tattoo of his favourite English football club on the back of his neck. Ron is suspicious in general and at times harsh, but he can be quite the charmer nonetheless. Despite his rebellious nature, he is portrayed as a good person at heart, who helps those in need whenever he can and is praised for his tirelessness. Lastly, it is important to note that he has a son of whom he is very protective, Jason Ritchie.

Eighty-year-old Ibrahim Arif is the fourth main character and member of the group. He is portrayed as slightly vain and attaches great importance to taking care of himself. Moreover, as a former psychiatrist, he is quite dutiful, wise, calculated, structured, and always substantiates his arguments. Although he has retired, Ibrahim does not mind counselling a few people if they are in need, and he enjoys being needed.

Chris Hudson is the detective in charge of the investigations. He is a single, and slightly overweight, man who is quite good at his job because he has plenty of experience in his field. He is portrayed as a law-abiding and kindhearted person.

Donna De Freitas is a female policewoman who recently moved to Fairfield from South-London. She quickly befriends the Thursday Murder Club and becomes part of the murder unit, with the help of Elizabeth. She is portrayed as a candid and strong person with a strong sense of intuition.

An overview of other characters, which are also important to the plot development, is provided in the following table:

Matthew Mackie	vicar of the parish
Johnny Gunduz (Turkish Johnny)	old member of Tony Curran's crew
Bobby Tanner (Peter Ward)	former local drug dealer, now owner of a flower shop
Karen Playfair	Daughter of Gordon Playfair, who owns the cottage neighbouring Coopers Chase

In section 4.2, the analysis of the creation of suspense in source and target texts will be discussed, taking into consideration the character information mentioned above. This refers to the potential influence of a character's estimated reliability on the effectiveness of certain devices (e.g. red herring), which are used for the creation and preservation of suspense.

4.2 Analysing suspense and its translation in *The Thursday Murder Club*

This section focusses on the analysis of the data collected in the corpus. The first section (4.2.1) will discuss the linguistic techniques of suspense and misdirection (i.e. devices of linguistic

manipulation, see 2.3) that were found in the English source text. In the second subsection (4.2.2), the translation techniques (2.4) used to create the effect of suspense and misdirection in the target texts (Dutch and Spanish) are compared.

The account below provides a quantitative summary of the frequency of the techniques traced in the corpus and consider a selection of the most relevant excerpts from the corpus for an in-depth discussion. The reader will be directed to parallel cases in the full corpus, attached to this dissertation. The fragments that are not discussed in depth are, however, mentioned by their reference number in order to facilitate the search for them in the full corpus.

4.2.1 Linguistic techniques of suspense and misdirection in the source text**Fout! Bladwijzer niet gedefinieerd.**

In the first part of the analysis, the source text was closely scanned with the objective of identifying each possible device used for linguistic manipulation. As previously mentioned, corpus fragments consist of, more often than not, more than one sentence. Therefore, it was assumed that a fragment could possibly contain more than one device. The analysis revealed that 30 out of 128 fragments contained more than one device for linguistic manipulation. Moreover, it also became evident that several devices are mutually reinforcing. This was the case, for example, in the use of linguistic devices *foregrounding plot-insignificant information (i.e. red herrings)* and *using supposedly reliable characters to vouch for the reliability of other characters.* The combination of these two devices was identified four times in the corpus and can be found in appendix I, along with the other device combinations. A complete overview of the devices used, as defined in section 2.3, and the frequency of their occurrence in the source text is provided in the following table:

code	Devices for linguistic manipulation	absolute frequency in ST
1	Burying information to encourage shallow processing	171
i	using linguistic structures which have been shown empirically to reduce prominence	14
ii	Foregrounding plot-insignificant information (i.e. red herrings)	65

iii	Placing important plot information next to even more important plot information	5
iv	Text positioning	8
v	Mentioning a certain item as little as possible	1
vi	Under-specifying a certain item	15
vii	Placing information in positions where the reader might be distracted or not yet interested	14
viii	Stressing one specific aspect of an item so that another aspect becomes less notable	9
ix	Giving an item a 'false significance', with the objective of burying the real significance	9
x	Making the narrator or characters express that the item is uninteresting	3
xi	Discrediting the characters reporting certain information, which makes them appear unreliable and the information less important	4
2	Using supposedly reliable characters to vouch for the reliability of other characters	24

Table 1

Devices for linguistic manipulation

This discussion's focus is mainly on the devices that were identified ten times or more, but devices that occur less frequently will also be considered. The table shows that one device in particular was used exceptionally often in comparison to the other devices for linguistic manipulation: *foregrounding plot-insignificant information* (i.e. red herrings). This device was identified 65 times throughout the corpus. It is important to note that more than one fragment could contribute to one main red herring because the main red herrings were linked to possible suspects of the crimes committed and therefore linked to character constructs. Therefore, each fragment containing some type of information that added to the creation of a viable suspect

(i.e. red herring) was given the label ii, which corresponds *to foregrounding plot-insignificant information*. For example, the first red herring embedded in the storyline was built around the character of Ian Ventham. The first description of Ventham is given by a reliable character, Joyce, commenting on Ventham's poor character:

fragment 12

I try to be honest where I can, so I hope you don't mind me saying I don't like him. He's all the things that can go wrong with a man if you leave him to his own devices.

This statement might affect the reader's opinion of Ventham, especially as they are led to share the I-narrator Joyce's view, who is deemed a good person and is liked by all. This can be considered the start of the red herring built around Ian Ventham. A statement made by Ventham itself furthers this image of him as a person capable of violent acts:

fragment 18

Ian feels emboldened. Kill or be killed.

However, the reader may recognize that these elements are not sufficient to accuse Ventham of murder, at least not without a proper motive. The red herring is better substantiated once a proper motive is revealed:

fragment 33

HOW MUCH MONEY DID IAN VENTHAM MAKE FROM THE DEATH OF TONY CURRAN? She writes the answer further down the page, £12,25 MILLION, and closes her appointments diary for another day.

Plot-insignificant information concerning Ian Ventham is regularly foregrounded, such as his unethical business practices, making it appear very realistic that he might be the culprit. Several reliable characters, such as Elizabeth and police officers Chris and Donna, express their suspicions concerning Ventham. This may affect the reader's view on the matter even further. This red herring largely disappears, however, when Ian Ventham himself is murdered.

Secondly, Jason Ritchie, son of Ron, is under investigation for a small period of time in the novel. At the beginning, a photo of him, local drugdealer Bobby Tanner and Tony Curran is found next to Tony's dead body. He then continuously attempts to hide his connection to Tony Curran, lying to his father about where he was going when passing by Curran's house, and later lying to the police as well. When the reader finds out that he was outside Curran's house at the

time of the murder instead of running his "little errand" (fragment 23), he may become a suspect in their eyes. The reader's potential suspicions only grow once they find out that Jason called Curran on the day he was murdered:

fragment 61

'Remember this? Jason Ritchie's number. He's the one who phoned Tony three times on the morning of the murder.'

However, once Elizabeth states that she believes in Jason's innocence, the reader may follow her in this line of thought. Jason is finally vindicated when both the police and the Thursday Murder Club become convinced that either Bobby Tanner or Johnny Gunduz is the culprit.

Thirdly, a significant amount of attention was spent on character Matthew Mackie, albeit less than the time spent on Ian Ventham. Mackie was discussed in several fragments throughout the corpus and each sentence that contributed to him being portrayed as a viable suspect was counted. Although only four fragments were counted, these fragments added up to a total of 26 sentences. Moreover, it is the content that matters rather than the quantity: in these fragments, Mackie behaves in a mysterious manner and refuses to answer the police's questions concerning the situation, which makes him appear deceitful to the reader. The following fragment is an example of how Matthew Mackie was framed as a viable suspect:

fragment 108

But Matthew Mackie was different. Here was a man who had scuffled with Ventham. A man who didn't seem to exist, yet had been in a photo taken in this very chapel. A man who both was a priest and wasn't a priest. A man who had brushed over his footsteps. Until someone had decided to dig up a graveyard. His graveyard? And a man who was on his way this very moment. When it would have been easier for him to stay at home. Was he coming to confess? Was he coming to find out what she knew? Or was he coming with a syringe full of fentanyl?

The reader's opinion of Mackie might be influenced by this deceitful behaviour, as it can be interpreted as an indication of a bad disposition. Moreover, Mackie's secretiveness is not the only element present in the fragment above. The device of *foregrounding plot-insignificant information* (ii) was sometimes accompanied and enhanced by another device: *using supposedly reliable characters to vouch for the reliability of other characters*. A reliable character, Elizabeth, appears to be uncertain of Mackie's innocence and emphasises that him

being the culprit is a very real possibility. She even expresses a slight concern for her own safety, which may alarm the reader as she is not easily distressed. The author's choice of making a reliable character question Mackie's innocence helps strengthen the red herring effect. The same is true of reliable character Donna, who is a police officer and also considers Matthew Mackie a viable suspect:

fragment 99

Johnny for the Tony Curran murder? Matthew Mackie for Ventham?

However, this red herring is put to a stop as well once Mackie explains thoroughly what secret he has been hiding and why.

Many other, albeit less elaborated, red herrings were included in the novel: Bernard Cottle (58,63,67,68, 93,99), Karen Playfair (69, 104, 121), and even a small mention of main characters such as Joyce (128), John (57), Ron (57, 70, 71) and Ibrahim (57, 72) were embedded. However, these were all written off fairly quickly or were simply not given much attention. The most important and elaborate red herring was Johnny Gunduz, who remained the lead suspect of Curran's murder until the very end of the novel. A carefully considered plan was created by two characters in order to pin the murder of Tony Curran on Johnny Gunduz: Bogdan Jankowski and Steve Ercan. At the end of the novel, the reader learns that the innocent taxi driver that Tony Curran ordered Johnny Gunduz to murder was actually Bogdan's best friend, Kazimir. Steve Georgiou knew and liked Kazimir as well, so he helped Bogdan commit the perfect crime. Twenty fragments contain information that helped create and strengthen this red herring. In the following fragment, Jason's memory of Johnny is triggered by the false trail Bogdan left behind: the photograph of Curran, Richie, and Tanner, which was taken by Johnny Gunduz.

fragment 73

Turkish Johnny. Jason has been thinking about him a lot. He is sure Johnny had taken the photograph which had been left by the body. Always had that camera with him. Did the police know? Had Johnny come back to town? Had Bobby Tanner come back? Was Jason next on their list?

This item, the photograph, brought about the search for Bobby Tanner and Johnny Gunduz. However, Bobby was soon cleared of all murder allegations thanks to his alibi. Johnny appeared to be the number one suspect for Curran's murder, as everyone believed he was still

alive. The red herring is maintained through two important factors: reliable characters believing that Johnny is the culprit, and repeatedly foregrounding plot-insignificant information. Firstly, reliable character Joyce states that she believes Johnny "sounds like a likely culprit" (fragment 100). However, Chris's conviction goes even further:

fragment 102

He feels sure that Turkish Johnny is their man, he's been around long enough to sense when something fits perfectly.

Secondly, false information concerning the whereabouts of Johnny Gunduz is constantly brought up by several characters, giving the reader the impression that this must be very important to the plot. However, this information is not aiding them in their process of finding out who committed the murder, as the suspect himself has been dead for many years. The following fragment is an example of how this plot-insignificant information is consolidating the red herring:

fragment 117

'Let's say I called a friend, someone we all trusted, but someone who Johnny would have trusted too, for different reasons. And he came down – no choice, really, if it's the two of us ringing – and we asked him straight out. Has Johnny been over? You seen him? Just between us and it never goes further?' 'And had he?' asks Elizabeth. 'He had,' says Jason. **Johnny came over three days before Tony was murdered and left the day he died. He blamed Tony for grassing him up all those years ago, so he said.**

As previously mentioned, the reader only finds out that this part of the storyline is an elaborate red herring when the real culprit is revealed.

The second most frequently used device is *using supposedly reliable characters to vouch for the reliability of other characters*. 6 out of 26 fragments including this device were combined with one other device, with the exception of one fragment, which consisted of three devices. Three fragments were included in the corpus solely for their significance to the creation of reliable characters, meaning that they do not contain any clues. Six fragments contain this device with the objective of creating and strengthening the red herring of Ian Ventham as the possible murderer of Tony Curran. Reliable characters Joyce, Elizabeth, and Ibrahim were used for this. These reliable characters' opinions are important to the development of the plot, as the reader would be less likely to follow a character's line of thought if they were deemed

unreliable. An example of how this affects the creation and preservation of suspense is the following:

fragment 47

'You're absolutely sure you didn't kill Tony Curran though?' Bogdan laughs, 'I am absolutely sure. I would remember.' 'This has turned into a lot of questions, Bogdan, I'm sorry,' says Elizabeth.

In this fragment, Elizabeth appears to accept Bogdan's denying he had anything to do with Curran's murder. This is confirmed by a fragment following this one in which she expresses suspicions about Ventham's innocence, as he might have had the same opportunity as Bogdan should he own the same type of alarm system as Tony Curran. The fact that Elizabeth's mind shifts back to Ventham rather than considering Bogdan possibly lying to her implies that she believes his explanation to be sincere. Considering that the reader most likely trusts Elizabeth's judgement, they are expected to rule out Bogdan as a suspect. Even when he is the only person with actual opportunity.

The third most often used devices for linguistic manipulation are *under-specifying a certain item* (vi), followed by *using linguistic structures which have been shown empirically to reduce prominence* (i) and *placing information in positions where the reader might be distracted or not yet interested* (vii).

The first occurrence of an underspecified item (vi) identified in the corpus is the following:

fragment 6

*The one who Elizabeth thought had been killed by her **boyfriend**. This particular **boyfriend** was bitter at **being invalided out from the army**, but there's always something, isn't there?*

The novel starts with references to this case, which is later revealed to be the reason for two murders. It is important to note that the murder of this boyfriend mentioned in the fragment above was committed by Penny, a respected former member of the Thursday Murder Club. A second murder, that of Ian Ventham, was committed in order to prevent people finding out that Penny had murdered and buried someone. The author avoids giving the reader any details that may help them connect the dots too soon throughout the novel. Two observations were made during the analysis. Firstly, no names were mentioned during the discussion of this case.

Instead, the author opted for the general term 'boyfriend'. Secondly, the author does not specify why exactly this man was invalidated out of the army. Should this have been the case, the reader would have known sooner that the boyfriend, Peter Mercer, had been invalidated due to a permanent injury caused by a gunshot to the femur.

The same device was adopted for the concealment of the second murder. In order to lead the reader astray, several characters are rather vague in some of their dialogue. For example:

fragment 21

*'Love to, Dad, but I've got a little **errand**.' 'Anything I can help with?' Jason shakes his head. **'Boring one, won't take long.'***

Jason chooses not to share that the little errand he mentions is actually paying a visit to Tony Curran at his house. The reader cannot possibly infer this, as he lied about only having seen him "once or twice" (fragment 20) around town and therefore claims that he barely knows Curran. Once the reader learns of the police suspecting Ritchie of having potentially murdered Curran, these vague statements may cause them to share this sentiment, at least until Jason is vindicated.

In contrast to the previous example of this device, the following occurrences of *underspecifying an item* (vi) are examples of the device being used to conceal the true culprit's identity instead of strengthening red herrings. The first example concerns the identity of the person who installed Curran's alarm, in other words, the person who was able to enter Curran's house with ease and therefore had the best chance of killing him.

fragment 23

*Tony lets himself in and sets to work switching off the alarm. Ventham had got **some of his gang** to fit it last week. Polish, **the lot of them**, but then who isn't these days?*

It should be noted that the author chose not to specify the name of the person who had installed Curran's alarm, only the person's ethnicity is mentioned. The reader only finds out later (fragment 45) that it was Bogdan who installed it. This discovery is an important clue, but loses some of its impact because of another device being utilised at that moment (i.e. *using supposedly reliable characters to vouch for the reliability of other characters*).

Another element of great significance is underspecified in order to keep the reader in suspense: the identity of the taxi driver who was murdered by Turkish Johnny on order of Tony Curran. This person's death is the reason behind Curran's murder, but the information is kept secret

until the end. Instead of mentioning the victim's name, Kazimir, the author repeatedly decided on "a taxi driver" or "cabbie":

fragments 29, 76, 90

*He reads that the witness, **a local taxi driver**, had disappeared soon after.*

Johnny did a runner too, straight after **the cabbie** was shot.

*Johnny shooting **the taxi driver** who got rid of the body?*

These lexical choices assure that the reader does not pay too much attention to the death of this unidentified taxi driver, which prevents the reader from solving the mystery too soon.

The analysis shows that the *using linguistic structures which have been shown empirically to reduce prominence* (i) device, which was traced fourteen times, plays a significant part in the development of suspense. The following fragment illustrates this:

fragment 43

*Ron feels a pang of guilt as he sees Penny's husband, **John**, in his suit, as ever, stopped on his way over to Willows.*

Assuming that the author opted for an ellipsis in this fragment, 'John' is a subordinate clause that adds additional information to this sentence: Penny's husband is called John. This sentence provides the reader with information on John's whereabouts during the death of Ian Ventham, who was in fact murdered by John. The author's choice of embedding John's name in a subordinate clause results in this crucial information being concealed, preventing the reader from properly retaining this clue.

The following device for linguistic manipulation was also identified fourteen times: *placing information in positions where the reader might be distracted or not yet interested* (vii). Two previously mentioned fragments also included this strategy. It occurs in fragments nr. 1, 6, and 9, which included the first mentions of the girl who had been murdered by her boyfriend. It is important to note that these two fragments contain important clues, which is presumably why the author chose to combine several devices for these fragments: underspecifying the items and incorporating them at the very beginning of the novel where the reader is not yet interested as they do not yet know what to look for.

The same applies to a clue about the identity of Curran's killer in the following fragment:

fragment 13

*He gives **the Pole** a wave and approaches the counter.*

The fact that the murderer, Bogdan, is Polish, is an element that is often repeated throughout the novel. However, at this stage, the reader could not yet have been interested in this fact, as Tony Curran had not yet been murdered. Therefore, the reader will most probably pay little attention to this reference, making it harder to retain this information that is needed to connect the dots later on in the novel.

Another aspect of this device implies mentioning clues when the reader is distracted by other information within the same fragment. For example:

fragment 50

*How strong these men must have been in their time, Ron, Bernard, **John**, Ibrahim.*

In this fragment, John's name is mentioned in a summary of people who were present at the time of Ventham and Mackie's row. However, John is neither mentioned first nor last. The other names might distract the reader, which may prevent them from remembering John's presence around the moment of Ventham's death. Clues about the other two murderers were also hidden through the use of this device. For example, some fragments contain information on Penny's temperament:

fragment 95

*Elizabeth had taken Donna through Penny's career. Smart, resilient, opinionated, thwarted at every turn, by her gender and by **her temperament.***

This comment about Penny's temperament being an issue is a clue for the reader: it suggests that Penny struggled to control her emotions. This makes it more plausible that Penny could have killed someone, which she did. However, the reader is distracted by the many different qualities that are summed up within the same fragment. With the focus being taken away from the clue, the reader is less likely to remember it.

The device *stressing one specific aspect of an item so that another aspect becomes less notable* (viii) was identified nine times throughout the full corpus. The analysis showed that this device was mainly used to remove suspicion from the actual killers (Bogdan, Penny, John), and never for the creation and preservation of the red herrings. The following fragment was the exception:

fragment 94

'I mean, it must have been Johnny, right?' asks Bobby. **'I've always thought he was dead somewhere.'** *'I've always thought that you were dead somewhere,' says Jason.*

In this fragment, Bobby mentions how he has always supposed that Turkish Johnny was dead, which is correct. However, the reader is less likely to retain this information properly because another aspect in this fragment is stressed: the fact that Jason thought Bobby was dead as well. Since this is not the case, the reader may assume that the same applies to Turkish Johnny. This results in the clue being made less notable.

Similarly, the device *giving an item a 'false significance', with the objective of burying the real significance* (ix) was also identified nine times and mainly used for the same reasons. Fragments 32, 44, 46, 97, and 99 remove suspicion from the killers and fragments 10, 11, 78, and 126 preserve suspense by adding emphasis to a red herring. Fragment 126 is particularly important to the creation and preservation of suspense, as it contributed to the most elaborate red herring: Johnny Gunduz as the killer of Tony Curran. In the following fragment, Steve Georgiou lies, albeit indirectly, to police officers Donna and Chris:

fragment 126

'Could you stick this in Lost Property? Someone dropped it a couple of weeks ago and I've asked and asked, but I don't know who it belongs to.' Steve reaches into a drawer and pulls out **a clear plastic wallet, filled with cash**, *and hands it to Chris.*

'You don't want to keep it?' Steve Ercan shakes his head. **'Nope, I know where it's been.'** *Chris hands the envelope to Donna and she puts it in an* **evidence bag.**

'I know **Tony Curran** *was a bastard,' says Steve Ercan. 'But he didn't deserve that.*

Character Steve gives the object indicated in bold a false meaning. By stating that he "knows where it's been", he is implying that the wallet filled with cash was left behind by Johnny Gunduz. That is impossible, however, as Johnny has been dead for twenty years. Additionally, Steve tries to make this more explicit by adding that Tony Curran did not deserve his fate. This statement is deceitful, as Steve helped Bogdan facilitate the murder of Curran, and is now simply trying to lead the police astray.

Furthermore, it is worth stating that the number of times a certain device was identified does not correlate to its importance regarding the creation and preservation of suspense. For example, the device *making the narrator or characters express that the item is uninteresting*

(x) was only identified three times throughout the entire corpus. Nevertheless, it remains an important device that has the potential to strongly influence the development of suspense. For example,

fragment 23

*Tony lets himself in and sets to work switching off the alarm. Ventham had got some of his gang to fit it last week. **Polish,** the lot of them**, but then who isn't these days?***

This fragment includes the ethnicity of the person who installed Curran's alarm system, who also happens to be the murderer: Bogdan. However, the sentence in bold shows how this fact (i.e. Bogdan's ethnicity) is dismissed by the narrator as unimportant by stating that every worker seems to be of Polish descent nowadays. This dismissal makes this element seem unimportant, making it easier for the reader to forget the information rather than retain it.

The same applies to the device *discrediting the characters reporting certain information, which makes them appear unreliable and the information less important* (xi). This device was identified only four times. However, one of the fragments that contained this device was quite significant to the preservation of suspense:

fragment 129

I fear Gianni is dead. He is my son and I want to see him before I die, or to know this is impossible and be allowed to grieve. I hope you accept this with compassion. I am asking you please. Greetings, Costas Gunduz

Chris reads it through a couple more times. Nice try, Costas. Is he expecting Chris to share this with the Cypriot police? With Joe Kyprianou? Surely he is.

The last fragment (129) of the corpus contains a letter written by Costas Gunduz, the father of main suspect Johnny Gunduz. He confesses that, contrary to the impression he had given detective Chris earlier, he had not been in contact with his son Johnny. The complete letter, which was more elaborate than the fragment provided above, appeared to be heartfelt and sincere. However, since Costas Gunduz has been portrayed as a dishonest criminal, it is highly probable that the reader will not be convinced of this information. In addition, the device *using supposedly reliable characters to vouch for the reliability of other characters* was also identified in this fragment. Reliable character Chris expresses that he does not believe Costas' words to be truthful. Instead, Chris assumes that the letter is simply a red herring planted by a

man that wants to protect his son. Given that the reader is likely to trust Chris's judgement, this significant clue becomes less impactful.

4.2.2 Linguistic techniques of suspense and misdirection in the target texts**Fout! Bladwijzer niet gedefinieerd.**

In the second part of the analysis, which concerns the techniques used to translate the source text fragments into Dutch and Spanish, each sentence in each fragment in the corpus was examined and appointed one of the techniques discussed in section 2.4. As previously mentioned, this concerns the source text fragments considered relevant in the context of building suspense and misdirection. The table included in this subsection shows the absolute frequency of techniques used in each target text. Definitions of the techniques can be found in section 2.4.

It is important to note that, as far as the 'sentence structure change' technique was concerned, one occurrence was counted each time a sentence was made into two or more sentences, or in case of two or more sentences becoming one. This uniquely applies to this particular translation technique. To chart the frequency of the other translation techniques, each sentence in the corpus was counted.

Translation technique	Spanish	Dutch
Adaptation	5	6
Amplification	21	3
Reduction	11	2
Borrowing	1	2
Calque	1	0
Modulation	3	4
Particularisation	8	6
Transposition	11	13
Clause-structure change	6	21
Sentence structure change	72	18
Cohesion change	5	3
Literal translation	410	515
Compensation	0	0

Description	2	1
Discursive creation	0	0
Established equivalent	1	5
Generalisation	4	0
Emphasis change	2	5
Paraphrase strategy	17	8
Couplets	57	42

Table 2

Identification of translation techniques in target texts

In the Spanish translation process, eighteen out of twenty translation techniques were utilised, which means that two techniques (discursive creation and compensation) were not identified in any fragments. In the Dutch translation process, on the other hand, sixteen translation strategies were identified, leaving out four techniques (generalisation, discursive creation, compensation and calque). The following paragraphs focus on the impact of the translation techniques chosen to render the source text on the development of suspense and misdirection, which may significantly differ between both target texts. Six translation techniques will be discussed in depth, including examples of fragments from the corpus that illustrate the most significant differences between the Spanish and Dutch translations. Lastly, it should be noted that all back translations, which are shown in parentheses, are by the author of this dissertation.

The table shows that the technique of *literal translation* was used most frequently, both in Dutch and Spanish. This translation technique did not have any effect on the plot development as the form corresponds to the function and meaning of the source text, with consideration for the target text's grammar. The literal translation technique implies that, in order to transfer the meaning and function, all of the content is also included in the translation. However, the form corresponding to function and meaning does not mean that this technique's aim is an exact word-for-word translation, which is why it is still theoretically possible for this technique to affect the level of suspense and misdirection. An example of the sentences that were labelled as literal translations is the following:

fragment 48

Does Ian Ventham have the same alarm system as Tony Curran?

¿Tiene Ian Ventham el mismo sistema de alarma que Tony Curran?

(Does Ian Ventham have the same alarm system as Tony Curran?)

Heeft Ian Ventham hetzelfde alarmsysteem als Tony Curran?

The only changes that were made were necessary grammatical changes to meet the standards of the target languages. For example, the Spanish translator had to take into account the conventions regarding punctuation as well. Moreover, the analysis revealed that, compared to the Spanish translation, the Dutch translation of the novel contained at least a hundred more sentences that were translated literally. A possible explanation can be found in the grammatical conventions of the Spanish language, where it is common to form larger sentences with many subclauses. This notion is substantiated by the fact that another translation technique, the *sentence structure change*, was identified 72 times in the Spanish translation. Meanwhile, the Dutch translation only counted eighteen sentences that were translated using this technique.

Despite the *sentence structure change* being a natural choice for the Spanish translator due to the grammatical conventions of the language, the translator opted for a different approach in the following fragment:

fragment 23

Tony lets himself in and sets to work switching off the alarm. Ventham had got some of his gang to fit it last week. Polish, the lot of them, but then who isn't these days?

Lo primero que hace al entrar es desactivar la alarma que le instalaron la semana pasada unos tipos de la cuadrilla de Ventham. **Polacos,** *aunque, ¿quién no lo es en estos tiempos?*

(The first thing he does when entering is deactivate his alarm, which was installed last week by some of Ventham's gang. Polish, though, who isn't these days?)

Tony loopt naar binnen en gaat aan de slag met het uitschakelen van het alarm. Ventham had dat vorige week door iemand van zijn bende laten installeren, **Polen***, de meesten, maar wie is dat tegenwoordig niet?*

The technique *sentence structure change* was used here, but not as expected. The first two sentences were merged into one. However, the third sentence, which contains a clue for the

reader, was translated separately despite the fact that a subordinate clause could have been added, joining the three sentences into one. This results in the sentence starting with the clue, giving it the same amount of attention as the source text. In the Dutch translation, on the other hand, the second and third sentence are united, which also results in an *emphasis change*, making this translation choice a *couplet*. This emphasis change in the Dutch translation has a significant impact on the development of suspense and misdirection, as it embeds the clue (i.e. Polish) even more, enhancing the level of suspense in the process.

In corpus fragment 74, specifically the Dutch translation of the ST, the part of the sentence 'Steve Ercan **had set him up'** was not preserved. The translator opted for a *reduction*, which resulted in the following translation:

fragment 74

***Steve Ercan had set him up**, told the young drug dealer to try his luck at the Black Bridge.*

*Steve Georgiou had de jonge drugsdealer **getipt** om het eens in The Black Bridge te proberen.*

This *reduction* is quite significant as it reveals less of Steve Ercan's character: without the information embedded in this verb, the reader is deprived of this rather important aspect of Steve's nature. This is a significant clue for the reader, as Steve Ercan is later revealed to be a liar who helped Bogdan in covering up the murder of Turkish Johnny and Tony Curran. The Spanish translator, however, did quite the opposite:

***El caso es que Steve Georgiou envió al pobre chico a la boca del lobo**. Le dijo que fuera al Black Bridge a probar suerte y el muchacho lo hizo.*

***(The point is that Steve Ercan sent the poor boy into the lion's den**. He told him to go try his luck in the Black Bridge, and the boy did.)*

The Spanish sentence in bold is the equivalent of 'Steve Ercan had set him up'. It is important to note that the Spanish translator did not only include this information by *adaptation*, which contrasts greatly with the Dutch version, but the information was also moved to an independent sentence, which indicates a *sentence structure change* as well. This choice results in a stronger emphasis on Steve's choice and therefore, the clue.

Another significant *reduction* was identified in the analysis:

fragment 113

*Did he know the confessional stall at St Michael's Chapel, she had asked. Did he know it? He would still dream of it now, the darkness, the dull echo, the walls closing in on him. **The place where his life broke in two, never to be fixed.***

La mujer le ha preguntado si conocía el confesionario de la capilla de Saint Michael. Claro que lo conocía. Todavía lo veía en sueños: la oscuridad, los ecos amortiguados, las paredes que se le caían encima.

(The woman asked him if he was familiar with the confessional at St Michael's Chapel. Of course he was familiar with it. He still sees it in his dreams: the darkness, the muffled echoes, the walls coming down on him.)

*Kent u de biechtstoel in de St. Michaelskapel? Had ze gevraagd. Of hij die kende? Hij droomde er tegenwoordig nog steeds van, de duisternis, de doffe echo, de muren die op hem afkwamen. **De plaats waar zijn leven kapot was gegaan en nooit meer zou helen.***

The English source text includes a rather vague statement (marked in bold) that could be interpreted as a clue by the reader. The Dutch target text contains a *literal translation* of this sentence (marked in bold). However, the Spanish translator chose not to translate this sentence at all, thus opting for *reduction*. This significantly reduces the suspense in this fragment, as these kinds of vague statements are vital to the secrecy and ambiguity needed to maintain the red herring effect.

The *paraphrase strategy* was identified seventeen times in the Spanish corpus, whereas the Dutch translation only contained eight sentences that were translated using this strategy. One prominent fragment emerged from the analysis:

fragment 98

*'She complained a lot.' This was John. 'With respect, Elizabeth.' 'Well, yes, she had an impressive temper on her when she wanted to.' **'Very focused**,' John had agreed.*

*—En realidad, se quejaba todo el tiempo —la interrumpió John—. Con todo respeto, Elizabeth. —Bueno, sí. Tenía mucho temperamento, cuando quería. —**Era muy obstinada** —añadió John.*

('Actually, she complained all the time', interrupted John. 'With all due respect, Elizabeth.' 'Well, yes, she did have a strong temper on her when she wanted to.' 'She was very stubborn', John added.)

*'Ze klaagde veel.' Dat was John. 'Met alle respect, Elizabeth.' 'Nou ja, ze had een indrukwekkend temperament als ze wilde.' **'Zeer geconcentreerd**,' beaamde John.*

In this fragment, the character of former member of the Thursday Murder Club and actual murderer Penny is discussed. In the English source text, some of her lesser qualities are discussed: her complaining and her having an "impressive temper" at times. However, the source text ends this fragment on a more positive note, adding that she was "focused", which is a good quality. The Dutch translation contains a literal translation of the adjective, conveying the same positive element. The Spanish translator, however, opted for a *paraphrase strategy*. As a result, the Spanish rendering of the source text sentence contains a more negative adjective: stubborn (ES: obstinada). The reader may link this adjective, precisely due to the negative connotation, to a bad personality in general. Given that characters with negative personality traits are more prone to be considered a suspect of a crime, this translation choice may affect the development of suspense.

The analysis further revealed that *amplification* is another translation technique with a significant impact on the development of suspense. This technique was identified 21 times throughout the Spanish translation, whereas the Dutch target text only contained three occurrences of *amplification*. The following fragment is an example of how this translation choice can affect the development of the plot:

fragment 117

*'Johnny came over three days before Tony was murdered and left the day he died. He blamed Tony for grassing him up all those years ago**, so he said.***

*Gianni llegó tres días antes de que Tony fuera asesinado y se marchó el día de su muerte. Después de tantos años, seguía culpando a Tony de que le hubiera ido con el soplo a la policía. **O, al menos, eso dijo.***

*(Johnny arrived three days before Tony was murdered, and he left the day he died. After all those years, he continued blaming Tony for giving him up to the police. **At least, that's what he said.**)*

*'Gianni is drie dagen voordat Tony werd vermoord overgekomen en vertrok op de dag dat Tony stierf. Hij verweet Tony dat hij hem al die jaren geleden had verlinkt, **zei hij.***

The complete fragment deals with the alleged return of main suspect Johnny, who is actually dead. The reader, however, does not know this for a fact. In the English source text and the Dutch translation, there is no reason for the reader to distrust this statement. No linguistic elements expressing doubt are present the English and Dutch text. The Spanish translator, however, did not opt for a literal translation, unlike the Dutch translator. Instead, the translation technique *amplification* was utilised. This resulted in the insertion of the 'at least' ('al menos' in the Spanish text), which may lead the reader to doubt character Steve's credibility. As Steve is originally never put forward as a possible suspect, this linguistic insertion might affect that, which results in a slight reduction of suspense.

The analysis showed that the translation technique *particularisation* can also strongly influence the development of suspense. This technique was not often identified, neither the Dutch (6) nor the Spanish (8) target text contained ten sentences that were translated using *particularisation*. In the following fragment, the English source text ends with a sentence that does not give away any information concerning the possible murderer:

fragment 82

*If it was murder, then someone knew what **they** were doing.*

Through the use of a plural pronoun instead of a gendered pronoun, no additional information was revealed to the reader. The Spanish translation achieves the same effect without having to consider such grammatical choices due to the custom of not mentioning personal pronouns in Spanish grammar. The conjugated verb is the only element really needed to convey the message:

*Si fue un asesinato, alguien sabía muy bien lo que **estaba haciendo.***

(If it was murder, someone knew very well what they were doing.)

In contrast, the Dutch language does need to make the agent explicit. The Dutch translators could, however, have opted for a demonstrative pronoun (e.g. die) or a plural pronoun (e.g. ze/zij) as well and in doing so, avoid giving away any information to the reader. Nevertheless, another choice was made:

*Als het een moord was, dan wist die persoon wat **hij** deed.*

The Dutch translation contains a gendered personal pronoun, which theoretically provides information on the murderer's gender. This information on the gender is wrong, however, and therefore it can be considered a red herring inserted by the Dutch translators. This translation choice resulted in a significant enhancement of suspense.

The last translation technique that was identified in both the Spanish and Dutch texts and stood out during the analysis is the *clause structure change*. This technique only occurred in a mere six sentences in the Spanish translation, whereas 21 sentences were counted in the Dutch translation. The following fragment is an example of how the technique *clause structure change* may affect the development of suspense:

fragment 9

*The boyfriend had bolted **from Penny's squad car** on the way to the police interview and hadn't been seen since.*

*Het vriendje was **op weg naar het politieverhoor** ontsnapt uit de auto van Penny's eenheid en sindsdien spoorloos.*

*El novio se arrojó en **marcha del coche patrulla de Penny**, de camino al interrogatorio policial. Se dio a la fuga y nadie volvió a verlo nunca más.*

(The boyfriend escaped from Penny's squad car, on the way to the police interview, he vanished and no one ever saw him again.)

In the English source text, the clause "from Penny's squad car" is placed before "on the way to the police interview", whereas the Dutch translator swapped these two clauses. As a result, the emphasis slightly shifted away from the clause "from Penny's squad car", which is a clue as to where the man was last seen: in Penny's squad car. This is important information for the reader, considering that Penny murdered this man (i.e. the boyfriend) straight after. In the Dutch rendering of the source text, this focus has shifted, possibly making it harder for the reader to detect the clue, which results in an enhancement of suspense. The Spanish translator did retain the English source text's sentence structure, preserving the same order of clauses and therefore the same level of suspense.

Lastly, it is important to note that this discussion does not deal with each and every translation technique identified in the corpus, as not all techniques affected the development of suspense. For example, the translation techniques of *description* (4, 120) and *established equivalent*

(fragments 2, 11, 12, 29, 56, 118) conveyed the source text's meaning and maintained the same emphasis at all times despite the content taking a different form, resulting in the preservation of suspense. The same applies to certain sentences that were translated using a technique that has been dealt with in this discussion, such as *particularisation*, for example. Although this technique may definitely affect the development of suspense, this is not the case in every occurrence. For example, fragment 26 contains a sentence that was translated using the *particularisation* technique, but this translation choice (i.e. a more specific verb) did not have any effect as it does not offer information of greater significance than the English source text. A fourth and last example of translation techniques that affected the level of suspense in only one fragment is the technique *adaptation*. For example, characters Steve Ercan and Johnny Gunduz were translated by Steve Georgiou (74) and Gianni Gunduz (73), which had no impact on the development of the plot.

4.3 Summary Fout! Bladwijzer niet gedefinieerd.

The first part (4.2.1) of this chapter analysed the linguistic techniques of suspense and misdirection in the Richard Osman's cosy mystery novel The Thursday Murder Club.**Fout! Bladwijzer niet gedefinieerd.**The second part (4.2.2) of the analysis consisted of a discussion on the translation techniques used to render the linguistic techniques of suspense and misdirection in the target texts (Dutch and Spanish). This subsection will summarise the most significant findings from both subsections. Finally, the last chapter will conclude this dissertation with a discussion of the consequences of the translation strategies that were identified during the analysis.

4.3.1 Linguistic techniques of suspense and misdirection

The analysis showed that five devices for linguistic manipulation occurred more than ten times: *using linguistic structures which have been shown empirically to reduce prominence* (i), *under-specifying a certain item* (vi), *placing information in positions where the reader might be distracted or not yet interested* (vii), *using supposedly reliable characters to vouch for the reliability of other characters* (reliable char.), and *foregrounding plot-insignificant information* (ii).

The device that was used most often throughout the storyline was *foregrounding plot-insignificant information (i.e. red herring)*. The analysis showed that this device was used in order to maintain suspense by distracting the reader with viable suspects, which means that this device is always built around and dependent on a character. A total of five elaborate red herrings were created in order to prevent the reader from discovering the real culprit. Another five were identified, but these were not developed at length and are therefore less significant. It should be noted that this device was used five times in combination with other devices, which was found to be the highest number of all device combinations.

The second most frequently used device, both independently and in combination, was *using supposedly reliable characters to vouch for the reliability of other characters*. This device occurred six times in combination with others, which includes one occurrence with two other devices, and 26 times in total. The analysis revealed that this device is important to the device previously discussed: the red herring. The reliable characters were used for the strengthening of multiple red herrings and are therefore vital to the development of suspense.

The device *under-specifying a certain item* (vi) ranks third with fifteen occurrences. It was used with the objective of either strengthening the red herrings, or making it too difficult for the reader to discover the real culprit through lack of crucial information.

With fourteen occurrences, *using linguistic structures which have been shown empirically to reduce prominence* (i) and *placing information in positions where the reader might be distracted or not yet interested* (vii) are the fourth most frequently used devices. By employing these devices, the author reduces the reader's chances of retaining plot-significant information, which is essential to discovering the culprit's identity. Unlike the device *under-specifying a certain item* (vi), this device does provide the reader with plot-significant information. It is simply presented in a manner that is most likely going to prevent the reader from recalling and thus being able to access the information.

4.3.2 Translation techniques for the translation of suspense and misdirection

The analysis showed that eighteen out of twenty translation techniques were used for the Spanish translation of the fragments crucial to the development of suspense. This does not apply to the Dutch translation, where only sixteen strategies out of twenty were identified.

The most frequently used technique, *literal translation*, was used for the translation of 410 sentences in the Spanish rendering and 515 in the Dutch rendering. The most frequently used technique, literal translation, was identified 410 times in the Spanish target text, and 515 times in the Dutch target text. This translation technique did not have any effect on the level of suspense and therefore did not affect the development of the plot.

However, some translation techniques did affect the level of suspense in both target texts, such as *sentence structure change*, *adaptation*, *reduction*, *paraphrase strategy*, *amplification*, *particularisation*, and *clause structure change*.

The technique *sentence structure change* was used significantly more often in the Spanish translation (72) than the Dutch translation (18). However, in contrast to the Spanish translator, the Dutch translator utilised this technique in a way that notably affected the level of suspense.

With only five sentences identified in the Spanish target text and six in the Dutch target text, the translation technique *adaptation* was not used often. However, it did notably affect the level of suspense in one particular fragment, in which the technique was combined with another strategy: *sentence structure change*.

The technique *reduction* was identified eleven times in the Spanish target text, whereas the Dutch translator only opted for this technique twice. In the corpus, it either appeared in the form of a complete omission or a partial reduction of plot-significant information.

Similarly, the *paraphrase strategy* was also used more often in the Spanish translation: the Spanish target text contained seventeen sentences that were translated using this technique, whereas the Dutch target text only contained eight sentences. The *paraphrase strategy* did not always affect the level of suspense, but does have the ability to do so.

The translation strategy *amplification* was only used three times in the Dutch target text, whereas the Spanish target text contained 21 sentences that were translated with the *amplification* technique. Similar to the *paraphrase strategy*, this translation technique does have the ability to significantly impact the development of the plot, although it cannot be guaranteed.

With eight sentences in the Spanish target text and six in the Dutch target text, the translation technique *particularisation* was not used very often. It did, however, greatly affect the level

of suspense in fragment 82. In contrast, fragment 26 contained a sentence that was translated using the same technique, but it did not affect the development of the plot.

Finally, the *clause structure change* only occurred six times in the Spanish translation, which contrasts greatly to the Dutch translation, in which 21 sentences were counted. The analysis showed that this technique has the ability to notably impact the level of suspense, which was true for the Dutch rendering of fragment nine.

CHAPTER 5   CONCLUSION & DISCUSSIONFout! Bladwijzer niet gedefinieerd.

Through a qualitative case study, this dissertation intended to provide an answer to the following research questions:

1) Which linguistic techniques of suspense and misdirection are present in the source text?

2) Which translation techniques were applied in the process of rendering the techniques listed in 1. into Spanish and Dutch?

3) What are the consequences of these translation strategies for the creation of suspense and the development of the plot in the target texts?

Firstly, the analysis showed that all twelve linguistic devices laid out by Emmot and Alexander (2010; 2014) were present in the corpus extracted from Richard Osman's *The Thursday Murder Club* (2020). However, only five devices were identified more than ten times: *using linguistic structures which have been shown empirically to reduce prominence* (i), *under-specifying a certain item* (vi), *placing information in positions where the reader might be distracted or not yet interested* (vii), *using supposedly reliable characters to vouch for the reliability of other characters* (reliable char.), and *foregrounding plot-insignificant information* (ii).

The analysis also revealed that some of these devices reinforce each other. This was mainly the case for *foregrounding plot-insignificant information (i.e. red herrings)* in combination with another device, such as *using supposedly reliable characters to vouch for the reliability of other characters* (four occurrences) or *under-specifying a certain item* (five occurrences). It can be concluded that all devices contributed to the creation of suspense, although some devices were embedded more often and therefore played a more significant role in the development of

the plot. Bearing this in mind, the device *foregrounding plot-insignificant information* (i.e. red herrings) is considered the primary device used for the creation of suspense.

Secondly, in order to render the devices discussed in the previous paragraphs, eighteen translation strategies were utilised and identified in the Spanish translation, and sixteen in the Dutch translation. The fragments extracted from the Spanish target text were created by using the following translation techniques: *adaptation*, *amplification*, *reduction*, *borrowing*, *calque*, *modulation*, *particularisation*, *transposition*, *clause-structure change*, *sentence structure change*, *cohesion change*, *literal translation*, *description*, *established equivalent*, *generalisation*, *emphasis change*, and *paraphrase strategy*. The Dutch translator, however, did not opt for the *calque* and *generalisation* techniques.

In both target texts, the *literal translation* technique was most frequently identified. As previously mentioned (see 4.2.2), this technique did not impact the creation and preservation of suspense and misdirection. This lack of influence can be explained by this strategy's goals, which is the transfer of the source text's function and meaning, respecting the form as much as possible while complying with the target language's grammatical conventions as well.

Other translation techniques did, however, have a significant impact on the development of the plot as they affected the level of suspense. The analysis showed that the *sentence structure change* technique can either enhance or reduce suspense. Enhancing suspense was achieved by embedding a clue even more through the reorganisation of the grammatical structure of sentences. This reorganisation was expressed in two separate sentences becoming one. Embedding a clue in the form of a subordinate clause resulted in the level of suspense being enhanced, which significantly impacted the development of the plot. The opposite was also possible: reducing suspense was achieved by the same means, although this concerns one sentence being split up rather than joining sentences into one. The analysis revealed that this particular use of the technique had the opposite effect: a clue presented in an independent sentence as opposed to in a clause enhances the emphasis put on the clue, which reduces the level of suspense.

The translation technique of *reduction* was also found to have a significant impact on the level of suspense. A reduction through the use of less specific lexical choices deprives the reader of information that is essential to the process of solving the mystery. The analysis showed that the reduction of a vague statement (i.e. a clue) through complete omission has the same, if not a

stronger, effect on the level of suspense. It can be concluded that, in most cases, this translation choice enhances the level of suspense in contrast to the source text.

In a few cases, the translation technique *paraphrase strategy* resulted in a reduction of suspense. However, the outcome is very dependent on the translator's choice: should the target text be more negative or positive than the source text, a change in level of suspense is very likely. However, if the translator preserves the source text's connotation, the level of suspense may not be affected at all. The same applies to the translation technique of *amplification*: the translation technique may significantly impact the level of suspense, but this outcome is not guaranteed. It should be noted that the corpus did contain a fragment in which the level of suspense was notably reduced by the use of the *paraphrase strategy*.

The *particularisation* technique was found to have a significant impact as well. Its significance became clear in a fragment in which the Dutch translation contained a gendered pronoun (male), which was not present in the source text. The translator's choice to provide the reader with a misguiding clue notably enhanced the level of suspense. However, the corpus also contained occurrences of this technique that did not impact the development of the plot, meaning that this impact is not guaranteed. These findings partly contradict Seago (2014) and Cadera and Pintaric (2014)'s claim that explicitation, which encompasses the *particularisation* and *amplification* techniques, reduces the level of suspense.

The last technique that stood out because of its possible impact is the *clause structure change*. This technique had a slightly less significant effect on the level of suspense; however it is still noteworthy. By means of swapping clause constituents, the reader may be less likely to retain plot-significant information because of a change of focus. As a result, the level of suspense is possibly enhanced.

Moreover, it is important to note that the following translation techniques did not impact the development of the plot when used in isolation: *adaptation, borrowing, calque, modulation, emphasis change, transposition, cohesion change, description, established equivalent,* and *generalization*. It is, however, important to reiterate that some of these techniques did affect the level of suspense in combination with other techniques (i.e. couplet).

The research conducted in this dissertation confirms the two hypotheses formulated in chapter 3. Firstly, the device for linguistic manipulation and misdirection, the *red herring*, is indeed of great importance to the creation and preservation of suspense. In fact, it was the most frequently

used device. Secondly, the analysis revealed that certain translation choices do negatively affect the intentional construction of suspense and misdirection. This concerns the translation techniques *paraphrase strategy*, and *sentence structure change*.

Overall, it can be concluded that both the Spanish target audience and the Dutch target audience are presented with a novel in which the level of suspense slightly differs from the original text. It is important to note that the Dutch target text contains a higher level of suspense and misdirection than the source text, whereas the Spanish translator reduced the level of suspense.

Lastly, it should be taken into account that suspense remains a difficult concept to study objectively as its creation also depends on the reader's experience. Rendering the concept more objectively measurable may be an interesting avenue for further research. Another element that should be taken into account is the scope of this dissertation, which was but one cosy mystery novel: The *Thursday Murder Club* by Richard Osman and its translation into Dutch and Spanish. Therefore, research involving other or more languages may yield other results.

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APPENDIX:

Device combinations

code	device combinations	absolute frequency in corpus
i + iii	using subordinate clauses to embed important plot information + placing important plot information next to even more important plot information	3
ii + ix	foregrounding plot-insignificant information (i.e. red herrings) + giving an item a 'false significance', with the objective of burying the real significance	2
ii + reliable char.	foregrounding plot-insignificant information (i.e. red herrings) + using supposedly reliable characters to vouch for the reliability of other characters	4
i + vii	using subordinate clauses to embed important plot information + placing information in positions where the reader might be distracted or not yet interested	3

ii + vi	foregrounding plot-insignificant information (i.e. red herrings) + under-specifying a certain item	5

Colour codes used in the corpus for the identification of translation techniques

Translation technique	colour code
adaptation	red
generalisation	grey blue
literal translation	fuchsia pink
modulation	mint
particularisation	pink
transposition	dark red
emphasis change	dark orange
clause-structure change	gold
amplification	orange
reduction	purple
cohesion change	olive green
borrowing	light green
paraphrase strategy	lime green
calque	green
compensation	blue
description	dark blue
discursive creation	baby blue
couplets	aqua blue