

AGATHA CHRISTIE'S *THE MYSTERIOUS AFFAIR AT STYLES*: A CASE STUDY IN
DUTCH AND GERMAN TRANSLATION CULTURES USING CORPUS LINGUISTIC
TOOLS

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Abstract

Rooted in the field of Descriptive Translation Studies, the thesis combines such different areas as (corpus) linguistics, literary, cultural, media and socio-historical studies of the UK, the Netherlands and Germany. Five translations (three German and two Dutch) of Agatha Christie's first detective novel *The Mysterious Affair at Styles* are analysed. Using the theories by Itamar Even-Zohar (Polysystem Theory) and Gideon Toury (Translation Norms), the different approaches translators have taken to the text are examined and their translation decisions explained by looking at the status and position translations from English, detective stories as such, and the writer Agatha Christie had in the country and at the time these translations were published.

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Introduction

It has often been stated that only the Bible and works by William Shakespeare are more popular than Agatha Christie's books,¹ and according to the *Index Translationum*, she is also the most translated author of all time.² However, given the popularity if not the predominance of her fiction worldwide, it is surprising that more scholarly work has not been produced on translations of her works. This study, an analysis of three German and two Dutch³ translations of her first novel, *The Mysterious Affair at Styles*,⁴ sets out to rectify this situation. In addition, Christie's detective fiction is also an ideal case study due to her status as the 'Queen of Crime' and the fact that her detective novels serve as a role model for what is now known as 'Golden Age' detective fiction. Her first novel was chosen since it marks the beginning of her career and it introduces one of her most famous creations, Hercule Poirot.

Translations of detective fiction are commonly categorised as 'lowbrow' fiction, an important factor, since in translation analysis practice 'highbrow' and 'lowbrow' genres are often treated differently. For example, in my research I have found studies on translations of Joyce, Dickens and Charlotte Brontë,⁵ studies of one particular 'highbrow' author, whereas 'lowbrow' texts very often seem to serve merely as sources for examples of certain phenomena.⁶ However, translations of 'highbrow' literature represent a minority of translated fiction. In order to discover common translation techniques, translations of books mainly

¹ Cf. for example Harold Bloom. "Introduction." *Agatha Christie*. Ed. Harold Bloom Philadelphia: Chelsea House Publishers, 2002. 1.

² *Guinness Book of Records*. Online: <http://www.guinnessworldrecords.com/world-records/1/most-translated-author> [accessed 20/04/2012].

³ Towards the end of the thesis I actually discovered a third Dutch translation from the 1930s which however could not be taken into consideration at this late stage.

⁴ The novel will in the following be referred to as *Styles*.

⁵ Gardt, Andreas. *James Joyce auf Deutsch: Möglichkeiten der literarischen Übersetzung*. Frankfurt/Main: Peter Lang, 1989. Czennia, Bärbel. *Figurenrede als Übersetzungsproblem – Untersucht am Romanwerk von Charles Dickens und ausgewählten deutschen Übersetzungen*. Frankfurt/Main, Berlin: Peter Lang, 1992. Hohn, Stefanie. *Charlotte Brontës Jane Eyre in deutscher Übersetzung – Geschichte eines kulturellen Transfers*. Tübingen: Gunter Narr, 1998.

⁶ For example Leppihalme, Ritva. *Culture Bumps. An Empirical Approach to the Translation of Allusions*. Clevedon: Multilingual Matters, 1997; or Strakšienė, Margarita. "Analysis of Idiom Translation Strategies from English into Lithuanian." *Studies about Languages* No. 14, 2009.

written by authors perceived as ‘lowbrow’, need to be considered. One could even say that translations of ‘lowbrow’ texts reveal more about the translation process than translations of texts which are seen as highbrow in the target culture: translations of ‘lowbrow’ texts are market-oriented translations, produced quickly and cheaply since translators translate them primarily for financial reasons, which results in translation decisions being made quickly. As there is no ‘interference’ of secondary literature, these translations reveal the *zeitgeist* more than (re)translations of classics with a certain scholarly intention and/or background. ‘Lowbrow’ translations are representative of the translation market and of the average consumer. It is therefore important to look more closely at these everyday translations through the ages in order to be able to create a more comprehensive picture of translation practices in different countries at different times.

With regard to the chronology of this study, archival research was first carried out and a list of all Dutch and German translators, publishers and translations of Agatha Christie’s detective fiction compiled. This list also provided valuable information for Chapter 3. The translations of *Styles* were bought, scanned or typed, corrected, formatted and aligned for the use of ParaConc and WordSmith. At the same time, the theoretical background, both in terms of translation and genre theory, was researched and delineated. Once the texts were formatted, the analysis of the translations was carried out both manually and using corpus linguistic tools. The theoretical approach chosen was, as will be explained in the following chapter, a descriptive and a socio-cultural one.

This thesis consists of three parts, A, B and C, of which Part A presents the theoretical and historical framework to Part B, the analysis of the translations. Part A therefore comprises chapters dealing with translation theory, the history of detective fiction in the three countries, genre theory and the translation history of Agatha Christie’s works. In Part B, the five translations are introduced and analysed according to certain criteria explained beforehand.

Finally, in Part C the results of the two previous parts are combined, conclusions are drawn and put in a wider context.

Part A. Theoretical and Historical Framework

1. Translation Theory

A person new to translation studies trying to find their way in this academic field will wholeheartedly join in with Hermans and sigh “poor Holmes indeed!”⁷ Despite Holmes’ attempt to structure and therefore establish translation studies as a discipline in its own right,⁸ one cannot be sure whether it really has advanced as such. The field is, and has always been, split into different groups, which are both international and at the same time quite isolated even today. As Snell-Hornby for example points out, there are discourses within groups of different countries, for example Belgium, Israel, Finland and the UK, but these are often unaware of what has been going on in other countries.⁹ Even if there are tentative attempts to change this,¹⁰ a scholar new to translation studies immediately gets the feeling that s/he has to take sides.

In order to fit into a certain tradition, one feels compelled to choose between Baker¹¹ and Langeveld,¹² who wrote guidelines for translators, although very few people interested in translation (studies) would be familiar with both; between Toury and Kittel, both having shaped their own definitions of translation norms, which inspired scholars, but again, few of whom would have read both. Secondly, there is the perceived dichotomy between translation studies seen as a linguistic enterprise – as a help in bilingual lexicography, for language learners or for lexical studies as well as a means to establish translations as a genre of their

⁷ Hermans, Theo. “Introduction.” *Crosscultural Transgressions – Research Models in Translation Studies II: Historical and Ideological Issues*. Manchester: ST. Jerome, 2002. 1.

⁸ See below.

⁹ She addresses this lack of communication and knowledge at length in Snell-Hornby, Mary. *The Turns of Translation Studies. New Paradigms or Shifting Viewpoints?* Amsterdam: John Benjamins, 2006.

¹⁰ For example Snell-Hornby, who intends to make the German(-language) tradition of translation studies known in the English-speaking world.

¹¹ Baker, Mona. *In Other Words. A Coursebook on Translation*. 1992. London, New York: Routledge, 2011, second edition.

¹² Langeveld, Arthur. *Vertalen wat er staat*. 1986. Amsterdam: De Arbeiderspers, 2008.

own¹³ – or having a socio-historical dimension¹⁴ (which means that one sees the text(s) as a part of a larger discourse, and therefore one takes issues external to the text(s) into account).

In short, positioning this study in the fields of corpus linguistics and translation studies is a challenge. Nevertheless, a thorough attempt will be made in this chapter. Firstly, the theoretical context this work is based on will be presented together with recent developments of these particular schools, then the function of corpus linguistics and its possibilities for this kind of research will be made clear, followed by a methodology illustrating the overall structure of this research project.

1.1. Descriptive Translation Studies and the Manipulation School

In the English-language context, the discipline of Translation Studies was brought to life and mapped out¹⁵ by Holmes in 1972 in his paper “The Name and Nature of Translation Studies”.¹⁶ He divides this ‘new’ academic field into a “pure” (for its own sake) and an “applied” (translator training) branch.¹⁷ The pure branch again is divided into a theoretical and a descriptive part.¹⁸ Descriptive Translation Studies (DTS) is seen by Holmes to have three possible foci – product-oriented (describing existing translations), function-oriented (describing the function of a translation in its socio-cultural context) and process-oriented (examination of the translation process).¹⁹

The branch of DTS developed through communication between scholars at Tel Aviv University (Toury and Even-Zohar) and Belgian scholars (Lambert, van den Broeck and

¹³ See the section on translation universals in this chapter.

¹⁴ See the section on the polysystem theory and translation norms in this chapter.

¹⁵ Holmes’ map is more extensive than described below, but areas not relevant to the study are omitted here.

¹⁶ Holmes, James S. “The Name and Nature of Translation Studies.” *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 1988. 70ff.

¹⁷ *Ibid.*, 71.

¹⁸ *Ibid.*

¹⁹ *Ibid.*, 72f.

Lefevere) during three conferences between 1976 and 1980.²⁰ This group came to be known, amongst other things, as the “Manipulation School” due to the publication of its groundbreaking volume, *The Manipulation of Literature*, in 1985.²¹ In the introduction, the editor Hermans sums up the main premise of this school: “From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose.”²² Inspired by, amongst others, Even-Zohar’s polysystem theory,²³ it is “diametrically opposed to the dogmas on translation of the time, which [...] were essentially *prescriptive, source-text oriented, linguistic and atomistic*.”²⁴ DTS, in contrast, is descriptive, target-text oriented and culture-oriented, that is, the target culture becomes the focal point of the analysis.²⁵ This development is also referred to as the “cultural turn” of translation studies, after the title of the introduction to a volume edited by Bassnett and Lefevere called *Translation, History and Culture*, in which they describe how scholars moved away from formalist analyses to cultural contexts.²⁶ This study is firmly rooted in this context, as it sets out to analyse actual translations to find out more about actual translation practice. It is primarily interested in the cultural background of these translations.

1.2. Polysystem Theory

For this study, the polysystem theory proves invaluable, combined with concepts from the work of sociologist Bourdieu. Developed by Even-Zohar between the 1970s and 1990,²⁷ the

²⁰ Hermans, Theo. *Translations in Systems – Descriptive and Systemic Approaches Explained*. Manchester: St Jerome, 1999. 14.

²¹ Hermans, Theo (ed.). *The Manipulation of Literature: Studies in Literary Translation*. Beckenham: Croom Helm, 1985.

²² Ibid., 11.

²³ See below.

²⁴ Snell-Hornby, 49. Her italics.

²⁵ Cf. Toury, Gideon. *Descriptive Translation Studies and Beyond*. Amsterdam, Philadelphia: John Benjamins, 1995. 19: “[T]ranslations are facts of one system only: the target system.”

²⁶ Bassnett, Susan and André Lefevere. “Introduction. Proust’s Grandmother and the Thousand and One Nights: The Cultural Turn in Translation Studies.” *Translation, History and Culture*. Ed. Susan Bassnett and André Lefevere. London, New York: Pinter, 1990.

²⁷ Even-Zohar, Itamar. “Polysystem Studies.” *Poetics Today – International Journal for Theory and Analysis of Literature and Communication*. Volume 11, Number 1, Spring 1990. 1.

polysystem theory, inspired by Russian Formalism, sees literature as a dynamic set of systems. Even-Zohar describes the polysystem as:

a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.²⁸

Translations are for him one system within this polysystem. He introduces certain binary opposites: firstly, the centre and the periphery, or rather, the different centres and peripheries, into which systems are driven.²⁹ The status of a text secondly depends on whether a literary work is “canonized” or “non-canonized”, that is accepted or rejected by the cultural circles in power.³⁰ The third important binary opposite is the distinction between “primary” (innovative) and “secondary” (conservative) translation activities, which are competing against each other.³¹

Polysystem theory goes beyond the individual text and examines the literary system surrounding it. This system comprises the author, the institution (i.e. other writers, critics, publishers, media, politicians, and educational institutions), the market (booksellers, critics, schools etc.), the repertoire (i.e. the rules governing the establishing of the product in the market), and the product itself.³² Thus,

[t]ranslation is recognized as a cultural practice interacting with other practices in a historical continuum. The workings of translation norms, the manipulative nature of translation and the effects of translation can all be slotted into a broader sociocultural setting. The study of translation becomes the study of cultural history.³³

Even though Even-Zohar highlights the overlapping and plurality of systems, others³⁴ have focused particularly on the proposed binary opposites, criticising the mutual exclusiveness of the theory. As Hermans notes, the polysystem theory “remains blind to all those ambivalent,

²⁸ Ibid., 11.

²⁹ Ibid., 14.

³⁰ Ibid., 15.

³¹ Ibid., 21.

³² Ibid., 35ff.

³³ Hermans, 1999, 118.

³⁴ E.g. Theo Hermans, see next footnote.

hybrid, unstable, mobile, overlapping and collapsed elements that escape binary classification.”³⁵ These binary opposites, however, can (and, in my opinion, should) be seen as polar, that is as the outer ends of a scale firstly, and secondly, as classifications which can overlap and even contradict each other at the same time, like the systems they classify and describe. As with all post-structuralist concepts, it is the arbitrariness of phenomena, their heterogeneity, plurality, their social and political implications, and their dynamic state which are highlighted and lie at the root of this theory.

Both Bourdieu and Hermans³⁶ have also criticised the polysystem theory for being merely text-based:

[polysystem theoreticians] forget that the existence, form and direction of change depend not only on the ‘state of the system’, i.e. the ‘repertoire’ of possibilities which it offers, but also on the balance of forces between social agents who have entirely real interests in the different possibilities available to them as stakes and who deploy every sort of strategy to make one set or the other prevail.³⁷

However, both Gouanvic³⁸ and Kershaw³⁹ amongst others see a solution in combining Even-Zohar’s polysystem theory with Bourdieu’s perception of literature as a social field. This social field comprises “other agents apart from the author: commissioning editors, publishers, marketing experts, reviewers, consumers, readers, purchasers of translation rights, translators.”⁴⁰ Such research has led some scholars to speak of yet a new turn of translation studies, a “social” or “sociological turn” around the start of the new millennium.⁴¹ These

³⁵ Hermans, 1999, 119.

³⁶ Ibid., 118f.

³⁷ Bourdieu, Pierre. “The Field of Cultural Production, or: The Economic World Reversed.” 1983. Translated by Richard Nice. *The Field of Cultural Production – Essays on Art and Literature*. Edited and introduced by Randal Johnson. New York: Columbia University Press, 1993. 34.

³⁸ Cf. Hermans, 1999, 132.

³⁹ Kershaw, Angela. “Sociology of Literature, Sociology of Translation: The Reception of Irène Némirovsky’s ‘Suite française’ in France and Britain.” *Translation Studies*, 3:1, 2010. 1-10.

⁴⁰ Ibid., 2.

⁴¹ Cf. e.g. Merkle, Denise. “Translation Constraints and the ‘Sociological Turn’ in Literary Translation Studies.” *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: John Benjamins, 2008. 175.

studies adopt Bourdieu's ideas and particularly his notion of "habitus"⁴² by focusing on the translator's socio-cultural field.⁴³

Both the polysystem theory as well as Bourdieu's theory of the cultural field provide a way of classifying and structuring certain findings and phenomena (bearing in mind that these systems are theoretical models and therefore do not reflect 'reality' nor fit entirely). The polysystem theory provides a pattern for the structure of this work: its first aim is to collect information on the elements/systems that constitute the socio-cultural fields into which the translations have entered. These fields/polysystems are presented in Chapters 2 and 3 by giving a chronological outline of the history of detective fiction and the translation history of Christie's works in the two countries.

1.3. Equivalence, Translation Norms, Laws and Universals

1.3.1. Equivalence and Norms

In the late 1970s, Toury proposed a new, groundbreaking definition of equivalence. Until then the understanding of the notion of equivalence can be summarised by Catford's definition: "Translation equivalence occurs when a SL and a TL text (or item) are relatable to (at least some of) the same relevant features."⁴⁴ Going a step further, a good translation is one which represents all the ST features so that they are – ideally – interchangeable. Toury challenges this notion by moving, to mis-quote Chesterman,⁴⁵ from 'ought' to 'is' – by opposing reality to the postulated theoretical ideal. If we have translations and they are recognised as such, we also have equivalence: "Thus the actual relationships between TT and ST may or may not reflect the postulated (near-) interchangeability; on the other hand, they always stand for a

⁴² Johnson defines "habitus" as "a 'feel for the game', a 'practical sense' (sens pratique) that inclines agents to act and react in specific situations in a manner that is not always calculated [...]" and "a set of dispositions which generates practices and perceptions" (Cf. Johnson, 5.).

⁴³ E.g. in Wolf, Michaela (ed.). *Constructing a Sociology of Translation*. Amsterdam, Philadelphia: John Benjamins, 2007.

⁴⁴ As quoted in Toury, Gideon. *In Search of a Theory of Translation*. Tel Aviv: Porter Institute, 1980. 37.

⁴⁵ Chesterman, Andrew. "From 'Is' to 'Ought': Laws, Norms and Strategies in Translation Studies." *Target* 5:1 1993. 1-20.

factual replacement of ST by TT.”⁴⁶ This does not mean that the ‘old’ notion of equivalence is declared invalid by Toury; on the contrary, for him both can exist in their own right, the one as a “theoretical”, the other as a “descriptive” term,⁴⁷ the theoretical being normative and ST-oriented, whereas the other is descriptive and TT-oriented:

Most of the existing theories of translation actually belong to this ST-oriented type. Moreover, besides their being ST-determined, directive and optimal-process-oriented, many of them fail to take into account the *dynamic* hierarchy of features which are relevant from ST’s point of view [...], but establish an a priori, static hierarchy – either for translation in general (e.g. Nida [...]) or for various genres of translation defined in advance (e.g. Reiss [...]). This means that they are not actually text-oriented at all, but *system-oriented*.⁴⁸

On the other hand, if one wants to focus on the texts, one needs a different approach. Toury argues that the translator is influenced by norms which determine the kind and extent of equivalence of the translation the translator produces.⁴⁹ Therefore, equivalence is already presupposed – if a text is called a translation, then it is indeed a translation. Differences between the ST and the TT have been seen as problematic, but with the notion of translation norms, these can be explained by the translator adhering to certain norms. It is assumed therefore, that the translator is consciously or subconsciously involved in a decision-making process.⁵⁰ This also means that translation is understood as being target-oriented, meaning oriented towards the system or systems of the TL.

Norms, according to Toury’s definition, are dynamic, not stable, and systems are governed by multiple sets of norms.⁵¹ With this in mind, he redefines the tasks and purposes of descriptive translation studies:

Methodologically, this means that a descriptive study would always proceed from the assumption that equivalence does exist between an assumed translation and its assumed source. What remains to be uncovered is only

⁴⁶ Toury, 1980, 39.

⁴⁷ Ibid.

⁴⁸ Ibid., 1980, 40f.

⁴⁹ Toury, 1995, 61.

⁵⁰ Baker, Mona and Gabriela Saldanha (eds.). *Routledge Encyclopedia of Translation Studies*. London, New York: Routledge, 2009. 190.ii.

⁵¹ Toury, 1995, 62f.

the way this postulate was actually realized, e.g., in terms of the balance between what was kept invariant and what was transformed.⁵²

Toury distinguishes between three sets of norms:

- The initial norm: the choice between adhering to the ST or the TL.⁵³
- Preliminary norms: decisions to do with the choice and production of the translation, e.g. the choice of STs, genres, SLs etc.⁵⁴
- Operational norms: decisions made in the process of translating, divided into matricial norms (omissions, additions, changes and manipulations) and textual-linguistic norms⁵⁵ (the “selection of linguistic material”⁵⁶).

Hermans sees norms as constraints which the translator decides to lay upon him- or herself. Furthermore, he sees them as dynamic: “They are also historical entities, and hence subject to change as they adjust to changing circumstances.”⁵⁷ These norms can be found either via extra-textual material, that is reviews of translations or translators’ comments,⁵⁸ or textual analysis:

[M]ost illuminating would be a comparative study – whether the comparison of several translations of one and the same original text into one TL, carried out in different periods of time and/or by various translators, to one another (...); the comparison of phenomena encountered in translations with corresponding phenomena in original works composed in TL; or (above all) the comparison of a translation to the original text serving as its source [...].⁵⁹

It is Toury’s notion of translation norms that will influence this study and the analysis of the translations, and it will be seen whether the analysis of five translations of one ST can contribute to the definition of the notion of translation norms. It thereby follows a similar

⁵² Ibid., 86.

⁵³ Ibid., 56.

⁵⁴ Ibid., 58.

⁵⁵ Toury, 1995, 58f.

⁵⁶ Toury, 1980, 54.

⁵⁷ Hermans, 1999, 74.

⁵⁸ Ibid., 75.

⁵⁹ Toury, 1980, 58.

strategy to Toury's analysis of the translations of Wilhelm Busch's *Max und Moritz* into Hebrew.⁶⁰

Toury has not been the only one to develop the notion of translation norms. Leaving Andrew Chesterman's⁶¹ observations aside, Frank and Schultze, members of the Göttinger Sonderforschungsbereich "Die Literarische Übersetzung", took a broader view on the question of norms in 1988.⁶² Their aim is to give an overview of the areas governed by norms in which translators make their decisions.⁶³ They also think that the analysis of norm changes can provide reasons for differences in translations.⁶⁴ Furthermore, they understand norms as being in constant conflict with each other, constantly forcing the translator to make decisions. In addition, there are also the factors relating to changes in the reception of the author and changes in the conception of the translation.⁶⁵

Deshalb können die genaue Art der getreuen Untreue einer Übersetzung und ihre Ursachen meist dadurch recht gut bestimmt werden, daß man die einander widerstrebenden Ansprüche ermittelt, unter denen der Übersetzer stand, und das Bündel seiner charakteristischen Übersetzungsentscheidungen aufdeckt. Dabei wird das Verschränktsein der historischen Linien des Werkverständnisses und der Übersetzungskonzeptionen in der Ausprägung des jeweiligen Übersetzung offenkundig. Eine ahistorische Übersetzungskritik kann deshalb ihrem Gegenstand nicht gerecht werden.⁶⁶

Norms are defined here as self-regulating, implicit and flexible.⁶⁷ Factors like the author's oeuvre, source literature and language, genres in source literature, culture, nature (for example: moose vs. elk⁶⁸),⁶⁹ connotations (author's keywords, associations with certain words

⁶⁰ Toury, Gideon. "German Children's Literature in Hebrew Translation – The Case of 'Max und Moritz'." *In Search of a Theory of Translation*. 140-151.

⁶¹ Chesterman, 1993, 1-20.

⁶² Frank, Armin Paul and Brigitte Schultze. "Normen in historisch-deskriptiven Übersetzungsstudien." *Die literarische Übersetzung: Stand und Perspektiven ihrer Erforschung*. Ed. Harald Kittel. Berlin: Erich Schmidt, 1988. 96-121.

⁶³ Ibid., 96.

⁶⁴ Ibid.

⁶⁵ Ibid., 97.

⁶⁶ Ibid.

⁶⁷ Ibid., 100.

⁶⁸ Ibid., 104f.

⁶⁹ Ibid., 104.

in SL and TL),⁷⁰ position of translation in the TL (e.g. previous translations),⁷¹ reception (position of author in SL and TL),⁷² level of source language, reading culture and cultural memory of source language in TL, and the personal translation norms of the translator⁷³ influence the translations. In order to find these, case studies are needed, which, taken together, will form a cultural history of translation (“eine Kulturgeschichte der Übersetzung”), which again will contribute to the understanding of the history of literature in that country.⁷⁴ This study also sees itself in this tradition, as the two approaches are very compatible. Where the emphasis is going to lie – on the source or the target culture (or indeed somewhere in between) – will be determined by the findings in the translations.

In contrast to many spokespersons for translation universals, Frank and Schultze admit that this model is not applicable to all languages and cultures, and that some cultural or linguistic overlap is required.⁷⁵ Toury’s preliminary norms are not integrated into their model, but acknowledged.⁷⁶ However, they do see a difference between their model and the polysystem theory in that they place more emphasis on the historical dimension.⁷⁷ Stolze also notes a difference between the polysystem theory and the Göttinger Sonderforschungsbereich: while the polysystem theory is mainly target-oriented, they see translation as transfer, that is both source- and target-oriented.⁷⁸

⁷⁰ Ibid., 106.

⁷¹ Ibid., 106f.

⁷² Ibid., 107.

⁷³ Ibid.

⁷⁴ Stolze, Radegundis. *Übersetzungstheorien – Eine Einführung*. Tübingen: Gunter Narr, 2001, 3rd edition. 158.

⁷⁵ Frank, Schultze, 105.

⁷⁶ Ibid., 104.

⁷⁷ Ibid., 118.

⁷⁸ Stolze, 158.

1.3.2. Laws and Universals

Toury, together with Even-Zohar,⁷⁹ also laid the foundation for the theory of translation laws, the existence of which can be established by the conscientious study of corpora.⁸⁰ Toury tentatively suggests two candidates for translation laws: The law of growing standardisation⁸¹ and the law of interference.⁸² In Chesterman's words, the blueprint for a translation law would be this formula:

*“Under conditions ABC, translators (tend to) do (or refrain from doing) X.”*⁸³

Chesterman develops the idea of translation laws further and suggests that this concept could give DTS a new 'turn' and the possibility of also including a prescriptive parameter:

There might then be a general descriptive law of translation behaviour to the effect that say, 70% of translators tend to explain culture-bound terms in such texts and 30% tend not to. Obviously, the 70% that do are following the norm; consequently they are better translators in terms of this parameter. But general descriptive laws cannot neglect the existence of less good translators who do not follow this norm, perhaps because they are not aware of it.⁸⁴

The link between norms and laws therefore is that some laws become norms.⁸⁵ Hence laws can be described as observable behavioural regularities.⁸⁶ He also introduces the idea of “normative laws” as a kind of middle ground between the two concepts: laws which good translators tend to adhere to because they are conscious of certain translation norms.⁸⁷

Hermans is sceptical about the notion of translation laws.⁸⁸ He criticises their “universal” concept: how can we be aware of all factors that influence translations, how can we generalise and include all translations?⁸⁹

⁷⁹ Baker. “Norms.” In Baker, 2009, 192.

⁸⁰ Toury, 1995, 265.

⁸¹ Ibid., 267ff.

⁸² Ibid., 274ff.

⁸³ Chesterman, 1993, 2. His italics.

⁸⁴ Ibid., 14f.

⁸⁵ Ibid., 4.

⁸⁶ Chesterman, Andrew. *Memes of Translation*. Amsterdam, Philadelphia: John Benjamins, 2000. 70.

⁸⁷ Ibid., 73ff.

⁸⁸ Hermans, 1999, 92.

⁸⁹ Ibid.

[With this concept one] assumes either that translation is an immanent category, an experiential given, or that its historical and geographical diversity can be gathered and reduced to a common denominator. The former assumption runs counter to Toury's own starting point that we take translation to be what counts as translation whenever and wherever, and the latter rests on the reduction of all translation to a single concept of translation.⁹⁰

This applies to an even greater extent to the concept of translation universals below.

A study using corpus linguistic tools would be incomplete without mentioning the notion of translation universals, as this is what many scholars have concerned themselves with in the last two decades. The starting point for this “linguistic turn”⁹¹ is perceived to have been Mona Baker's article “Corpus Linguistics and Translation Studies – Implications and Applications” from 1993,⁹² which prompted the idea of looking for translation universals with corpus linguistic tools. This article has inspired many scholars and the quest for finding universals currently dominates DTS research in the UK, Finland, Belgium and elsewhere. Mauranen sees the reason for this current trend in both Toury's work, “which shifted the focus in translation research from the relationship between source and target texts to translations themselves”, and the rise of corpus linguistics.⁹³ It is also true that Toury himself introduced the idea in 1976. When pointing out that not all shifts in the TT are due to translation norms, he remarks that

[t]here is at least one additional possible factor which I have not touched upon in this paper [...]. This factor might be termed *universals of translational behavior*. For instance, there is an almost general tendency – irrespective of the translator's identity, language, genre, period, and the like – to explicitate in the translation information that is only implicit in the original text.⁹⁴

In this quote, two things which in my opinion have been overlooked by many scholars become clear. First of all, even though Toury uses the term “universal”, he relativises it in the

⁹⁰ Ibid.

⁹¹ Snell-Hornby, 152.

⁹² Baker, Mona. “Corpus Linguistics and Translation Studies – Implications and Applications.” *Text and Technology: in Honour of John Sinclair*. Eds. Mona Baker, Gill Francis, Elena Tognini-Bonelli. Amsterdam: John Benjamins B.V., 1993.

⁹³ Mauranen, Anna. “Universal Tendencies in Translation.” *Incorporating Corpora: The Linguist and the Translator*. Eds. Gunilla Anderman and Margaret Rogers. Clevedon: Multilingual Matters, 2008, 32.

⁹⁴ Toury, 1980, 60. His italics.

same sentence and talks about “almost general tendenc[ies]”. Secondly, he does not offer any examples to substantiate this claim.

Nevertheless, Baker’s article, together with the advent of computer-aided corpus linguistic tools, meant a change of direction for translation studies. First of all, Baker stresses that STs and TTs have an equal status, that neither are superior or inferior to the other, but that they have different features.⁹⁵ That is why DTS should now look for the elements that are inherent to translations.⁹⁶ By this, she means universal features of translations, that is features that seem “to be linked to the nature of the translation process itself rather than to the confrontation of specific linguistic systems.”⁹⁷ As examples she mentions explicitation,⁹⁸ disambiguation and simplification, grammatical conventionalisation, avoidance of repetitions, exaggeration of TL features,⁹⁹ and adoption of SL features.¹⁰⁰ Universals “do not vary across cultures”, since they are “a product of constraints which are inherent in the translation process itself.”¹⁰¹ This sets them apart from norms, which are merely options.¹⁰² In other words, she proposes looking for universal features of translations in as many translations, from as many different languages as possible to verify whether they really are universal.¹⁰³ She sees universals as unchangeable, omnipresent features inherent to translated texts. They can be found by comparing TTs to STs. In my view, she restricts her analysis of the polysystem theory and Toury’s work too much to the linguistic elements and the target-orientation of both.

[Toury] has been stressing that a translation belongs to one textual system only, namely the target system, and the source text has gradually been assuming the

⁹⁵ Baker, 1993, 234.

⁹⁶ Ibid., 243.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid., 244.

¹⁰⁰ Ibid., 245.

¹⁰¹ Ibid., 246.

¹⁰² Ibid.

¹⁰³ Different ages are not mentioned here but possibly implied.

role of a stimulus or source of information rather than the starting point for analysis.¹⁰⁴

While it is undoubtedly true that both Even-Zohar and Toury have shifted the focus to the target language and culture, I do not think that either advocated omitting the ST entirely. Moreover, the benefits of polysystem theory allow for the inclusion of extratextual, that is socio-historical factors, rather than the understanding of translations as “a large body” of which “its systemic features” are to be established.¹⁰⁵ The target orientation which Even-Zohar describes has more to do with the selection of texts to be translated, meaning the preliminary norms.¹⁰⁶

Chesterman welcomes the idea of translation universals, as it brings translation studies closer to the natural sciences.¹⁰⁷ It would give DTS a clear aim, that is, to look for universals. He also understands universals as universal features:

[...] a universal feature is one that is found in translations regardless of language pairs, different text-types, different kinds of translators, different historical periods, and so on.¹⁰⁸

His distinction between S-universals (defining the relation between TT and ST) and T-universals (defining the relation between TT and TL)¹⁰⁹ has been widely accepted.

Mauranen and Kujamäki remark that many contributors to their edited book from 2004 feel uneasy with the term and the concept of universals, but that they do not reject the notion entirely and recognise it as a useful tool, at least for the time being.¹¹⁰ Nevertheless, one can see here the dawning realisation of the problematic task of pinning down universals. In the *Routledge Encyclopedia* edition of 2009, Laviosa summarises the current state of translation universals and lists three categories: simplification, explicitation and normalisation, for which

¹⁰⁴ Baker, 1993, 238.

¹⁰⁵ Ibid.

¹⁰⁶ Even-Zohar, 47.

¹⁰⁷ Mauranen, Anna and Pekka Kujamäki (eds.). *Translation Universals. Do They Exist?* Amsterdam, Philadelphia: John Benjamins, 2004. 1.

¹⁰⁸ Chesterman, 2001, 3.

¹⁰⁹ Ibid., 5.

¹¹⁰ Mauranen, Kujamäki, 8.

some positive evidence has been found.¹¹¹ Kenny's conclusion is that some translators normalise more features than others and that the degree of normalisation also depends on the features of the ST.¹¹² From these comments, it is apparent that the status of the research into universals is difficult to describe and even more difficult to assess in a general way. This means that more than a decade after Baker's article, a clear direction, framework, definition and indeed proof of existence of universals has not (yet) been found.

Mauranen¹¹³ states that many researchers think that the term universals is too radical and would prefer to call them laws or tendencies instead.¹¹⁴ This corresponds with her own conception of translation universals, which she sees as "law-like tendencies" or "high probabilities of occurrence".¹¹⁵ She also lists several problems regarding the search for these universals: first of all, socio-historical studies would emphasise the particular, which made generalisation and comparison to other studies difficult if not impossible. It is these studies that are generally also sceptical towards the concept of translation universals.¹¹⁶ In the overview she gives of the research conducted so far, it becomes clear that there are two major difficulties: moving individual case studies up to a representative and comparative level,¹¹⁷ and the contradicting results in different studies regarding potential universals like explicitation, simplification etc.¹¹⁸

Malmkjaer offers a different way of dealing with the notion of universals. She believes that not many of the concepts mentioned qualify as absolute universals. In fact, she thinks that the

¹¹¹ Laviosa, Sara. "Universals." in Baker, 2009, 308.

¹¹² Kenny, Dorothy. *Lexis and Creativity in Translation. A Corpus-based Study*. Manchester: St Jerome, 2001. 211.

¹¹³ Mauranen, Anna. "Universal Tendencies in Translation." *Incorporating Corpora: The Linguist and the Translator*. Eds. Anderman, Gunilla and Margaret Rogers. Clevedon: Multilingual Matters, 2008. 32-48.

¹¹⁴ *Ibid.*, 34.

¹¹⁵ *Ibid.*, 35.

¹¹⁶ *Ibid.*, 37.

¹¹⁷ *Ibid.*

¹¹⁸ *Ibid.*, 38ff.

under-representation of TL-features is the only exception.¹¹⁹ But generally she would like to revert to the concept of translation norms:

Many – possibly most – other candidates for universal status would be better accounted for by the norm concept, which therefore remains to do its job relatively undisturbed within Descriptive Translation Studies. It goes without saying, I think, that corpus studies are extremely well suited to the search for potential evidence for norms, though, equally obviously, they cannot be used to reveal the norms themselves.¹²⁰

Toury problematises the concept of translation universals in pointing out the question of the “level” and the “format” at which they might be found, as well as the determination of universals.¹²¹ He prefers the notion of translation laws, which sets the findings in a referential and conditional frame. The danger otherwise is that we end up with statements like “translations involve shifts”, which would be so general that they would be meaningless.¹²² What he suggests is therefore a return to the idea of translation laws, even if they would be referred to as universals.¹²³

Having summarised the recent discourse on translation norms and translation universals, it seems to me that, although it has been implied that one concept (universals) evolved from the other, the two are fundamentally different - a fact to my knowledge not really touched upon in great detail.¹²⁴ Malmkjaer, one of the few to comment on this matter, detects “a degree of theoretical tension between norms and [universals].”¹²⁵ This may be due to the different definitions of the term “universal”. If one regards translation universals as features that are present in each and every translation, this in my mind is a step in an entirely different direction from the groundbreaking redefinition of equivalence and the concept of translation

¹¹⁹ Malmkjaer, 2008, 56.

¹²⁰ Ibid., 57.

¹²¹ Toury, Gideon. “Probabilistic Explanations in Translation Studies. Universals – or a Challenge to the Very Concept?” *Claims, Changes and Challenges in Translation Studies: Selected Contributions from the EST Congress, Copenhagen, 2001*. Eds. Gyde Hansen, Kirsten Malmkjaer, Daniel Gile. Amsterdam, Philadelphia: John Benjamins, 2004, 17.

¹²² Ibid., 19.

¹²³ Ibid., 21ff.

¹²⁴ For a brief list of the main difference please see Appendix 1.

¹²⁵ Malmkjaer, 2008, 49.

norms. In many ways, it can even be considered a U-turn. Snell-Hornby agrees when she states that “[a]ll in all, it seems that the much feted emancipation of Translation Studies from the discipline of linguistics is embarking on a phase of retrogression.”¹²⁶

As the above makes clear, for this study, the idea of translation norms is more helpful than the idea of translation universals. This can be seen as a confirmation of Mauranen’s summary that socio-historical studies generally do not find the notion of universals as fit for purpose.¹²⁷

| Norms | Universals |
|--|--|
| Post-structuralist, hermeneutic, sociological | Formalist/structuralist |
| Dynamic, arbitrary, diverse, unlimited number, changing | Static, stable, limited number |
| Co-existence of norms (even contradictory ones), often competing against each other | Difficult to imagine co-existence of contradictory universals (e.g. explicitation and implicitation), no competition |
| Synchronic and diachronic, taking historical discontinuities and constructivism of cultures into account | Synchronic, neither culture nor time relevant |
| Oriented to the arts | Oriented to natural sciences |
| Linked to, taking ideas from Firth, Foucault, Bourdieu, Derrida | Chomsky, Lévi-Strauss |
| Subject-related (translator, publisher) | Object-related (translation) |
| NHypothetical, implicit, investigated via extratextual sources, implicit patterns | Positivist, explicit, allegedly easier to find |
| Compatible with Polysystem Theory | Polysystem theory redundant |
| Translator playing social role (consciously) | Translator playing no conscious role (cannot help him-/herself) |
| Sociological, linguistic, psychological, historical elements | ‘Pure’ linguistics |
| Pragmatic and beyond (beyond the text itself) | Lexical, semiotic |
| Implies variable behaviour ¹²⁸ | Implies invariable behaviour ¹²⁹ |
| Need not be identical with what translators actually do ¹³⁰ | Identical with what translators actually do ¹³¹ |
| “sociocultural phenomena” between rules and idiosyncrasy ¹³² | Absolute universals cognitively determined ¹³³ |

Table 1: Norms versus universals

¹²⁶ Snell-Hornby, 152.

¹²⁷ See above.

¹²⁸ Malmkjaer, 2008, 49.

¹²⁹ Ibid.

¹³⁰ Ibid., 51.

¹³¹ Ibid.

¹³² Ibid., 49.

¹³³ Ibid., 55.

My conclusion is that translation universals and translation norms are two entirely different notions, embedded in entirely different traditions. Whereas the idea of translation norms has been established without much controversy, this is not the case with translation universals. The parallel existence of different definitions of the term, and the group of scholars wanting to keep the term, but to adopt the definition which used to be the one of translation laws shows a certain unease and loss of faith in the transition from theory to practice. Also, the idea that universals exist because of translators adhering to certain norms seems to be unfeasible. Due to the differences stated above, a link or blending of the two seems out of the question. To decide whether to continue with the concept of translation universals, two questions need to be discussed. First of all, what should the purpose of the notion of universals be? If one sees universals as mistakes translators make, or ‘sloppy behaviour’, which quite a few studies have done, this would imply that universals are not universal after all, but common translation behaviour which is changeable. Then again, it would be better to choose a different term, for example “laws” to illustrate that. If a universal is a ‘natural’, inevitable by-product of translations, then making translators aware of these features will not have any effect. Even if a final and definitive list of such features inherent to translations were possible, what more could the determination of translation universals reveal than the lists of translation techniques that we already have – for example the excellent study by Arthur Langeveld, *Vertalen wat er staat*, or Baker’s *In Other Words*?

If the idea is that universals will give us a definition of the ‘genre’ of translations, then again I would be sceptical about the feasibility of such an enterprise. As many have pointed out,¹³⁴ the concept of what a translation is has changed dramatically throughout the ages. It would be very hard to put 17th century French *belles infidèles* (‘translations’ of for example

¹³⁴ E.g. Stolze in *Übersetzungstheorien – eine Einführung* and Venuti, Lawrence (ed.). *The Translation Studies Reader*. London and New York: Routledge, 2004.

Shakespeare, which are essentially re-written and bowdlerised versions) in the same category as a 21st century re-translation of, say, Dostoevski's *Crime and Punishment* into German.

The argument that with the study of translation universals and the examination of large corpora DTS would become more like a natural science, as for example Chesterman suggests, is very old and has never fulfilled its promise. The only thing this line of thinking has done is to drive a wedge between literature studies and linguistics. If one thinks of the fruitless enterprises of the Junggrammatiker, Chomsky and his Generative Transformation Grammar, the Russian Formalists' analysis of fairy tales or indeed the Formalist-Structuralist analyses of detective fiction as a genre, as soon as theory had to step over to practice, all of these attempts very quickly came to a halt and lost themselves either in generalisations which were so general that they no longer said very much, or in incomparable details of case studies or singular phenomena. This is why I think that the fate of the idea of translation universals will be a constant reducing until nothing more than the idea will be left. The studies on the matter mentioned above can be seen as proof for this development.

1.4. Corpus Linguistics and Translation

Despite the rejection of the notion of translation universals for this study, a combination of corpus linguistics and DTS is still possible. As Laviosa points out, the two have much in common: they examine language actually used instead of made-up or miscellaneous data, spot linguistic regularities, try to find patterns and reasons for taking socio-cultural backgrounds into account, prove hypotheses by textual examination, and compare different texts to each other.¹³⁵ The following statement by Kirsten Malmkjaer summarises the developments of the last decade in translation studies, but it also highlights some of the problems in definition that arise in the new discipline of corpus translation studies:

¹³⁵ Laviosa, Sara. "Description in the Translational Classroom – Universals as a Case in Point." *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: John Benjamins, 2008. 122.

The use in translation studies of methodologies inspired by corpus linguistics has proved to be one of the most important gate-openers to progress in the discipline since Toury's re-thinking of the concept of equivalence.¹³⁶ Malmkjaer speaks of adopted "methodologies inspired by corpus linguistics", which leads to the question of whether corpus linguistics is an academic discipline in its own right or merely a methodology. Whereas Leech,¹³⁷ Meyer¹³⁸ and Olohan¹³⁹ see corpus linguistics as a methodology and not a linguistic discipline, Tognini-Bonelli¹⁴⁰ disagrees: together with Halliday and others she thinks that corpus linguistics is more than just a methodology because it contributes valuable new angles to the way we look at language by scrutinising the methods we use to collect data and theorising about collection processes. For this study, however, I will return to Malmkjaer's statement – here, corpus linguistic tools will be used in order to obtain more complete and structured results.

Linked to this debate is the question of what a corpus actually is. Both John Sinclair's¹⁴¹ definition – "A collection of naturally occurring language text, chosen to characterize a state or variety of a language" - as well as Meyer's¹⁴² - "any collection of texts (or partial texts) used for purposes of general linguistic analysis"- concentrate on pure linguistic studies only. However, there are more general definitions, for example Baker's¹⁴³ - "a collection of texts held in machine-readable form and capable of being analyzed automatically in a variety of ways"- and Teubert and Čermáková's¹⁴⁴ - "a collection of naturally occurring language texts in electronic form, often compiled according to specific design criteria and typically containing many millions of words". And yet, several questions remain unanswered: does the

¹³⁶ Malmkjaer, Kirsten. "On a Pseudo-Subversive Use of Corpora in Translator Training." *Corpora in Translator Education*. Ed. by Zanettin et al. Manchester: St. Jerome, 2003. 119.

¹³⁷ Leech, Geoffrey. "Corpora and Theories of Linguistic Performance." *Directions in Corpus Linguistics*. Ed. by Jan Svartvik. Berlin: De Gruyter, 1992. 105.

¹³⁸ Meyer, Charles F. *English Corpus Linguistics – An Introduction*. Cambridge: University Press, 2002. xi.

¹³⁹ Olohan, Maeve. *Introducing Corpora in Translation Studies*. London and New York: Routledge, 2004. 9.

¹⁴⁰ Tognini-Bonelli, Elena. *Corpus Linguistics at Work*. Amsterdam: John Benjamins, 2001. 1.

¹⁴¹ Sinclair, John. *Corpus, Concordance, Collocation*. Oxford: University Press, 1991. 171.

¹⁴² Meyer, xii.

¹⁴³ Baker, Mona. "Corpora in Translation Studies: An Overview and Some Suggestions for Future Research." *Target* 7, 1995. 225.

¹⁴⁴ Teubert, Wolfgang and Anna Čermáková. *Corpus Linguistics – A Short Introduction*. London: Continuum, 2007. 140.

definition of corpus nowadays ex- or include manually compiled and/or non-computerised collections of texts? How large does a collection have to be in order to be considered a corpus? This is not to mention the methodological problems that come with corpus linguistic work, i.e. problems of corpus design, representativeness, comparativeness between studies and the question of frequency.¹⁴⁵

With the development of technology, researchers have increasingly been able to create corpora customised to their area of research.¹⁴⁶ Apart from the methodological branch, which concentrates on questions like the representativeness of corpora and other questions, all of them have something in common: they are mainly concerned with grammar or lexis, the results contributing to grammar books and other areas of language teaching/contrastive language analysis.

Looking at recent publications, one finds this picture confirmed. Johansson for example focuses entirely on linguistic matters: phonology, morphology, syntax, lexis etc.¹⁴⁷ In her introduction, Laviosa¹⁴⁸ lists the disciplines influenced by the analysis of corpora. The fact that she sums these up as “applied linguistics” shows that, even though she mentions literary studies in the detailed list,¹⁴⁹ corpus linguistics, maybe due to its name, so far has mainly been applied to linguistic disciplines. She explains that the use of corpora in translation studies has led to a new paradigm regarding the “theory, description and the practice of translation”.¹⁵⁰ In her opinion, the contribution of corpora to DTS is the accumulation of “substantial amounts of comparable empirical data about different languages.”¹⁵¹ She calls corpus-based translation studies CTS, which leaves open the question of what corpus-driven translation studies should

¹⁴⁵ Ibid., 54. Also Tognini-Bonelli, Chapter 3.

¹⁴⁶ Ibid.

¹⁴⁷ Johansson, Stig. *Seeing Through Multilingual Corpora: On the Use of Corpora in Contrastive Studies*. Amsterdam, Philadelphia: John Benjamins, 2007.

¹⁴⁸ Laviosa, Sara. “Corpora and Translation Studies.” *Corpus-based Approaches to Contrastive Linguistics and Translation Studies*. Ed. by Sylviane Granger et al. Amsterdam, New York: Rodopi, 2003. 45-54.

¹⁴⁹ Ibid., 45.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

be called.¹⁵² In my opinion, this highlights the overall absence of a discussion on and the use of DTS. Laviosa sees a clear difference between DTS and CTS, both in aim and approach – again highlighting the supposed gap between a ‘purely’ linguistic (i.e. a text-immanent) and for example a cognitive linguistic (i.e. text-transient) approach.¹⁵³

Olohan¹⁵⁴ also focuses on corpus-based research, seeing corpus-driven studies as unfeasible for the moment. She looks at the contribution corpora can make to translation studies, concentrating on the areas of translation research, translator training and practice.¹⁵⁵ She thinks that the most fruitful results are achieved when using a combination of manual and computer analysis, thereby linking corpus linguistics strongly to DTS.¹⁵⁶

The challenges for this study are therefore as follows: purely linguistic approaches have dominated the area of translation studies working with corpus linguistic tools. As a consequence, the discourse and definitions used refer to that kind of research and are difficult to apply to this study. The concentration on linguistic matters is, as explained above, a limitation that is not necessary in my opinion. Surely, we can do more with literary corpora than that. In the following paragraphs I am going to introduce ideas and studies that have recently broken out of the linguistic corset.

As early as in 1998, Malmkjaer warns about the problems and traps that the analysis of large parallel corpora entail.¹⁵⁷ Even though she agrees that the analysis of parallel corpora is a better method than relying on bilinguals, she sees translation scholars divided into two camps: whereas some “tend to prefer anecdote to theory, subjectivity to empiricism and widely scattered data-snippets to generalizations”, others are linguists who do not really know much

¹⁵² Ibid.

¹⁵³ Ibid., 50.

¹⁵⁴ Olohan, Maeve. *Introducing Corpora in Translation Studies*. London and New York: Routledge, 2004.

¹⁵⁵ Ibid., 1.

¹⁵⁶ Ibid., 16.

¹⁵⁷ Malmkjaer, Kirsten. “Love thy Neighbor: Will Parallel Corpora Endear Linguists to Translators?” *Meta: Journal des traducteurs*. Vol. 43.4, 1998. 534-541.

about translation studies.¹⁵⁸ She argues that in order to analyse data beyond general linguistic patterns, a larger co-text than is usually provided (5-10 words around the node) would be necessary, which would then mean that the advantage of having a large corpus “would be lost”.¹⁵⁹ However, especially for a project within the framework of DTS, it is important to see whether for example a deviating expression was chosen deliberately: “The problem is that the context would *not* be large enough if an analyst wanted to test whether this anomaly not only explains but *justifies* the choice.”¹⁶⁰ Following this argument, Langeveld’s¹⁶¹ concept of compensation – of for instance adding an extra metaphor/figure of speech to replace one which had to be left out for lack of an ‘equivalent’ in the TL – would not be recognised as such. Malmkjaer also sees problems for the use of parallel corpora as a tool for language learning, because sometimes language norms are deliberately breached.¹⁶² Thus, in order to provide a more profound analysis instead of ending up with “mere statistics”, more context is needed than programs are providing at the moment.¹⁶³ Her suggestion therefore is to use smaller corpora with translations of the same source text, ideally compiled and aligned manually.¹⁶⁴ These studies of small corpora then form an addition and a counterbalance to the study of large corpora and thereby bridge the gap between linguists and translators.¹⁶⁵ This is exactly what my study intends to provide.

Another way of bridging the gap is the theory of corpus stylistics. With the example of a corpus consisting of texts by Charles Dickens, Mahlberg set out to bring together linguistics and the study of literature via the concept of corpus stylistics.¹⁶⁶ In doing that, she is not

¹⁵⁸ Ibid., 535.

¹⁵⁹ Ibid., 538.

¹⁶⁰ Ibid., 538.

¹⁶¹ Langeveld, 129ff.

¹⁶² Malmkjaer, 538f.

¹⁶³ Ibid., 539.

¹⁶⁴ Ibid., 539f.

¹⁶⁵ Ibid., 540.

¹⁶⁶ Mahlberg, Michaela. “Corpus Stylistics: Bridging the Gap Between Linguistic and Literary Studies.” *Text, Discourse and Corpora – Theory and Analysis*. Ed. by Michael Hoey et al. London, New York: Continuum, 2007. 219-245.

alone, as the list of recent studies she provides proves.¹⁶⁷ According to Wales, style is “distinctive: in essence, the set or sum of linguistic features that seem to be characteristic: whether of register, genre, or period, etc”.¹⁶⁸ If one accepts this definition, one can immediately see that the thought of combining stylistic analysis and corpora is attractive, because “[c]orpus stylistics can contribute to the exploration and development of descriptive tools that aim to characterize meanings in texts”.¹⁶⁹ Two further examples for corpus stylistic studies mentioned by Mahlberg¹⁷⁰ are by Stubbs and Starcke.

Stubbs analyses Conrad’s *Heart of Darkness* by investigating its collocations, the frequency of nouns, and also grammatical words and word clusters.¹⁷¹ He connects the two worlds of linguistic and socio-historical translation studies as follows:

One of the unsolved problems of text analysis is how a close attention to the text can be reconciled with an understanding of its cultural and historical background. A literary text is not autonomous and self-contained. There are no clear boundaries between a literary text and general language use, since all texts consist of fragments of other texts. They allude to text-types (such as adventure stories and black comedy), to other stories (such as Greek myths and the Faust legend), and to specific texts (such as the Bible).¹⁷²

With her corpus stylistic analysis of Jane Austen’s *Persuasion*, Starcke¹⁷³ similarly intends to show that corpus linguistics can contribute new information about a text, even if it has been analysed many times.¹⁷⁴ Her analysis of the most frequent 3-word clusters and concordance lines shows that the heroine mainly thinks about Captain Wentworth. What is new is the discovery that these thoughts co-occur with a negation and that Wentworth is very seldom the agent, thus suggesting that his presence alone causes an inability to (re)act in others.¹⁷⁵

¹⁶⁷ Ibid., 219.

¹⁶⁸ Cf. Wales quoted in Mahlberg, 220.

¹⁶⁹ Mahlberg, 240.

¹⁷⁰ Ibid., 219.

¹⁷¹ Stubbs, Michael. “Conrad in the Computer: Examples of Quantitative Stylistic Methods.” *Language and Literature*. 14:1, 2005. 5-24.

¹⁷² Stubbs, 20.

¹⁷³ Starcke, Bettina. “The Phraseology of Jane Austen’s ‘Persuasion’: Phraseological Units as Carriers of Meaning.” *ICAME Journal*, 2006. Online: <http://icame.uib.no/ij30/ij30-page87-104.pdf> [accessed: 28/11/2010].

¹⁷⁴ Starcke, 87.

¹⁷⁵ Ibid., 92ff.

Kenny's analysis of lexis and creativity in translations also shows that an approach that is both linguistic and corpus-based can take extra-textual issues into account.¹⁷⁶ These are four examples of attempts at finding a middle ground on which different approaches are allowed to come together and influence the research project and serve as models for this study.

1.5. Methodology

In the tradition of DTS, the main focus of this study will be the translations as such, with the main aim of finding out *how* the five translators translated. In this sense, it is affiliated with studies like Andreas Gardt's analysis of translations of Joyce texts¹⁷⁷ or Stefanie Hohn's analysis of 26 translations of *Jane Eyre*¹⁷⁸ into German. Even though DTS do not per se exclude an evaluation of translations, these will not be assessed critically here but accepted in their own right. They will be compared to the ST – an approach that turned out to be unavoidable due to the corpus linguistic tools used. For the aligning process a master text was needed and the logical text to choose for this was the ST. However, any differences stated as such should not be understood as criticism of the TTs. To avoid confusion between the two definitions of the term “equivalent”,¹⁷⁹ expressions like ‘faithful’ or ‘adopting ST features’ were chosen.

The aim of this study is to see whether translation decisions can be understood by analysing the target system they came into, which will also bring to the fore norms (of translation and otherwise) that influenced the translators. With the use of the polysystem theory and Bourdieu's field theory, shifts of status of detective fiction as a genre, translations from English and the author Agatha Christie will be established and linked to translation and

¹⁷⁶ Kenny, Dorothy. *Lexis and Creativity in Translation. A Corpus-based Study*. Manchester, Northampton: St Jerome, 2001.

¹⁷⁷ Gardt, Andreas. *James Joyce auf Deutsch: Möglichkeiten der literarischen Übersetzung*. Frankfurt/Main: Peter Lang, 1989.

¹⁷⁸ Hohn, Stefanie. *Charlotte Brontë's Jane Eyre in deutscher Übersetzung – Geschichte eines kulturellen Transfers*. Tübingen: Gunter Narr, 1998.

¹⁷⁹ See Chapter 1.3.

publishing traditions. Also, the idea of the Göttingen school's cultural history of translation will be taken up and an attempt made to compare translation decisions of the translators of *Styles* to decisions made by contemporary translators. This is done in the hope that this study also can contribute something to a chronology of translation in the future.

For the analysis, the corpus linguistic programs WordSmith and ParaConc were used. The advantage of using these programs lies in the accumulation of empirical data providing a quick and extensive overview of certain phenomena. In addition, ParaConc in particular facilitates the direct comparison between texts immensely. By the choice of texts and overall approach, many of Malmkjaer's suggestions mentioned above will be followed. Thus, a small parallel corpus is compiled and larger contexts are analysed manually and using corpus linguistic programs.

The framework of this study consists of two axes: one is the axis of translation theory (as discussed here and above), the other the genre theory of detective fiction discussed in Chapter 4. Especially in the case of detective fiction, as we will see in the following chapters, one cannot analyse texts belonging to this genre without acknowledging its formulaic structure and its special features in general. The structure of Part B of this work is inspired by Lambert and van Gorp's methodology of translation analysis,¹⁸⁰ which will be adapted and explained in Part B and which will make this study comparable to others, paired with detective story structures as objects of investigation to accommodate genre-specificity.

¹⁸⁰ Lambert, José and Henrik van Gorp. "On Describing Translations." *The Manipulation of Literature*. Ed. Theo Hermans. Kent: Croom Helm, 1985. 42-53.

2. Histories of Detective Fiction

In this chapter, the cultural systems which the translations of Christie novels entered into and for which, in a sense, they were written, are examined. In order to do this, the discourse on detective fiction in Germany and the Netherlands is introduced. The first section on the detective novel in Britain is kept relatively short, since it is extensively referred to in both Dutch and German studies on the subject. It is also kept brief in order not to detract from the German and the Dutch context.

The status that detective stories or, more broadly, works of entertainment fiction, and translated detective fiction have in the two countries in the different time periods will be analysed. The systems, or, in this case, agents, that need to be taken into account, are summarised by Kershaw as comprising commissioning editors, publishers, marketing experts, reviewers, consumers, readers, purchasers of translation rights, and translators.¹⁸¹ Depending on the sources available, not all of these agents in the literary field are always traceable yet conclusions can be drawn from the pieces of information compiled. The focus will be on ‘home-grown’ detective fiction, since, in Robyns’ words, “translation cannot be seen in isolation from non-translation”¹⁸² and the treatment of native detective fiction will give an indication of the status and role of the genre as a whole.

Summarising the history of detective fiction in three countries provides ample information in its own right. Therefore, I will only touch on points important for the analysis of translations of Agatha Christie’s detective stories. It is also important to note that this summary merely reflects the discourse on detective fiction prevalent in the three countries, but, as we will see, does not (and cannot) reflect the ‘real’ course of events. Hence, the term ‘histories’, highlighting an overlapping and sometimes also contradicting discourse, is appropriate.

¹⁸¹ Kershaw, 2.

¹⁸² Ibid.

A few points are in need of clarification at the outset. Firstly, in the following, ‘detective fiction’ or ‘detective stories’, refers to novels as well as short stories. Furthermore, for the sake of simplicity, in the first two chapters, the term detective fiction includes crime fiction. In the subsequent chapters, however, the term detective fiction will refer to the stories with features inherent to the genre of detective fiction in contrast to crime fiction.¹⁸³ Secondly, the term ‘German’, when used in the context of ‘German writers’ here refers to Germany (up to 1990 the FRG only, if not stated otherwise), Austria and Switzerland, and is therefore used in the sense of ‘German-language’. Thirdly, the term ‘Dutch’ however, refers to the Netherlands only, therefore excluding any other Dutch-speaking countries and territories like Belgium, if not otherwise stated. This is due to the sources used, most of which list Dutch detective fiction only.

2.1. Detective Fiction in Britain – the ‘Golden Age’

The 1920s and 1930s are generally called the Golden Age of the detective story, because of the quantity of new detective stories written during that period.¹⁸⁴ In the 1930s, a quarter of all new novels published in English were detective fiction.¹⁸⁵ Watson sums up this phenomenon as follows:

Almost as many people turned to crime-writing as to keeping poultry or starting mushroom farms. [...] Also there was something tremendously attractive in the idea of the independent life that writing was popularly supposed to make possible.¹⁸⁶

¹⁸³ For an explanation of the traditional dichotomy see for example Schmidt-Henkel, Gerhard: “Kriminalroman und Trivalliteratur.” *Der wohltemperierte Mord. Zur Theorie und Geschichte des Detektivromans*. Ed. Victor Žmegač. Frankfurt/M.: Athenäum, 1971. 149ff.

¹⁸⁴ The dates for this period differ. Watson and Suerbaum, for example say 1920-1939, whereas Panek takes the writers who paved the way for the boom into account and lets the ‘Golden Age’ start in 1914. Cf. Watson, Colin. *Snobbery with Violence – English Crime Stories and their Audience*. 1971. London: Methuen 1987.

Suerbaum, Ulrich. *Krimi – Eine Analyse der Gattung*. Stuttgart: Philipp Reclam jun., 1984.

Panek, Leroy Lad. *Watteau’s Shepherds: The Detective Novel in Britain 1914-1940*. Bowling Green: Bowling Green University Popular Press, 1979.

¹⁸⁵ Watson, 96.

¹⁸⁶ Ibid., 97.

This quotation conveys the style in which many of the first accounts of detective fiction were written during, or in the decades just after, the Second World War - somewhere between amateur and serious works, aimed at readers of detective fiction, not just at academics.¹⁸⁷

The second characteristic that differentiates this period from any other is the self-reflexivity that the 'genre', as it could call itself now, developed. There was lively interaction between readers, writers and critics. Readers became writers, writers were readers and published reviews on the works of other authors. Debates about detective story rules filled the newspapers and magazines. As a mouthpiece for the 'guild' of detective story writers, the Detection Club was founded in 1928, of which Agatha Christie would later become president.¹⁸⁸ Thus this was the time when detective fiction started shaping and defining itself. Rules of the game¹⁸⁹ were developed, published, and without any real investigation as to whether the stories themselves adhered to them, adopted by the formalists in their analyses of the genre.¹⁹⁰

However, a commonly acknowledged change occurred between the 1920s and 1930s.¹⁹¹ During the 1920s, the genre was seen as "quite separate from 'legitimate' literature."¹⁹² From the 1930s, however, there was an "improvement in quality",¹⁹³ and, even more importantly, writers like Dorothy L. Sayers moved away from the "crossword puzzle type" detective story – a term, coined by Sayers,¹⁹⁴ for the type of detective stories for which Christie's stories would become archetypal. Therefore the quality improved, and "[b]y 1930 it had become

¹⁸⁷ For example Watson; Haycraft, Howard. *Murder for Pleasure – the Life and Times of the Detective Story*. 1941. New York: Carroll & Graf Publishers, 1984; and Auden, W.H. "The Guilty Vicarage." *The Dyers Hand and Other Essays*. 1948. New York: Random House, 1962. 146-158.

¹⁸⁸ Shaw, Marion and Sabine Vanacker. *Miss Marple auf der Spur*. Hamburg: Argument, 1994. 28. Brunsdale, Mitzi. *Dorothy L. Sayers: Solving the Mystery of Wickedness*. New York: Berg, 1990. 80.

¹⁸⁹ For a detailed explanation see Chapter 4.

¹⁹⁰ See, amongst others, Todorov, Tzvetan. "Typologie des Kriminalromans." *Der Kriminalroman – Poetik, Theorie, Geschichte*. Ed. Jochen Vogt. München: Fink Verlag, 1998. 208-215.

¹⁹¹ See for example Watson, 95ff or: Ousby, Ian. *The Crime and Mystery Book – A Reader's Companion*. London, New York: Thames and Hudson, 1995. 11.

¹⁹² Watson, 98.

¹⁹³ Haycraft, 182.

¹⁹⁴ Sayers, Dorothy L. "Gaudy Night." *Titles to Fame*. Ed. D.K. Roberts. London: Thomas Nelson, 1937. 209.

respectable for literary critics and essayists to write about detective fiction, and even for a dozen or two to turn out thrillers on their own account”.¹⁹⁵

This dichotomy between ‘serious’ literature and ‘trivial’ detective fiction, as we will see, also played an important part in the German discourse. It is this argument, the distinction between ‘serious’ (Ernst) and ‘popular’ (Unterhaltung) literature that, for a long time, has been blamed for the low status of detective fiction in Germany. Egloff for example holds the point of view that the British do not have this distinction between ‘E’ and ‘U’, since the readers of detective fiction were middle class readers, meaning readers possessing a certain amount of education, who appreciated traditional elements in detective fiction that they considered missing in Modernist fiction, meaning a clear plot with a beginning and an end. As a consequence, detective fiction was not considered a trivial affair at all but rather a reaction to the Modernist novels.¹⁹⁶ This quotation tells us more about the German perception of British society and, more importantly, of the German discourse on detective fiction than about the real differences between the discourses in Germany and Britain, since it illustrates the main problem detective fiction faced in Germany from the start.

2.2. Detective Fiction in Germany

“Die deutschsprachige Literatur kennt keine Tradition des Kriminalromans.”¹⁹⁷ This is the bold statement with which Škreb introduced his essay in 1971 - an opinion shared by many German critics until as late as the 1980s.¹⁹⁸ Škreb does not mean that there is a complete absence of German detective fiction, but rather that the examples of it have not contributed at

¹⁹⁵ Watson, 95.

¹⁹⁶ Egloff, Gerd. *Detektivroman und englisches Bürgertum. Konstruktionsschema und Gesellschaftsbild bei Agatha Christie*. Düsseldorf: Bertelsmann, 1974. 95.

¹⁹⁷ Škreb, Zdenko. “Die neue Gattung. Zur Geschichte und Poetik des Detektivromans.” In Žmegač, 90.

¹⁹⁸ And according to Würmann, even in 1997, Alf Mayer-Ebeling expresses this opinion in *Mordsbuch*, edited by Nina Schindler. (cf. Würmann, Carsten. “Zum Kriminalroman im Nationalsozialismus.” *Verbrechen als Passion. Neue Untersuchungen zum Kriminalgenre*. Ed. Bruno Franceschini and Carsten Würmann. Berlin: Weidler, 2004. 144.)

all to the prevalent discourse. Only very recently have small signs of change become visible, especially in the light of new research on detective fiction during National Socialism.¹⁹⁹ These studies are far from comprehensive studies of the history of German detective fiction, but, with some of them comparing detective fiction of that time to that of the Weimar Republic or the postwar years, they are a tentative start in that direction.²⁰⁰ Nevertheless, Škreb's sentiments prevail to this day, with Anne Chaplet, a German crime writer, for example, stating that the detective story is "eine urbritische Erfindung und [...] bis nach dem Zweiten Weltkrieg dem deutschen Wesen durchaus fremd".²⁰¹

This perceived lack of German detective fiction even surprised writers from across the border, for example Ab Visser, Dutch writer of detective fiction and of studies on detective fiction:

Het is merkwaardig dat in een land als Duitsland, waarin de criminologie als wetenschap zoveel geleerde beoefenaars heeft gevonden, de fictie bijna niet aan bod kwam.²⁰²

[It is strange that in a country such as Germany, where criminology as a science found so many learned representatives, (crime) fiction never really developed.]

Yet, to challenge this notion, he lists some German detective novels and authors from the 1920s.²⁰³ Nevertheless, Visser's comment can be seen as an example of the continued prevalent discourse on German detective fiction. In this respect, Even-Zohar's differentiation between canonised and non-canonised literature, based on Shklovskij, is useful. Non-canonised works are defined as the ones rejected by the circle dominating the literary field,

¹⁹⁹for example: Würmann; Sturge, Kate. "The Alien Within" – Translation into German During the Nazi Regime. Munich: iudicium, 2004. Linder, Joachim. "Feinde im Innern. Mehrfachtäter in deutschen Kriminalromanen der Jahre 1943/44 und der 'Mythos Serienkiller'." *Internationales Archiv für Sozialgeschichte der deutschen Literatur*. 2003 Bd. 2. Eds. Norbert Bachleitner et al. Tübingen: Niemeyer. 190-227.

²⁰⁰ You can also see tentative steps of creating a history of German detective fiction online: A "Criminalbibliothek des 19. und frühen 20. Jahrhunderts" is being created under www.alte-krimis.de/projekt.htm. It is the authors' explicit wish to prove that there is a German tradition of detective fiction, which has simply been forgotten over the years.

²⁰¹ Anne Chaplet in an interview for *Die Welt*, 18/05/05, quoted in: Rudolph, Dieter Paul. "Mord im Waisenhaus – Ein wilder Ritt durch die Traditionslosigkeit des deutschen Krimis." *Krimijahrbuch 2006*. Online: www.alte-krimis.de [accessed 30/01/2012].

²⁰² Visser, Ab. *Wie is de dader – De misdaadliteratuur van Edgar Allan Poe tot heden*. Leiden: Sijthoff, 1971.

19.

²⁰³ Ibid., 19f.

they are also the ones which are “often forgotten in the long run by the community” if their status does not change.²⁰⁴ Thus, following this definition, German detective fiction seems to have been relegated to the realms of non-canonised fiction.

2.2.1. The ‘Golden Age’ and Before

In the first half of the 20th century, Arnold states that there are no German writers of detective fiction of French – presumably he implies Belgian here – or of Anglo-Saxon standard.²⁰⁵ In the discourse after the Second World War, detective fiction is seen as an alien element to German fiction.²⁰⁶ The first translations from English and French were published in Germany around the turn of the 20th century, often as cheaply produced paperbacks or magazines.²⁰⁷ In these translations, the setting was often relocated to Germany,²⁰⁸ so the translators changed the cultural setting and removed many of the cultural differences. Therefore, detective fiction came into the German discourse mainly by means of translation. The cheap publication of quite heavily altered translations undoubtedly influenced the opinion of contemporary critics. In 1914, for example, Depken defines detective fiction as not being “literature as such”.²⁰⁹ It is also interesting that he analyses works by Poe, Gaboriau, Conan Doyle and Ernest William Hornung, but does not mention any German writers. Needless to say that of course there were German(-language) writers of detective fiction, some of whom were very popular, but their

²⁰⁴ Even-Zohar, 15.

²⁰⁵ Arnold, Armin, and Josef Schmidt (eds.) *Reclams Kriminalromanführer*. Stuttgart: Philipp Reclam jun., 1978. 373.

²⁰⁶ Of course, many have been quick to point to 19th century examples of ‘detective fiction’, e.g. E.T.A Hoffmann’s *Das Fräulein von Scuderi* (1819), Fontane’s *Unterm Birnbaum* (1885), or Wilhelm Raabe’s *Stopfkuchen* (1891) [cf. Arnold, Schmidt, 371ff], or even Adolph Müllner’s novella *Der Kaliber – Aus den Papieren eines Criminalbeamten* (1828), introducing a detective 13 years before Edgar Allan Poe, as Warnecke points out [Cf. Warnecke, Nina. “Der Vorgänger von Sherlock Holmes – Adolph Müllners Novelle ‘der Kaliber – Aus den Papieren eines Criminalbeamten’ *Literaturkritik* 1 (2004). 2. Online: www.literaturkritik.de [accessed 05/10/07]. However, these are examples from a time in which the genre as such did not exist; in addition, most of them are examples by established writers of ‘E’-literature.

²⁰⁷ Arnold, Schmidt, 372.

²⁰⁸ Ibid.

²⁰⁹ Depken, Friedrich. *Sherlock Holmes, Raffles und ihre Vorbilder – Ein Beitrag zur Entwicklungsgeschichte und Technik der Kriminalerzählung*. Heidelberg: Carl Winter’s [sic] Universitätsbuchhandlung, 1914. 1.

names were lost in the mist of time and have only recently been retraced with great difficulty.²¹⁰

2.2.2. 1933-1945

Even though none of the translations discussed fall directly into the National Socialist period, the influence of the discourse of that time will become clear throughout the course of this study. Therefore, it is worthwhile examining this period in some detail in order to highlight the interplay between the different agents in the system at that time.

The popularity of – mainly translated - detective fiction in Germany in the 1930s did not subside with Hitler's ascent to power. According to Langenbucher, in the year 1938 about 1,000 new detective stories (including all kinds of crime and adventure stories) were published.²¹¹ However, by 1942, detective fiction in Germany had diminished.²¹² The widespread opinion is that during the Second World War detective fiction was banned in Germany, but, as we will see, this assumption is only partly true.

First of all, a brief look at the discourse on detective fiction of the time is necessary. Both on the Anglo-American and on the German side, a discourse regarding the relationship between society, the political system and the innate characteristics of the people native to these countries emerged. The rudiments of this discourse can still sometimes be sensed in comments on detective fiction today; furthermore, they are at the root of descriptions of the history of the book market in National Socialist Germany.²¹³

²¹⁰ Cf. for example Dieter Paul Rudolphs "Criminalbibliothek" at www.alte-krimis.de.

²¹¹ Cf. Wölcken, Fritz. *Der literarische Mord – Eine Untersuchung über englische und amerikanische Detektivliteratur*. Nuremberg: Nest Verlag, 1953. 9.

²¹² Sturge, 37f.

²¹³ For a detailed analysis of the notion of "Volk" and "völkisch" in this context, see for example Sturge, 22f.

During and immediately after the Second World War, English and US-American critics linked the publication of detective fiction to democratic values. Howard Haycraft, for example, claims that the detective story

is and always has been essentially a democratic institution; produced on any large scale only in democracies; dramatising, under the bright cloak of entertainment, many of the precious rights and privileges that have set the dwellers in constitutional lands apart from those less fortunate.²¹⁴

The idea therefore is that detective fiction can only thrive in democratic countries, hence the practical non-existence of the genre in Germany during the dictatorship, since:

the closer governments approach legalised gangsterism and rule-by-force, the less likely we are to find conscientious criminal investigation or any body of competent detective literature.²¹⁵

Some critics like Wölcken (in the 1950s)²¹⁶ or Cecil Day-Lewis shared this opinion. Writing under his pseudonym Nicholas Blake, the latter explains that, in a democracy, violence finds an outlet in detective fiction, but that in a dictatorship, which is based on aggression, people would be less susceptible towards the subtle violence in detective novels. At the same time, if the Germans had read detective fiction and therefore become “[...] a people whose bloodlust [had been] sublimated by reading and writing fiction murders would certainly have [had] less zest for murdering real Poles.”²¹⁷

In German studies and commentaries published during the National Socialist regime, the same conclusion is drawn, that is that detective fiction is ‘un-German’, but for different reasons. Detective stories were seen by National Socialists as being ‘quintessentially English’, meaning a product of urbanisation, decadent, artificial, unnatural, a symbol of colonialism, capitalism and the class system, and purely intellectual, in contrast to being metaphysical and

²¹⁴ Haycraft, 313.

²¹⁵ Ibid., 317.

²¹⁶ Wölcken, 224.

²¹⁷ Blake, Nicholas [C. Day Lewis]: „The Detective Story – Why?“ *The Art of the Mystery Story*. Cf. Buchloh, Paul G., and Jens P. Becker. *Der Detektivroman*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1973. 121.

mystical, like the German “Wesen”.²¹⁸ In 1943, von Werder published his study on literature and urbanisation, criticising the English detective story especially as an example of a kind of literature that had lost touch with nature and therefore with reality.²¹⁹ According to him, in the English detective novel the “höchste Vollkommenheit des Typus” is achieved and he finds the reason for this in that “England” is “das große Kolonialreich des Hochkapitalismus” and “das Land der am höchsten entwickelten spätbürgerlichen Lebenshaltung, die aus ihrer Sättigung Gefahr nur als Spiel sieht.” This patriarchal, colonial society is set in an environment with a “märchenhafte Abwesenheit der Lebenshärten”, which is the reason for it seeing murder as a game and a sport.²²⁰

Thus “English” detective fiction expresses everything that is wrong with “English” society – capitalism, colonialism and a bourgeois lifestyle. As a genre it is deplorable because it is escapist and tries to be exotic, therefore not portraying the ‘real’ world with its ‘real’ problems. Von Werder highlights the paradox of crime being portrayed as a sport, as an art form, often even with erotic undertones in English detective novels, which play down the asocial behaviour and the seriousness of crime in general. It is this paradox that makes the English detective novel so “dangerous” and therefore deplorable.²²¹ Detective fiction in the eyes of at least this German critic is thus equated with Englishness and every stereotype that defines this Englishness. But this does not only happen within National Socialist ideology. Bertolt Brecht also refers to the “English” characteristics of “English” detective fiction in 1938/1940:

Wie die Welt selber wird auch der Kriminalroman von den Engländern beherrscht.
Der Kodex des englischen Kriminalromans ist der reichste und der geschlossenste:
Er erfreut sich der strengsten Regeln, und sie sind in guten essayistischen Arbeiten

²¹⁸ Buchloh, Becker, 124ff.

²¹⁹ Werder, Peter von. *Literatur im Bann der Verstädterung – eine kulturpolitische Untersuchung*. Leipzig: Schwarzhaupt Verlag, 1943. 109f.

²²⁰ Von Werder, 119.

²²¹ Ibid., 120.

niedergelegt. [...] Der gute englische Kriminalroman ist vor allem fair. Er zeigt moralische Stärke. To play the game ist Ehrensache.²²²

Therefore, in that period, the detective novel was seen as a reflection of the English national character, of the Englishman with his penchant for games, sport, hunting, puzzles and democracy created the detective novel. However, as Egloff notes:²²³

Diese Beobachtungen sind nicht grundsätzlich falsch, sie verfallen nur wieder in den Fehler, Präferenzen einer bestimmten Gruppe zu einer bestimmten Zeit nun nicht als menschliches Urbedürfnis, aber doch als Ausweis für einen imaginären Nationalcharakter auszugeben.²²⁴

The fact that certain members of a certain class had these habits does of course not justify extracting a ‘Nationalcharakter’ from them, on the basis of which historic developments, like reading preferences, are deduced.²²⁵ It is remarkable that both sides politicise one of the – on the surface – most unpolitical and escapist genres and link this to the political system, society in general, and to the characteristics of the people living in this country.

As the discourse on detective fiction and the actual treatment of detective fiction by the National Socialists are two separate issues, it is now necessary to consider the institutional practice of the time. Research has shown that there have been misconceptions regarding the so-called ban on detective fiction in Germany.²²⁶ The complexity of the matter results from the interaction of three different issues: the position of detective fiction as a genre in the ‘Third Reich’, the position of translations from English during that period, and the difference between National Socialist propaganda, its actual policy and aims versus the booksellers’ (and

²²² Brecht, Bertolt. “Über die Popularität des Kriminalromans.” In Vogt, 1998, 33-34.

²²³ Egloff, 86.

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ For example Würmann, Sturge, as well as Barbian, Jan-Pieter. *Literaturpolitik im “Dritten Reich” – Institutionen, Kompetenzen, Betätigungsfelder*. Munich: dtv, 1995.

the readers') interests. In the following section, I will give a brief outline of the situation of translation, detective fiction, and the book market.²²⁷

Translations were seen, as the title of Sturge's study suggests, as "Aliens within", and therefore suspected from the start of contaminating the German "Volk" with "un-German" elements.²²⁸ From 1933 onwards, a 'cleansing' of library stock started,²²⁹ along with the closing down or taking over of Jewish publishing houses.²³⁰ In 1935, when the 'Gleichschaltung' of the book industry had been achieved,²³¹ pre-publication censorship was introduced: in order to acquire the right to have a foreign book translated, publishers had to submit a copy of the work in the source language, a statement confirming the author's suitability (non-Jewish, non-communist), information on the translator, along with a quotation of politically or otherwise 'difficult' passages in the book, plus a statement with the publisher's intention and the reasons for introducing the text on the German market.²³² As a consequence, some publishers defied these restrictions and continued publishing what they wanted,²³³ but others performed self-censorship so that they would not get into any kind of trouble.²³⁴ Moreover, the number of reprints rose,²³⁵ another reaction of publishers in order to stay on the safe side. However, from the late 1930s onwards, many applications for reprints were refused and foreign currency restrictions led to a reduction of the numbers of translations, since publishers were prevented from paying fees for publishing rights abroad.²³⁶ The outbreak of the war changed the policies regarding translations of books from countries which were now enemies. In December 1939, a blanket ban on literature from Britain and

²²⁷ For more detailed information see for example Sturge, Barbian or Strothmann, Dietrich. *Nationalsozialistische Literaturpolitik – ein Beitrag zur Publizistik im Dritten Reich*. Bonn: H. Bouvier u. Co., 1960.

²²⁸ Sturge, for example 10.

²²⁹ Ibid., 31.

²³⁰ Strothmann, 118.

²³¹ Barbian, 212.

²³² Strothmann, 197.

²³³ Sturge, 35.

²³⁴ Ibid., 40.

²³⁵ Ibid., 58.

²³⁶ Ibid., 36.

France was introduced.²³⁷ Agatha Christie is explicitly mentioned in a list of banned authors in 1939.²³⁸ The paper shortage from 1942 onwards eventually led to the demise of the publication of translations.²³⁹ Before the paper rationing, figures for translations remained relatively stable and, up to 1939, even rose,²⁴⁰ because the number of translations did not change, merely the source languages; Scandinavian and Flemish literature ('Flamenpolitik'), for example, were officially encouraged.²⁴¹ This means that, contrary to its own ideology, the National Socialist regime did allow translations and even promoted translations from certain countries. Publishers and booksellers, in order to keep sales up and survive, kept on printing and selling translations of certain genres and authors for as long as they could.

Most translations from English fall into the category of entertainment fiction, above all detective and adventure stories. Between 25 and 50 per cent of translations from English until 1940 were detective stories. Translations of Edgar Wallace stories were re-printed most often, but also others, including Agatha Christie, were very successful.²⁴² Thus, translations from English dominated the market of entertainment fiction, which can be explained by the lack of German entertainment fiction.²⁴³ The National Socialists adopted the concept of "fiction as education"²⁴⁴ from the Weimar Republic, where there were campaigns against the publication of so-called Schmutz und Schund literature.²⁴⁵ This included all kinds of entertainment fiction: adventure stories, love stories, detective stories, and wild west stories, all of which were considered 'un-German' and 'decadent'.²⁴⁶ By banning certain books and attempting to

²³⁷ There were, however, many exceptions such as canonical works, international bestsellers and books criticising Anglo-American society. Cf. Strothmann, 199ff.

²³⁸ Sturge, 43.

²³⁹ Sturge, 37f.

²⁴⁰ Ibid., 56f.

²⁴¹ Strothmann, 196. Sturge, 57f.

²⁴² Ibid., 67.

²⁴³ Strothmann, 416.

²⁴⁴ Sturge, 23.

²⁴⁵ Ibid., 32.

²⁴⁶ Strothmann, 187.

fill the gaps with “Volksliteratur”, the National Socialist regime tried to fulfil its aim of steering the masses away from entertainment fiction towards highbrow fiction conforming to the ideology of the regime.²⁴⁷ However, the regime had learnt from the harsh protests after the book burnings of 1933. The public was not to be distressed and therefore other ways had to be found to deal with unwanted literature.²⁴⁸ This meant that, despite restrictive measures, a ban of entertainment fiction was not considered.

There was, in essence, a clash between ideology and commerce: commercial lending libraries for example were allowed to keep their stock of ‘trivial’ literature,²⁴⁹ they depended heavily on translations of popular fiction and managed to preserve them until the outbreak of the war.²⁵⁰ The outbreak of the war also brought to the fore the dispute between Alfred Rosenberg and Joseph Goebbels. Goebbels recognised the potential of “seelische[.] Aufrüstung” that escapist fiction could have for soldiers.²⁵¹ Rosenberg, on the other hand, wanted soldiers to read highbrow literature.²⁵² In the end, Goebbels was able to assert his ideas, he loosened restrictions on entertainment fiction,²⁵³ and 95% of the titles requested by and sent to soldiers was entertainment fiction, among which mainly detective, adventure and romantic fiction.²⁵⁴ Thus, the dispute and its ensuing confusing implementation of different policies confirm Even-Zohar’s statement that “inside the institution [in this case, the political organs] there are struggles over domination, with one or another group succeeding at one time or another at occupying the centre of the institution, thus becoming the establishment.”²⁵⁵

Nevertheless, there were some rigorous restrictions in place regarding entertainment fiction. For example, lists of books which were not allowed to be sold or lent to people under age

²⁴⁷ Ibid., 187.

²⁴⁸ Würmann, 151.

²⁴⁹ Sturge, 33.

²⁵⁰ Barbian, 620f.

²⁵¹ Strothmann, 188.

²⁵² Ibid.

²⁵³ Sturge, 34.

²⁵⁴ Barbian, 720.

²⁵⁵ Even-Zohar, 38.

were created. A third of these titles were Anglo-American translations, but these measures also affected a large number of German detective novels written by authors under an English/American pseudonym.²⁵⁶ The ban on British and American literature of course had a huge impact on the numbers of detective novels being published.

Due to a shortage of paper, both National Socialist literature and, ironically, banned books, finally sold well, because there was such little choice. During the first years of the war, Goebbels had allowed the publishers to sell the rest of their stock of ‘undesirable’ literature to meet increasing demand,²⁵⁷ which was only explicitly forbidden in 1942.²⁵⁸ This meant that, despite the propaganda and the restrictions, it was entertainment fiction that sold best during the ‘Third Reich’.²⁵⁹

Therefore, contrary to the propaganda of the time, the literary landscape was much more diverse than is often assumed. Although detective fiction was considered ‘un-German’ and degenerate, it was not banned as such. On the contrary, after the realisation that this genre could be used for propaganda as well, it was heavily promoted: “Verdammung und Duldung ergänzten sich hier nämlich und führten zu einer immer stärkeren staatlichen Reglementierung und Steuerung.”²⁶⁰ This “Steuerung” was above all a quiet affair that was to happen mainly unnoticed by the public.²⁶¹ However, due to the shared responsibility of 17 governmental institutions and the sheer size of the book market, there were still niches left where literature that did not conform with the ideology was able to survive. This leads Strothmann to the conclusion that:

²⁵⁶ Sturge, 43f. This is an example for “literary interference”, a term by Even-Zohar meaning a relationship “between literatures, whereby a certain literature A (a source literature) may become a source of direct or indirect loans for another literature B (a target literature)”. Cf. Even-Zohar, 54.

²⁵⁷ Strothmann, 360.

²⁵⁸ Ibid., 138.

²⁵⁹ Ibid., 416. List of most popular authors between 1933 and 1945: 1. John Galsworthy, 2. Warwick Deeping, 3. Trygve Gulbransson, 4. Gunnar Gunarsson, 5. Margaret Mitchell, 6. Edgar Wallace, 7. Pearl S. Buck, 8. Joseph Conrad. Cf. Strothmann, 416f.

²⁶⁰ Würmann, 151f.

²⁶¹ Sturge, 36.

[d]ie Ablösung der aus Millionen-Auflagen bestehenden Courts-Mahler- und Marlitt-Literatur und der Austausch der englischen und amerikanischen Kriminal- und Wildwest-Literatur mit einem 'Volksschrifttum' [...] ein Wunschgedanke der NS-Literaturpolitik [blieben].²⁶²

German writers of detective fiction were even supported.²⁶³ Recent research has examined these detective stories produced during the 'Third Reich' to see if they differ in any way from other detective stories or whether the National Socialist ideology is represented in these texts. Linder and Würmann come to similar conclusion, namely that there are not as many propaganda elements as one might think, sometimes none at all.²⁶⁴ Sturge explains that the detective novel, due to its conservative world view, which does not question but rather affirms the status quo, could therefore be integrated quite easily into National Socialist doctrine.²⁶⁵ The publication of detective novels during the war was an "escapist luxury, relatively cheap to produce and serving as a pragmatic 'safety valve' within a highly regulated cultural economy."²⁶⁶ Würmann even tentatively questions the commonly held opinion that Anglo-Saxon detective fiction dominated the German market in quantity as well as in quality. He highlights the fact that many writers with English-sounding names were in fact German, and that the 'Anglicisation' was part of the marketing concept, this highlighting the dominance of the Anglo-Saxon writers.²⁶⁷ Linder also challenges the traditional understanding of the history of German detective fiction. He argues that the German detective novels popular since the 1960s have their roots in the 'nationalisation' of detective literature during National Socialism and thus opposes the common negation of the existence of a German tradition of detective fiction between 1900 and 1950.²⁶⁸

²⁶² Strothmann, 194f.

²⁶³ Ibid., 192.

²⁶⁴ Linder, 206.

²⁶⁵ Sturge, 150.

²⁶⁶ Ibid., 149.

²⁶⁷ Würmann, 150.

²⁶⁸ Linder, 198f.

2.2.3. The Postwar Period

After 1945, a wave of translations flooded into West Germany, flying out of the shops, bought by an eager fan base. Most publishers published only translations,²⁶⁹ and it was not until 1948 that the first German detective novels came out.²⁷⁰ Only a few of the German language writers who published detective stories between the 1940s and the 1980s in the FRG are still known today.²⁷¹ Many decided to write for television, which was a bigger market than books,²⁷² a decision that many authors still make today. By the beginning of the 1960s, 15 million copies of detective fiction, including translations, had been sold in the FRG, which was mainly due to the publication of paperbacks from the late 1950s.²⁷³ With this large number of readers, Nusser concludes, “[...] wird in der Tat evident, dass die Kriminalliteratur einen bedeutsamen sozialen Faktor der Bewußtseinsbeeinflussung darstellt. Dies kann man jedoch vor allem angesichts der Verbreitung der Heftromankrimis sagen.”²⁷⁴ Despite this success, detective fiction was not a respected genre. Even the publishers had the feeling that they had to legitimise their choice of texts.²⁷⁵ Richard Alewyn sums up this paradox as follows:

Das Lesen von Detektivromanen gehört zu den Dingen, die man zwar gerne tut, von denen man aber nicht gern spricht. Man kann seinen Ruf kaum wirksamer gefährden, als indem man sich ernsthaft damit befaßt, zumindest, in deutschen Landen. Anstößig ist seine Popularität, und für anstößig gilt sein Thema.²⁷⁶

During the 1950s, detective fiction was mainly ignored by critics. In 1953, for example, Wölcken mentions the lack of theoretical interest in the genre: “Die deutschsprachigen Literaturhistoriker haben den Krimi gewöhnlich ignoriert, und das tun sie heute noch. Eine

²⁶⁹ Arnold, Schmidt, 373.

²⁷⁰ Ibid., 376.

²⁷¹ For example Friedrich Dürrenmatt (who was Swiss, of course), Hansjörg Martin, Mario Simmel or –ky. Cf. Arnold, Schmidt, 373.

²⁷² Arnold, Schmidt, 374.

²⁷³ Schmidt-Henkel, 151f.

²⁷⁴ Nusser, Peter. *Der Kriminalroman*. Stuttgart, Weimar: J.B. Metzler, 1992. 8.

²⁷⁵ Schmidt-Henkel, 152.

²⁷⁶ Alewyn, Richard. “Anatomie des Detektivromans.” 1968/1971. *Der Kriminalroman: Poetik – Theorie – Geschichte*. Ed. Jochen Vogt. Munich: Wilhelm Fink (UTB), 1998. 52.

Geschichte des deutschen Krimi gibt es nicht.”²⁷⁷ To this day there is, to my knowledge, no overview of German detective fiction.²⁷⁸ What is more, research on the genre in general was for a long time quite scarce. It was only in the 1960s that intellectuals like Alewyn, Heißenbüttel and Bloch became interested in detective fiction. The ensuing discussion about detective fiction was a novelty in West Germany, because of the separation of ‘serious’ and ‘trivial’ literature.²⁷⁹ However, even this interest was to a great extent motivated by the limitations and the ‘triviality’ of the genre, which, like fairy tales, made it ‘ideal’ for formalist studies.²⁸⁰

Buchloh and Becker’s analysis of detective fiction, *Der Detektivroman*, published in 1973, is an insightful account of the status of detective fiction in Germany up to the 1970s.²⁸¹ They give several reasons for the perception in Germany of detective novels being ‘trivial’ and written by not very talented authors. First of all, they take into account the German tradition of dividing all kinds of art, but especially music and literature, into ‘entertainment’ and ‘serious’, meaning ‘trivial’ and ‘intellectual’, detective fiction belonging to the former group.²⁸² Secondly, they explain that not that many authors, at least up to the 1970s, had been translated into German, so the critics’ opinion was formed by the few authors whose works made it onto the German market.²⁸³ Thirdly, Buchloh and Becker blame the quality of the translations.²⁸⁴ In a footnote, they explain what they mean:

Selbst wenn eine angemessene Übersetzung vorhanden ist, bleibt doch ein Problem, dass bei der Lektüre jeder Literatur aus einem anderen Kulturraum oder einer anderen Zeitperiode entsteht: dem Leser fehlen Wissen, Erfahrung und Gefühl für den Hintergrund, um durch Assoziationen zu einem völligen

²⁷⁷ Arnold, Schmidt, 375.

²⁷⁸ However, Dieter Paul Rudolph’s “Criminalbibliothek” is a start. (Cf. www.alte-krimis.de [accessed 30.01.2012].)

²⁷⁹ Egloff, 11.

²⁸⁰ Ibid., 12.

²⁸¹ Buchloh, Becker, 24-30.

²⁸² Ibid., 26.

²⁸³ Ibid.

²⁸⁴ And even give an example of a translation which is “holprig” and “seltsam [...] für den, der mit dem Original vertraut ist.” 27. See also Chapter 9.

Verständnis zu kommen. So liest sich ein englischer Detektivroman aus der Perspektive der deutschen Mentalität nur unvollkommen, und ohne eingehendes Einfühlungsvermögen in die Atmosphäre von New York zu verstehen.²⁸⁵

According to them, it is these bad translations that lead critics to assess the quality of language of the translation, and not of the original.²⁸⁶ Finally, they highlight the importance of the publishers, who, in contrast to their British and American colleagues, spend little time and money on detective fiction: “Das Genre scheint durch schlechte Aufmachung zur Minderwertigkeit verdammt,”²⁸⁷ published almost exclusively as paperbacks, as “a product of mass consumption,”²⁸⁸ with sensationalist cover pictures, sometimes even revealing a vital clue.²⁸⁹ In this criticism, they are not alone; Wölcken also describes the publication of detective fiction as destined for the “Markt der Schundliteratur.”²⁹⁰

There is no doubt, however, that the treatment of detective fiction by critics stands in contrast to its popularity, as many critics themselves admit.²⁹¹ Nevertheless, a presumption prevails that detective fiction is popular and must therefore be inferior.²⁹² Thus it is noticeable that in the first decades after the war, and even sometimes nowadays, a difference in the status of detective fiction is noticeable between Germany and Britain (and the USA), a difference for which the ‘Nationalcharakter’ of the two countries is again made responsible. Wölcken for instance wonders as late as 1953:

Liegt es vielleicht dem deutschen Denken ferner, aus der Erscheinung das Wesen zu verstehen und zu begreifen, wie es dem Denkvorgang einer Detektivgeschichte entspricht, als aus einem a priori erfassten Wesen, einer philosophischen Theorie die Erscheinung zu interpretieren?²⁹³

²⁸⁵ Buchloh, Becker, 27.

²⁸⁶ Ibid. Wölcken shared this point of view more than twenty years earlier: “[Detektivgeschichten] erscheinen in jämmerlichem Deutsch.” (Cf. Wölcken, 223.)

²⁸⁷ Buchloh, Becker, 27.

²⁸⁸ Ibid., 28.

²⁸⁹ Buchloh, Becker, 29.

²⁹⁰ Wölcken, 223.

²⁹¹ For example Nusser, 10.

²⁹² Nusser, 10ff.

²⁹³ Wölcken, 223.

The Germans, he explains, like their feelings (“das Gemüt”) being addressed, not only their intellect,²⁹⁴ a premise that we have encountered before in the National Socialist condemnations of detective fiction. This shows that the old clichés of English pragmatism versus German profundity (‘Tiefgang’) prevailed even after the war.

In the current situation context, it seems as if many of the battles have been won, the structuralist schools have managed to abolish the prejudices amongst many critics, and there are academic studies of the detective story by Suerbaum, Nusser and others. While in the past, the genre was considered quintessentially English (or, the hard-boiled school: US-American),²⁹⁵ nowadays, the market is more diverse than it has ever been before. British classics and contemporary authors²⁹⁶ can be found next to American,²⁹⁷ Scandinavian²⁹⁸ and writers of other nationalities.

Furthermore, for the last two or three decades there has been an increase in ‘home-grown production’. After some forerunners in the 1980s and 1990s,²⁹⁹ the trend of detective stories set in a certain region written by authors who are living in that area still prevails.³⁰⁰ German-language authors are becoming increasingly popular, one only needs to bear in mind relatively recent successes such as Bernhard Schlink, Wolf Haas or Andrea Maria Schenkel. As Hage et al. point out, at the moment, new authors are taking up the genre and redefining it by distancing themselves from the archetypal Christie-form.³⁰¹ Taking the example of Schenkel, whose début *Tannöd* sold over 300,000 copies in one and a half years, these journalists observe that great successes like that had until now only been achieved by foreign detective

²⁹⁴ Ibid., 225.

²⁹⁵ See for example Buchloh, Becker, 26f. or Wölcken, 218.

²⁹⁶ For example Christie, Sayers, Marsh, Wallace, P.D. James, Minette Walters or Val McDermid.

²⁹⁷ For example Patricia Highsmith, Patricia Cornwell, Elizabeth George, Dashiell Hammet, Raymond Chandler or Donna Leon.

²⁹⁸ For example Anne Holt, Håkan Nesser, Stieg Larsson, Arnaldur Indriðason or Jussi Adler-Olsen.

²⁹⁹ For example Jakob Arjouni, -ky or Akif Pirinçci.

³⁰⁰ Two famous examples are Ingrid Noll, whose stories are set in the Palatinate, and Jürgen Kehrer, who writes stories set in Münster.

³⁰¹ Hage, Volker et al. “Die Stunde des Krimis” *Der Spiegel* Nr. 34, 20/08/07. 154ff.

story writers, especially Anglo-Saxon, but also Scandinavian writers.³⁰² As Jan Costin Wagner observes:

[d]ie großen Erfolge einiger Kriminalromane zeigen, dass junge deutsche Autoren heute anders mit dem Genre umgehen. Sie nehmen sich beim Schreiben jetzt mehr Freiheiten und werfen die üblichen Regeln über Bord. Es scheint, als gebe es unter Schriftstellern hierzulande ein neues Selbstbewusstsein.³⁰³

However, despite this wave of German detective story writers and an apparent increase in quality, the article closes with the remark that Schenkel, the new ‘Queen of Crime’, advertises her new book as a novel rather than a detective novel,³⁰⁴ suggesting that old prejudices die hard.

Further indication that the differentiation between ‘E’ and ‘U’ literature in Germany is by no means over, can for example be seen in the comments made in response to the Suhrkamp publishing house publishing detective stories. “Ich wusste gar nicht, dass es Suhrkamp so schlecht geht”, Lutz Schulenburg is quoted as saying in *Die Zeit*.³⁰⁵ However, the author sees the fact that Suhrkamp are publishing detective fiction as “eine weitere, enorme Bresche in [der] Chinesische[n] Mauer zwischen E (...) und U (...) Literatur.” It is seen as an indication of the turning of the tide and the higher valuation of detective fiction by both publishing houses and newspaper reviewers.

2.2.4. Other Media

If one looks at the history of the detective film, one can see how quickly texts and characters like Sherlock Holmes, and in fact, the whole genre, became international archetypes. Thus, we are not only dealing with the polysystems of detective fiction in the different countries, but rather that these are part of a “‘mega-polysystem’, that is one which organizes and controls

³⁰² Ibid., 155.

³⁰³ Ibid.

³⁰⁴ Ibid., 157.

³⁰⁵ Gohlis, Tobias. “Unternehmen Mimikry.” *Die Zeit*, 15/01/2009.

several communities”.³⁰⁶ An embodiment of this are the different Sherlock Holmes films being made around 1914 in France, Britain and Germany³⁰⁷ – more than nine German Sherlock Holmes films came into being between 1917 and 1919, some of which had almost nothing to do with the original stories.³⁰⁸ Even more followed in the 1920s and 1930s.³⁰⁹ Despite so many films being made, Seeßlen explains that the German cinema had difficulties with the Anglo-American genre of detective and mystery films, both before and after the war.³¹⁰ The problem was the same as with detective novels – the game character³¹¹ of crime, which allegedly did not correspond with the German ‘Wesen’.³¹² Nevertheless, it should be mentioned that one of the first films (if not the first film) based on a novel by Agatha Christie was *Die Abenteuer G.m.b.H.*, a German production from 1929.³¹³ While the Anglo-Saxon crime/detective film showed the encounter of crime and bourgeoisie, the German bourgeoisie felt threatened or undermined by it – hence, in the Weimar republic and during the National Socialist regime, criminal organisations were depicted rather than the murdering of relatives.³¹⁴

In the 1950s and 60s, George Pollock’s Miss Marple series with Margaret Rutherford proved to be highly influential on German productions:

Konstruktion und Stil dieser Filme wurde in den deutschen Kriminalfilmen (die sich ‘britisch’ gaben) nachgeahmt, während in diesem englischen Film auch deutsche Darsteller (...) agierten.³¹⁵

The most successful of these German imitations were the Edgar Wallace films of the 1950s and 1960s. They can also be seen as a reaction against the “Heimatfilme” of the time.³¹⁶ They

³⁰⁶ Even-Zohar, 24.

³⁰⁷ Seeßlen, 1981, 121f.

³⁰⁸ Ibid., 122.

³⁰⁹ Including the satire *Der Mann, der Sherlock Holmes war* with Heinz Rühmann and Hans Albers. Cf. Seeßlen, 1981, 129.

³¹⁰ Seeßlen, 1981, 132.

³¹¹ Cf. Chapter 4: the so-called game character of ‘Golden Age’ detective fiction refers to the genre not taking itself seriously, which is expressed by the humour and self-referentiality of the genre.

³¹² Ibid., 134.

³¹³ “Die Abenteuer G.m.b.H.” at the BFI Film & TV Database. Online: <http://ftvdb.bfi.org.uk/sift/title/349824> [accessed 06/02/2012].

³¹⁴ Seeßlen, 1981, 134.

³¹⁵ Ibid., 208.

were so successful that between 1959 and 1969, about three Edgar Wallace films were made per year,³¹⁷ which in itself might be considered surprising, since they were a mixture of ‘alien’ genres: the detective film, the horror film and the comedy film.³¹⁸

Next to German productions, tv series and radio dramas written by Francis Durbridge were very popular in the 1950s and 1960s, as have been British television series from the late 1980s to this day.³¹⁹ The importance of the radio has waned in the last decades, but in its heyday, it was very influential. Between 1945 and the beginning of the 1960s, radio plays from Anglo-American writers dominated, due to the lack of manuscripts by German authors around 1945,³²⁰ and due to the deliberate decision by the programme makers to adapt mainly Anglo-American classic authors, which had been almost inaccessible during the National Socialist regime.³²¹ If Anglo-American detective novels were popular, then radio plays would be as well. The examples of German ‘highbrow’ authors (Andersch, Dürrenmatt etc.) were often not received as ‘mere’ detective stories but as literary adaptations or ‘ordinary’ radio plays, therefore placing them in the ‘E’ rather than the ‘U’ category.³²²

The development of detective radio play series started at the end of the 1940s. The first was presumably *Sherlock Holmes’ Abenteuer* broadcast by the NWDR Hamburg in 1947.³²³ The Paul Temple series followed with eight radio plays between 1949 and 1959, and other, similar ones, too.³²⁴ The most popular broadcast was *Gestatten, mein Name ist Cox!*, a series about a private detective set in Britain, broadcast by NWDR Hamburg between 1952 and 1959.³²⁵ The

³¹⁶ Ibid., 211.

³¹⁷ Ibid.

³¹⁸ Ibid., 217.

³¹⁹ To name but a few, the Miss Marple series with Joan Hickson, the Sherlock Holmes series with Jeremy Brett, the Inspector Lynley series, and, since recently, as it is called in German, *Inspektor Barnaby*.

³²⁰ Ibid.

³²¹ Ibid., 44f.

³²² Weber, Elisabeth. “Der Mord im Radio.” *Die Horen* 144. 41. Cf. Guder, 4.

³²³ Guder, 4.

³²⁴ Ibid.

³²⁵ This series was first rejected when Rolf Becker offered it under his own name, but accepted when he offered it under his uncle’s English name Malcolm F. Browne, which is another indication of the prejudice against German authors still prevailing at that time. An interesting detail is that, after being a prisoner of war in the UK, he wrote the script while being a guest broadcasting director at the BBC, so there is an English connection here;

few German writers whose radio plays were produced also adhered to the structures of Anglo-American role models.³²⁶ Stories by Agatha Christie were adapted as well.³²⁷ Thus, on the whole, the Anglo-American atmosphere, if not setting, was deemed indispensable.³²⁸ The detective story radio play was the most popular form of radio play for the German audience in the mid-1950s,³²⁹ but slowly, these were transformed into television productions.³³⁰

However, the critics were similarly negative towards this genre as to detective fiction. According to them, the programme makers had “[sich] zu Unrecht vom sogenannten Publikumsgeschmack leiten lassen.”³³¹ Especially in the immediate postwar period, detective stories as such were found unacceptable:

Mag endlich sein, daß dort ein Pistolenschuß noch Nervenkitzel bedeuten konnte, wo man das Grauen des Todes selten und nur aus der Entfernung erlebte. Aber sollte man in der Tat auch heute noch (oder schon wieder?) ernsthaft Lust verspüren nach dem Verwesungsgeruch von Leichen oder nach dem, ach so wohltuend-erregenden Knallen von Pistolenschüssen oder nach dem Röcheln eines Verendeten.³³²

One reviewer of *Paul Temple und die Affäre Gregory* from 1949/1950 criticised the “jahrmarktschreiende Sensationsmusik”, “die obligate Hochspannung”, “blutleere Gestalten” and the “zwielfichtige Durcheinander”.³³³ Other critics took issue with the creation of suspense just for suspense’s sake, the overall sensationalism and lack of depth.³³⁴ The tide turned in the mid-1950s, when criticism gave way to public taste and demand; moral objections are visible only on rare occasions.³³⁵ However, the distinction between detective radio plays and

something we will encounter more often with Dutch authors. (Cf. Guder, 5.; and *Lexikon der Deutschen Krimi-Autoren*. Online: www.krimilexikon.de/becker.htm [accessed 11/06/08].)

³²⁶ Guder, 5.

³²⁷ For example *Alibi* (*The Murder of Roger Ackroyd*) by UKW Nord in 1951, or *Die Tote in der Bibliothek* (*The Body in the Library*) by UKW WDR in 1957. (Cf. Guder, 19.)

³²⁸ Guder, 6.

³²⁹ Ibid., 20.

³³⁰ Ibid., 11.

³³¹ Ibid., 26.

³³² Ibid.

³³³ “Bedenkliche Affären. Zu den Kriminalhörspielen des NWDR.” *Aachener Volkszeitung*. 11/02/1950. As quoted in Guder, 27.

³³⁴ Ibid., 27f.

³³⁵ Ibid., 28.

‘highbrow’ radio plays, meaning the distinction between “E-” and “U-Literatur” remains.³³⁶ In addition, from the mid-1950s onwards, some detective fiction slowly transmuted into “E-Literatur” because it gained the status of ‘classic’ detective fiction.³³⁷ For example, in a republication of a Durbridge radio drama, *Die Welt* is quoted as claiming: “In England war Francis Durbridge erfolgreich, bei uns wurde er zum Phänomen”.³³⁸

2.3. Detective Fiction in the Netherlands

Information on the status of detective fiction in the Netherlands, on Dutch translators, and on the translations themselves is scarce. This is why this and the following sections on the Netherlands will look slightly different to the German ones: the Dutch discourse on detective fiction will be used as a contrastive reference point to the German context.

A difference between the history of Dutch and German detective fiction is that in the Netherlands a tradition of native detective story writers has been acknowledged. This tradition, which has an impact on the overall discourse on detective fiction in the Netherlands, will be introduced briefly here alongside the accounts of detective fiction by Dutch writers and critics. The aim is to develop a notion of the form and status of detective fiction in the system of Dutch literature, in order to put the translations of Agatha Christie in context.

Vogel starts her analysis of Willy Corsari’s and Janwillem van de Wetering’s detective fiction with the following statement: “De Nederlandse misdaadliteratuur geniet weinig aanzien.”³³⁹ [“Dutch crime fiction enjoys little recognition”]. This is reminiscent of the German discourse, but only at first sight: Firstly, this statement already shows a difference between the discourse on detective fiction in Germany and the Netherlands. Whereas in Germany, the discourse is

³³⁶ Ibid., 30.

³³⁷ Ibid., 31.

³³⁸ Durbridge, Francis: *Paul Temple und der Fall Margo. Kriminalhörspiel*. Dir. Eduard Hermann. Westdeutscher Rundfunk Cologne, 1962. This edition: Der Audio Verlag Berlin, 2003.

³³⁹ Vogel, Marianne. “Orde en onrust: ‘triviale’ misdaadliteratuur als studieobject van de neerlandistiek.” *Colloquium Neerlandicum* 14 (2000), 189. Online: <http://www.dbnl.org> [accessed 03/08/2009].

more on whether detective fiction as a genre is acceptable, in the Netherlands, the discourse has been on the difference in recognition of native and translated works of detective fiction. Secondly, other critics disagree with this point of view and see a positive development from the 1980s up to now.

2.3.1. 1890-1940

In the 1890s, detective fiction conquered the Dutch audience, and authors like Wilkie Collins and Conan Doyle were translated and became very popular. This was mainly due to the publisher Bruna, who started publishing his own series of detective fiction, with translations of British and US-American books,³⁴⁰ then translations of French and German (!) detective stories.³⁴¹ Therefore, as in Germany, detective fiction was introduced to the Netherlands through translations, which dominated for quite a while. The difference, however, is that a ‘local’ scene which stayed in public memory emerged as well.³⁴² Again, Bruna was the initiator of this, because he started publishing the first Dutch authors after public demand could not be satisfied by translations alone.³⁴³ It was a slow process of accustoming readers to detective fiction; tentatively, magazines started publishing them, until eventually the first Dutch writers started to arrive.³⁴⁴ In the beginning, many German and Dutch writers continued popular American series, like Raffles or Sherlock Holmes, inventing stories of their own.³⁴⁵ Another factor which helped Dutch authors to their breakthrough was the First World War, during which translations of German authors were no longer published in the Netherlands. This suggests a strong impact of German writers on the Dutch market, from

³⁴⁰ Ross, Tomas. “De Nederlandse misdaadliteratuur – De moeizame weg naar volwassenheid.” *Bzzlletin* 137 – *Nederlandse Misdaadliteratuur*. Eds. Cartens, Daan, Johan Diepstraten, and Phis Muysson. June 1986. 34/i. Docter, Cor. *Grossiers in Moord & Doodslag – Veelschrijvers in Nederland en Vlaanderen*. Amsterdam: Meulenhoff, 1997. 47.

³⁴¹ Roosendaal, 1976, 218.

³⁴² As we have seen, this might well have been the case in Germany as well, but popular German authors of detective fiction disappeared from the public eye during or after the Second World War.

³⁴³ Roosendaal, 1976, 219.

³⁴⁴ Ibid.

³⁴⁵ Docter, 56.

which again it can be assumed that there was indeed a thriving scene of native detective story writers in Germany, even if this scene initially mainly consisted of imitations of Anglo-American examples. Yet, even after this increased market became available, Dutch writers usually set their stories in Britain or had British characters.³⁴⁶ The genre, according to Docter, was seen as ‘trivial’, nothing for serious authors: “De rage die na Sherlock Holmes was ontstaan, werd beschouwd als een strovuurtje waaraan een ernstig auteur zich beter niet kon branden.”³⁴⁷ [“The hype after Sherlock Holmes was seen as a mere flash in the pan, on which a serious amateur had better not burn himself.”] Roosendaal explains that especially before 1940, many Dutch writers, as indeed many German and English-language writers, chose a pseudonym because it was considered a disgrace for a renowned writer to publish detective fiction. Many of these pseudonyms can no longer be traced, partly because many libraries and archives were destroyed during the war.³⁴⁸ The authors we still know today are thus merely the tip of the iceberg.

In de eerste plaats moesten zij met de anderen opboksen tegen de typisch Nederlandse mentaliteit vrij kritiekloos alles te accepteren wat uit het buitenland komt en zeer sceptisch te staan tegenover alles van eigen bodem, en in de tweede plaats moesten zij zich waar maken naast de enorme aantallen vertalingen van Amerikaanse, Engelse en Franse detectiveromans die dikwijls de nieuwste hoogtepunten in het genre waren.³⁴⁹

[First of all they had to fight against the typically Dutch mentality of accepting everything from abroad without any criticism, and being very sceptical towards everything on home soil; and secondly they had to make themselves heard next to the enormous numbers of translations of American, English and French detective novels which often were the highlights of the genre.]

In 1890, the first ‘Dutch’ detective novel was published. It was called *The Black Box Murder*, written in English by Jozua van der Poorten Schwarz, and published by an English publisher. This fact alone is striking and highlights the status and understanding of the genre as an ‘English’ one. Schwarz wrote all his detective fiction in English, and published under the

³⁴⁶ Docter, 65ff.

³⁴⁷ Ibid., 79.

³⁴⁸ Roosendaal, 1976, 215.

³⁴⁹ Ibid., 217.

pseudonym Maarten Maartens so as not to lose his reputation as a ‘serious’ author in the Netherlands.³⁵⁰ It was only ten years later that the first Dutch-language detective novel was written by P. Tesselhoff Jr. in 1900, called *Het succes van den rechercheur*.³⁵¹

During the 1920s and 1930s, discourse on Dutch detective fiction emerged in the same way as it had done in Britain at that time. W.G.N. Keizer for example wrote a study in 1921, called *De Nederlandsche detectiveroman*.³⁵² But it was above all bonvivant, writer and critic E. du Perron who, with his critical publications, tried to promote the recognition of detective fiction as a legitimate and valid genre.³⁵³ In his essays, he refers mainly to Anglo-American, and to a lesser extent, French-language examples. It is interesting that he sees a difference between English(-language) and French(-language) detective fiction – according to him, the English are “zindelijker” [“more decent”], whereas the French more sensationalist and “wellustiger” [“more lascivious”]³⁵⁴ – again an example of linking the literature to the stereotypes of the nation. But Dutch writers are also mentioned and promoted. Despite these efforts to make the genre acceptable, Herman Middendorp, a popular author of the 1920s, still feels he needs to write an apology for turning towards the genre of detective fiction.³⁵⁵ But after Middendorp, other prolific writers dared to write detective novels as well.³⁵⁶

This was also the time of the great Dutch authors of detective fiction; the time of Ivans,³⁵⁷ the first professional Dutch detective story writer whose novels led to more approval of the genre

³⁵⁰ Ross, 33/iif.

³⁵¹ Roosendaal, 1976, 219.

³⁵² Ibid., 263.

³⁵³ Ibid.

³⁵⁴ Du Perron, E. “Het Sprookje van de Misdaad.” 1938. *Verzameld Werk VI*. Eds. E. Du Perron-de Roos, F.E.A. Batten and H.A. Gomperts. Amsterdam : G.A. van Oorschot, 1958. 553.

³⁵⁵ Docter, 99f.

³⁵⁶ Docter, 104.

³⁵⁷ Pseudonym of Jakob van Schevichaven, 1866-1935. He wrote 44 detective stories between 1917 and 1935, with the English detective Geoffrey Gill and his Dutch friend Willy Hendriks as main characters – thus a variation on the Holmes – Watson duo. The plots usually deal with international crime and espionage (cf. Roosendaal, 1976, 223). He, according to Ross, paved the way for future Dutch writers of detective fiction (cf. Ross, 38/i). Other writers tried to imitate his style, but his popularity made it difficult for them to break through (cf. Roosendaal, 1976, 224).

in the Netherlands,³⁵⁸ of Havank,³⁵⁹ Ivans' official successor, of F.R. Eckmar,³⁶⁰ Jan Apon,³⁶¹ Willy Corsari³⁶² and A.M.H. Roothaert.³⁶³ As in the Anglo-Saxon world, Chinese gangsters, crooks and sailors start appearing in Dutch detective fiction as well,³⁶⁴ with the Chinese community of Amsterdam and opium smuggling as a background.³⁶⁵ Most of them imitated Sax Rohmer's *Doctor Fu Manchu* from 1913.³⁶⁶ The time between 1936 and 1940 is seen as the time of the first boom of Dutch detective fiction.³⁶⁷ In 1936, a Dutch detective club was founded after the English model, whose aim it was to publish detective fiction each year, both by Dutch and foreign authors.³⁶⁸

Due to lack of sources on the discourse on detective fiction in the Netherlands, the following section analyses the reception of detective fiction in Dutch newspapers. In order to show how parts of what Even-Zohar calls the "institution"³⁶⁹ contributed to the discourse. My study investigates the online editions of the Catholic *Het Centrum* (editions between 1910 and

³⁵⁸ Docter, 81f.

³⁵⁹ Pseudonym of Hendrikus Frederikus van der Kallen, 1904-1964. Only published after Ivans' death by Bruna, he was then introduced as his heir. Havank also translated about 40 of Leslie Charteris' "The Saint" novels and other detective novels by amongst others Raymond Chandler and E. Phillips Oppenheim. This had an impact on his own writing, namely the invention of his main character, Charles C.M. Carlier, also called "De Schaduw" (The Shadow), whose adventures he published between 1935 and 1959. During the Second World War, he worked in Britain as a war correspondent and married an Englishwoman (cf. www.crime.nl, www.havankweb.nl and van Bork, Verkruisse, www.dbnl.org/naslagwerken/naslag_lit.htm, [accessed in July 2009]). Like Ivans, he set his novels abroad, most of them in France (cf. Ross, 41/1). There is always a strong sense of humour in his books – bizarre situations, funny dialogues and titles, puns, word play etc. (cf. Roosendaal, 227).

³⁶⁰ Pseudonym of Jan de Hartog, 1914-2002, who, before he fled to Britain from the Gestapo in 1943, wrote four detective novels, all of them in different styles, imitating famous Anglo-Saxon examples, (cf. www.crime.nl; van Bork et al. (eds.): *Letterkundig lexicon voor de neerlandistiek*. Online: www.dbnl.org/naslagwerken/naslag_lit.htm, [accessed in July 2009]) and depicting nonsensical and absurd situations (cf. Roosendaal, 230).

³⁶¹ 1910-1969, published detective novels between 1934 and 1940, and spent some time in Britain during the Second World war as well.

³⁶² Pseudonym of Wilhelmina Angela Schmidt (1897-1998), who wrote her novels between 1927 and 1983, and reached the peak of her fame between the 1930s and 1950s.

³⁶³ 1896-1967, wrote detective stories between 1933 and 1935, was very popular before the war, though not today, perhaps because of the alleged latent anti-Semitism in his work. (cf. www.crime.nl; van Bork, Verkruisse and van Bork et al. www.dbnl.org/naslagwerken/naslag_lit.htm)

³⁶⁴ For example Van Eijsselsteyn: *Het raadsel van de 13e December* (1924), A.M.H. Roothaert: *Onbekende dader* (1933), *Chinese handwassing* (1934), E.L. Franken: *Opium* (1936), Piet Bakker: *Het geheim van dr. Ling* (1940) and many more. Cf. Roosendaal, 1976, 234.

³⁶⁵ Roosendaal, 1976, 234.

³⁶⁶ Ibid.

³⁶⁷ Roosendaal, Jan C., Bert Vuijsje and Chris Rippen. *Moorden met woorden*. The Hague: Biblion, 2000. 31.

³⁶⁸ *Het Vaderland*, 08/01/1936.

³⁶⁹ Even-Zohar, 37f.

1930), the liberal newspapers *NRC* (1910-1930) and *Het Vaderland* (1920-1945), and *Het Volk* (1910-1920), organ of the social democrats. Although not representative, these newspapers give an impression of the status of detective fiction at that time and, even more importantly, of Agatha Christie.

It turns out that several of Christie's books were published as serial novels,³⁷⁰ and that magazines advertised the fact that the next edition included a new short story by Agatha Christie.³⁷¹ In the newspapers examined there are two reviews of Christie's novels, one on *Het geheim van den "Train Bleu"* [*The Mystery of the Blue Train*] published in the *NRC* on the 5th of November 1929, the other on *De ingesneeuwde slaapwagen* [*Murder on the Orient Express*], published in *Het Vaderland* on the 10th of March 1937. This suggests that reviews of detective fiction were not usually published in newspapers but rather in literary and cultural magazines, which were popular at the time. These two reviews reveal some interesting insights regarding the status and popularity of Agatha Christie in the Netherlands. First of all, like in Germany, it was her disappearance in December 1926³⁷² that brought her to the attention of the Dutch media on a greater scale. It was widely covered in *Het Vaderland*, the *NRC* and *Het Centrum*. From the descriptions of Agatha Christie as "schrijfster van bekende romannetjes" ["writer of popular trivial fiction"],³⁷³ or "schrijfster van detectiveverhalen"³⁷⁴ ["writer of detective stories"] one can see that she was by no means a popular writer yet. If she or her work had been well-known by then, there would have been either no explanation as to who she was or one or two of her most successful novels would have been mentioned.

³⁷⁰ For example *De geheime tegenstander* in *De NRC* between June and August 1924; *De geheimzinnige zaak van Styles* in *Het Vaderland* between April and June/July 1927.

³⁷¹ For example the advertisements of the magazine *Astra*, listing authors of the next edition (e.g. *NRC* 05/11/1928 and *Het Vaderland* 06/12/1928).

³⁷² In December 1926, Agatha Christie disappeared and was found eleven days later in a Torquay hotel suffering from memory loss. Cf. For example Thompson, Laura. *Agatha Christie - an English Mystery*. London: Headline Review, 2007. 187ff.

³⁷³ *Het Vaderland*, 07/12/1926.

³⁷⁴ *NRC*, 25/01/1927.

Although some of her work had already been published in the Netherlands – including at least one novel – it was her disappearance that was prioritised and not her work as a writer.

The first article is a review of *Het geheim van den “Train Bleu”*, from the 6th of October 1929, three years after her disappearance, published in *Het Vaderland*. It is a review which is rather ambivalent towards this new, on the whole, according to the journalist, not very promising-looking author. The only idiosyncratic feature mentioned is the fact that Christie invented a French (sic) detective, called Monsieur Poirot, characterised as “een grappig ventje” [“a funny character”]. The reviewer finds the plot barely understandable and uses this review to utter his/her dislike of the lack of fairplay in “crossword-puzzle-type” detective novels. S/he mentions reading an article on the positive effect of detective fiction on the actual crime rate in a German magazine (there is, apparently, no increase) and comes to the conclusion that “o.a. in Duitschland de detective-romans in verhouding met ons land heel wat meer opgeld doen” [“for example in Germany one can earn considerably more with detective novels in comparison to our country”]. Again, Dutch writers and reviewers consider the genre (also the native authors) to be more established in Germany than in their own country. This is in part due to Germany being considered superior in all cultural categories, be it art, highbrow or lowbrow literature. Christie is considered “een betrekkelijke nieuweling in haar vaak” [“quite a newcomer to the trade”] and her novels “middelmatic goed” [“average”], remaining “door en door Engelsch in haar stijl en opzet” [“English through and through regarding style and plot”]. One gets the impression that this last remark is not meant entirely positively. The last sentence does not have much more than a comical effect due to its abrupt appearance: “De vertaling is niet slecht.” [“The translation is not bad.”]

By 1937, the perception of Christie has completely changed. The review of *De ingesneeuwde slaapwagen*, published also in *Het Vaderland* on the 19th of March 1937, is very enthusiastic. It becomes clear that in the eight years between the two reviews, Christie has become an

established writer who needs no further introduction. There follows a summary of the “original” and “sensational” plot. This, the situation of having one corpse but many murderers, is seen as something entirely new and thus explicitly mentioned (although thus the solution is revealed, which might have upset some ardent readers). It is also made clear that this is a new adventure by the “well known” and “famous” detective Hercule Poirot.

With the online newspaper archive at hand, it is easy to conduct a comparison of search words, in this case, the names of Agatha Christie and Dutch writers of detective fiction. A quantitative comparison reveals interesting results:

| Search word | Hits (also several in one article) (tokens) | No. of separate entries (types) |
|------------------|--|--|
| Agatha Christie | 124 | 60 |
| Ivans | 475 | 343 |
| Maarten Maartens | 85 | 35 |
| Roothaert | 92 | 70 |
| Havank | 27 | 27 (mainly parts of serial novels translated by him) |
| Willy Corsari | 666 | 288 |

Table 2: A quantitative comparison of search results in the KB newspaper archive

Most of these entries are not so much articles on the authors and on their work, but rather advertisements and announcements of new publications, and, in Ivans’ case, announcements and reviews of presentations and speeches by him. Although this keyword search is by no means representative, it does show that Dutch writers were mentioned more often than Agatha Christie in newspapers between 1924 and 1941. This might be an indication that the status of native detective fiction was even higher than is assumed nowadays. In support of this, from the articles and reviews on Dutch detective fiction, no difference in treatment to, for example, English authors becomes apparent.³⁷⁵ The review of the Dutch detective novel *Straperlo* by J.T. de Meesters might be representative in stating that there are better novels than this

³⁷⁵ See for example *Het Vaderland*, 29/04/1929.

particular one but that “[e]en goede eigenschap ervan is, dat zij typisch Hollandsch is.”³⁷⁶ [“a good characteristic about it is that it is typically Dutch.”] What exactly is so typically Dutch about this novel is unfortunately not explained.

From the articles and reviews one can see recurring themes. It seems that at the beginning, between 1910 and 1912 (at least), the NRC saw a link between youth crime and detective fiction.³⁷⁷ This topic reappears several times. In *Het Vaderland* of August 20th 1925, for example, a reader warns that detective fiction is bad for young people, but not damaging for adults. An interesting detail is that s/he mentions that in Germany after the First World War, “Schundliteratur” was burnt openly, which s/he sees as a good example of showing initiative. Roughly at the same time, between 1922 and 1929, *Het Centrum* seems to have run a campaign against detective fiction by linking it to criminal offences by youths.³⁷⁸ These campaigns seem to have waned in the 1930s, the Golden Age of detective fiction, but were taken up again in the 1940s. *Het Vaderland* for example mentions explicitly on April 26th 1940 (nine days before the start of the war) that a convicted criminal was a lover of detective novels. The entire debate is reminiscent of the one about violent computer games nowadays.

A second strand that can be found in these newspapers is the idea of the triviality of the genre, which did arise sporadically in the 1920s and 1930s, but a substantial debate, according to these sources, did not take place. In 1921, a journalist argues that there is a difference between artists, like E.A. Poe and “‘mere’ writers”, but that the terms should not be understood in a derogatory way.³⁷⁹ This recognition of a distinction, but at the same time absence, of bias, also becomes apparent from J.C.Bloem’s reaction to a debate between P.H. Ritter and Menno ter Braak on how to review art:

Men komt tenslotte tot een theoretisch hoogst bedenkelijk, maar de facto toch te aanvaarden (en ook altijd aanvaard) compromis, n.l. dat er schrijvers zijn, die men

³⁷⁶ *Het Vaderland*, 10/11/1933.

³⁷⁷ See for example the NRC from 05/06/1912 and 03/06/1910.

³⁷⁸ See for example *Het Centrum* 04/05/1922, 05/11/1925, 30/05/1927 or 04/04/1929.

³⁷⁹ NRC 22/01/1921.

tot 'de' litteratuur [sic] rekent, hoewel men ze verfoeit, en schrijvers, die men daar niet toe rekent, hoewel men er dol op is (detective-verhalen, b.v.).³⁸⁰
 [One finally reaches the theoretically highly questionable, but de facto still to be accepted compromise (which has indeed always been accepted), that there are writers whom one categorises into 'literature', even though one detests them, and writers who do not fall into that category, even though one is mad about them (e.g. detective stories).]

Here, in the year 1934, we find the differentiation between highbrow and trivial literature, but in this case, the columnist is in favour of entertainment fiction. A quotation from Ivans, who, in a public lecture on detective fiction, states that he does not want to create "art" but to do useful work", that is entertain,³⁸¹ confirms this point of view. Advertisements and announcements show that already in the 1920s, English-language editions were very popular among the Dutch audience. For example, many advertisements and general announcements of new Christie novels being published in English can be found.³⁸²

To summarise, from the data in this archive one can state that there is an absence of qualitative differentiation between Dutch and English-language writers of detective fiction. The overall message of the reviews is that the detective novel has to be entertaining and that, in doing that, it has as much right to exist as 'serious' literature. There are some critical voices but most references to detective fiction are either positive or neutral. Some reviews of individual novels are bad, but here the individual works are criticised, not the genre as such.³⁸³ There are many references to detective plays – an interesting and to my knowledge quite overlooked area of research – and also films. There are about as many reviews on all three (novels, films and plays). Detective fiction is therefore not merely in the public eye through books. Interesting is also the fact that here and there German authors of detective fiction are mentioned. For example, in *Het Vaderland* on December 16th 1931, one can read

³⁸⁰ Bloem, J.C. "Onderschatting en Overschatting – een enquête onder de Nederlandsche schrijvers." *Het Vaderland*, 03/11/1934.

³⁸¹ *NRC*, 25/03/1926.

³⁸² For example an announcement of the publication of *The Man in the Brown Suit* in the UK (*NRC* 23/08/1924); a list of new books in the library "Het Damesleesmuseum" with *The Big Four* in English (*Het Vaderland* 19/12/1927); the publication of English-language versions of *The Secret Adversary* and *Sad Cypress* by Dutch publishing houses (*Het Vaderland*, 21/03/1932 and 19/06/1940).

³⁸³ See for example *Het Vaderland*, 10/11/1933.

an obituary of detective story writer Walter Harich, who, after an “unsuccessful” career as a ‘serious’ writer, started a “successful” career writing detective fiction.

The German occupation was in many ways as disastrous for Dutch publishers publishing translations of English and American literature as it was for German publishers.³⁸⁴ A great many Dutch writers stopped writing out of protest against the occupation. Others wrote but kept their work to themselves until after the war.³⁸⁵ Also, many authors left the country or went into hiding.³⁸⁶ As in Germany, the publication of detective fiction came to an end due to lack of paper and various publication restrictions. In 1940, about 30 new Dutch detective novels were still published, then the number waned quickly under the German occupation – 18 in 1941, ten in 1942, seven in 1943 and one in 1944.³⁸⁷ The cesura therefore does not seem to be 1942/3 but instead 1944, a bit later than in Germany. In January 1942, at least, reviews of detective fiction were still published in *Het Vaderland*; one Dutch, one translation from English, and one detective novel of unclear provenance (set in England and other, more exotic, places) were reviewed.³⁸⁸

2.3.2. The Postwar Period

An indication of the popularity of the genre in the Netherlands immediately after the Second World War is Godfried Bomans’ parody of the genre called *De avonturen van Bill Clifford*.³⁸⁹ Despite Dutch detective fiction being mainly escapist fiction at that time, there were also a few examples of detective stories dealing with the German occupation published in the late

³⁸⁴ Roosendaal, 1976, 236.

³⁸⁵ Ross, 42/i, Roosendaal, 1976, 236f.

³⁸⁶ Ross, 42/i, Roosendaal, 1976, 237.

³⁸⁷ Roosendaal et al., 2000, 24.

³⁸⁸ *Het Vaderland*, 04/01/1942.

³⁸⁹ Godfried Bomans, 1913-1971, is not a detective story writer at all, but an author of mostly humorous books: In this novel he ridicules Sherlock-Holmesian super-sleuths.

1940s.³⁹⁰ But there was no real change in style, the Anglo-Saxon “crossword puzzle” detective novel was still the role model for most writers.³⁹¹ Writers continued stylistically in the same manner as before the war.³⁹² Authors like Martin Mons and W.H. van Eemlandt even distanced themselves explicitly from developments outside the country.³⁹³ Nevertheless, a demand grew for stories to be set in the Netherlands. Before that, it was widely thought that a believable Dutch detective could not be developed. Ross even goes so far as to claim that until the 1950s, Dutch detective story writers did not develop a style of their own and strictly followed the Anglo-Saxon tradition.³⁹⁴ It might be assumed that the writers who did set their stories in the Netherlands in the 1950s set themselves against this tradition on purpose. On the other hand, those writers were doubtlessly encouraged by the success of their predecessors and the realisation that they were part of a tradition.³⁹⁵ As Cees Buddingh remarks:

De Nederlandse detectiveroman behoort, wil zij een eigen karakter hebben, m.i. in een Nederlandse omgeving onder Nederlandse mensen te spelen en de door een Nederlander gepleegde misdaad moet door een Nederlander opgelost worden.³⁹⁶
[The Dutch detective novel should, in my opinion, if it wants to keep its own character, be set in a Dutch environment among Dutch people, and the crime committed by a Dutchman should be solved by a Dutchman.]

Between the 1950s and 1960s there was a new boom in detective fiction, comparable to the one between 1900 and 1930³⁹⁷ – which also led to an increase in translations of Christie’s novels. This is again mainly due to the publisher Bruna’s efforts, by for example initiating competitions for unpublished Dutch writers,³⁹⁸ or by introducing the paperback series of *De Zwarte Beertjes* in 1955, which became very popular.³⁹⁹

³⁹⁰ For example: M. van Allandt: *Misdaad in Mei* (1946), J.F. Kliphuis: *Recht zonder wet* (1945), H. Freezer: *Raadsels in Randerveen* (1948), J. van Marxveldt: *De drijffjacht van Lodewijk Napoleon, resistance* (1946). For further details see Ross, 43/ii or Roosendaal, 1976, 239f.

³⁹¹ Ross, 43/ii, Roosendaal, 1976, 238.

³⁹² Roosendaal, 1976, 238.

³⁹³ Ibid., 252.

³⁹⁴ Ross, 34/i.

³⁹⁵ Roosendaal, 1976, 217f.

³⁹⁶ Quoted in Roosendaal, 1976, 218.

³⁹⁷ Ross, 47/i.

³⁹⁸ Docter, 149.

³⁹⁹ Ibid., 161.

Three classic studies were to prove very influential on the discourse of detective fiction. The first was Sam Dresden's and Simon Vestdijk's *Marionettenspel met de dood*, published in 1957,⁴⁰⁰ in which a critic (Dresden) and an ardent reader of detective fiction (Vestdijk), as well as one of the great Dutch 'highbrow' writers, explore in a dialogue what it is that constitutes detective fiction. In the introduction we learn that Dresden used to translate English detective fiction into Dutch,⁴⁰¹ which might explain the focus on the Anglo-Saxon tradition in the book. It is striking that no feeling of inferiority is expressed, no justification for writing about such a 'trivial' genre is deemed necessary, nor a general classification of detective fiction as trivial. Whereas the emphasis lies on foreign, mainly English-language writers, Dutch authors are also mentioned and integrated into the analysis. A couple of years later, Ab Visser, a highly-regarded critic (and also a writer) of detective fiction, was asked by the Ministry of Culture to write a history of detective fiction, it was called *Kain en Abel – een studie in onbehagen*, published in 1963. A further study followed in 1971, again focusing mainly on Dutch writers.⁴⁰²

Together with an awakening sense of having a tradition of their own, a Dutch writer of detective fiction emerged, but he did so from abroad and thus followed in the footsteps of van der Poorten Schwarz. Robert van Gulik⁴⁰³ published his Judge Dee novels between 1951 and 1968. He published two versions of most of these, targeted at Western or Chinese and Japanese readers. He wrote most of his stories originally in English, and then translated many

⁴⁰⁰ Dresden, S. and S. Vestdijk. *Marionettenspel met de dood*. The Hague: Bakker, Daamen N.V., 1957.

⁴⁰¹ Ibid., 6.

⁴⁰² Visser, Ab. *Wie is de dader. De misdaadliteratuur van Edgar Allan Poe tot heden*. Leiden: Sijthoff, 1971.

⁴⁰³ Robert van Gulik, 1910-1967, was born in Batavia (Jakarta). With the Dutch Foreign Service he was later stationed in Japan and China, became Councillor of the Dutch embassy in Washington D.C. after the war, and between 1965 and 1967 he was the Dutch ambassador to Japan. Translating the 18th century Chinese detective novel *Dee Gong An* into English, first published in Tokyo in 1949, inspired him to write more stories with Judge Dee as a main character, based on the historical figure Di Ren-jie, a 7th century (Tang-dynasty) judge and detective. In these stories, the cases of which were loosely based on historical cases, he tried to adhere to the tradition of Chinese detective fiction. (Cf. www.crime.nl; www.rechttert.nl; van Bork, Verkruijsse and van Bork et al. Online: www.dbnl.org/naslagwerken/naslag_lit.htm [accessed in July 2009].)

of them into Dutch himself.⁴⁰⁴ Janwillem van de Wetering (1931-2008), saw van Gulik as his personal role model. Like van Gulik, van de Wetering published each book twice, in English and Dutch, adapting the text to the two different target audiences. This means that here we have an example of the target culture influencing the source culture, an interesting test-case for the analysis of inter-relations between the systems of different countries.⁴⁰⁵ Van de Wetering lived in the US and published 15 detective novels between 1975 and 1996.⁴⁰⁶ Ross calls him *the* author of the 1970s in the tradition of Ivans and Havank who, on his own, made Dutch detective fiction popular once again.⁴⁰⁷ It remains to be said that before this new boom in the 1970s, in the mid-1960s, a new generation of writers had emerged, which broke loose from the old traditions and broke many taboos, like Rinus Ferdinandusse.⁴⁰⁸

Even so, in their studies of Dutch detective fiction both Visser,⁴⁰⁹ Roosendaal and Ross⁴¹⁰ still allege that detective fiction has a stigma in the Netherlands. Ross notes: “[h]et dédain ten opzichte van de misdaadliteratuur in Nederland is meer dan duidelijk.”⁴¹¹ [“The disdain towards crime fiction in the Netherlands is more than evident.”] This perception only starts changing in the mid-1980s due to three factors. In 1980, the first supplement on (both Dutch-language and translated) detective fiction was published in the political magazine *Vrij Nederland*.⁴¹² To this day, it appears each year in the June edition. A year later, the first Dutch magazine for detective fiction, *Thrillers en Detectives*, was published by Theo Capel, but was unfortunately abandoned in 1988.⁴¹³ Thirdly, the *Genootschap van Nederlandstalige*

⁴⁰⁴ www.crime.nl; www.rechttert.nl; van Bork, Verkruijsse and van Bork et al.

⁴⁰⁵ Even-Zohar, 24.

⁴⁰⁶ www.crime.nl; van Bork, Verkruijsse and van Bork et al.

⁴⁰⁷ Ross, 51/ii.

⁴⁰⁸ Ferdinandusse, born in 1931, became famous for his satirical, taboo breaking, chandleresque detective novels, mainly for *Naakt over de schutting* published in 1966. (Cf. Ross, 50/I., www.crime.nl [accessed in July 2009]).

⁴⁰⁹ Visser, 38.

⁴¹⁰ Roosendaal, 1976, 215. Ross 33/i.

⁴¹¹ Ross, 39/i.

⁴¹² Roosendaal et al., 2000, 37.

⁴¹³ Ibid.

Misdaadauteurs was founded in 1986 by Tomas Ross. Its prize, “de gouden strop”, is the most important prize for detective fiction in the Netherlands.⁴¹⁴

In 2000, Roosendaal et al. published their book *Moorden met woorden* to celebrate the centenary of Dutch detective fiction. In it, they state that in the 25 years since the publication of Roosendaal’s “Misdaad in Holland” the reputation of Dutch(-language) detective fiction has grown considerably.⁴¹⁵ The book consists of introductions to Dutch and Flemish detective fiction, newspaper articles on 22 authors, and a list of Dutch detective novels. Despite all these efforts, a sense of inadequacy can still be felt today. For example, it was seen as sensational news that between May 2008 and April 2009, nearly half of the 60 bestselling detective novels were written by Dutch authors. “De Nederlandse Thriller wordt volwassen” [“the Dutch thriller has grown up”] was CPNB head Henk Kraima’s verdict.⁴¹⁶ Docter expresses the same opinion when he summarises the history of Dutch detective fiction:

Het heeft een eeuw geduurd om zover te komen. De eerste kwarteeuw was er voor het genre slechts de diepste minachting, de volgende vijftwintig jaar een aarzelend oproeien tegen de stroom in, en daarna een halve eeuw lang een geleidelijke opbouw tot het respect van nu, dat in Engeland en Amerika al zoveel eerder voor het genre bestond.⁴¹⁷

[It has taken a century to get this far. For the first quarter of a century there was only deep disdain for the genre, the following twenty-five years a hesitant rowing against the tide, and then for half a century a slow building up towards the respect of nowadays, which in England and America had existed so much earlier for the genre.]

Vanacker’s observations, however, indicate the extent to which the history and discourse of Dutch detective fiction can contribute to my research:

For a history of Dutch/Flemish crime fiction, then, the genre’s fickleness and intertextuality, its vacant narrative functions and positions, will have to be taken into account. Such an alternative version of a HISTORY, then, may highlight a number of connections: between authors, between crime fiction and canonical

⁴¹⁴ Ibid., 39.

⁴¹⁵ Roosendaal et al., 2000, 5.

⁴¹⁶ “Nederlandse auteurs rukken op in misdaadliteratuur.” 20th May 2009. Online: <http://www.nu.nl/boek/1967217/nederlandse-auteurs-rukken-op-in-misdaadliteratuur.html> [accessed 15/06/2009].

⁴¹⁷ Docter, 163.

Dutch literature, between the crime fiction and the cinema, between individual crime stories and the GENRE of crime fiction.⁴¹⁸

It is this intertextuality and these gaps that allow Agatha Christie's arrival and later influence on the Dutch polysystem of literature to become apparent. It is the breaks and deliberate copies or rejections that say something about the texture of the literary field of detective fiction in the Netherlands.

2.3.3. Other Media

It is striking that the keyword "detectivefilm" has 209 independent hits in the online newspaper archive in comparison to "detectiveverhaal" and "detectiveverhalen" with 185 and 140 hits respectively. This shows that detective films, while mainly of foreign making, were very popular in the Netherlands during the interbellum. A review of the Dutch film *De Man op den Achtergrond*, based on a novel by Ivans, describes the virtual non-existence of the Dutch film industry. It also highlights again Ivans' part in trying to establish the genre once and for all in the Netherlands:

Hoewel bijna ieder land zijn eigen film-industrie heeft, bezit ons land deze niet. Het is nu het streven van Ivans en enige Nederlandsche artisten om ons land met deze industrie te verrijken. Tevens hopen ze aan de goede detective-romans, die een prikkel zijn voor den menschelijken geest, meer verspreiding te geven en hierdoor een tegengewicht te vormen tegen de minderwaardige Lord Listers en dergelijke. Het plan bestaat nu reeds om deze film te laten volgen door meer detective-verhalen van Ivans. Deze film is, door gebrek aan groote film-ateliers in ons land, opgenomen in Duitschland, doch [sic] Nederlandsche artisten hebben haar gespeeld.⁴¹⁹

[Although nearly every country has its own film industry, our country does not have one. It is now the aim of Ivans and a few Dutch artists to enrich our country with this industry. They also hope to spread good detective novels, which are a stimulus to the human mind, and thereby form a counterbalance to the inferior Lord Listers and the like. There is already a plan to let this film be followed by more detective [[films based on]] stories by Ivans. This film was, due to a lack of big film studios in this country, recorded in Germany, but Dutch actors played the parts.]

⁴¹⁸ Vanacker, Sabine. "'Whodunnit?': A History of Crime Fiction in Flanders and the Netherlands." *History in Dutch Studies*. Eds. Robert B. Howell, Jolands Vanderwal Taylor Lanham. Maryland: University Press of America, 2003. 228.

⁴¹⁹ *Het Vaderland*, 09/09/1922.

Radio plays, however, had a considerable influence on the discourse and perception of detective fiction in the Netherlands. In 1931, the AVRO broadcast the first detective story, a series called *Vivienne Vare* by an American author.⁴²⁰ This was very successful and the beginning of a long tradition of Dutch detective radio plays. Before that, radio concentrated mainly on the adaptation of serious plays, but during the 1930s, the focus shifted more and more towards entertainment programmes.⁴²¹ As in Britain and Germany, radio series were especially successful.⁴²² Dutch radio makers listened to the BBC for inspiration, and so, one year after being broadcast in Britain, Paul Temple was introduced to the Dutch audience in 1939, but under the name Paul Vlaanderen, because director Kommer Kleijn wanted to set the story into a Dutch environment.⁴²³ The result is a hybrid of a detective with a Dutch/Belgian name living and having his adventures in Britain. Between 1939 and 1969 more than 20 Paul Vlaanderens were made, with a break between 1940 and 1946.⁴²⁴ After the war, the first radio plays produced were, again, ‘serious’ adaptations, but soon detective fiction became very popular, along with the new genre of science fiction.⁴²⁵ Next to the Paul Vlaanderen series, other series were produced, for example Havank adaptations in the late 1960s and early 1970s, and adaptations of F.R. Eckmar’s stories in the mid- and late 1970s.⁴²⁶ Apparently, some Dutch radio plays of Agatha Christie stories were produced, but no information on these could be found.

As we have seen, from the beginning of the last century, we find in the Netherlands a detective story tradition of its own, not one which only relied on translations. This tradition was very much influenced by the British/American tradition, which is manifested in the

⁴²⁰ Leenders, Gerard and Leon Povel. *Het spoor terug: geschiedenis van het hoorspel*. Part one. 11th January 2009. Online: <http://geschiedenis.vpro.nl>. [accessed 27/04/09].

⁴²¹ Ibid.

⁴²² Ibid.

⁴²³ Ibid.

⁴²⁴ *Hoorspelweb*. Online: www.hoorspelweb.nl [accessed 27/04/09].

⁴²⁵ Leenders, Gerard and Leon Povel. *Het spoor terug: geschiedenis van het hoorspel*. Part two. 11th January 2009. Online: <http://geschiedenis.vpro.nl>. [accessed 27/04/09].

⁴²⁶ *Hoorspelweb*. Online: www.hoorspelweb.nl [accessed 27/04/09].

choice of setting (often in Britain), detective (often English), structure (crossword-puzzle type), or main character constellation (often a Holmes-Watson duo) of the novels themselves. We have also seen that many writers spent a certain time in Britain or the United States either before, during or after they wrote their detective stories, which indicates once more an affinity to Britain. Therefore, from the start, there were established detective story writers, influenced by different (mostly Anglo-Saxon) authors, who took English detective stories as their examples and made their own versions of them, thus adapting the genre for their culture, familiarising the foreign, as it were. There is also, from the beginning, a strong sense of ‘tradition’, that is writers inspiring each other and a feeling of belonging to the same ‘school’. The fact that Tomas Ross, one of the most prolific Dutch detective story writers, in 2008 published a detective novel under the pseudonym Havank Ross,⁴²⁷ bringing Havank’s detective Charles C.M. Carlier back to life, shows that this idea of a Dutch detective story ‘tradition’ is still prevalent. It has also been reviewed as such.⁴²⁸ Furthermore there were writers who called themselves or were seen as (mainly) writers of detective fiction, something that did not really exist in Germany for a long time. It is also notable that many of the prewar detective stories take place in other countries and/or have foreign detectives, thus expanding the boundaries and, despite sometimes falling prey to the prejudices of the time, being very international. Both van Gulik and van de Wetering went even further than that, publishing their books mainly in English first. This shows that both authors were aware of the cultural differences of their markets. But whilst van de Wetering kept the Dutch setting, his novels taking place mainly in Amsterdam, van Gulik’s ‘Chinese’ detective stories left practically no link to his home country. The history of Dutch detective fiction would not have been so rich without the publishing house Bruna; in 1955 the “Zwarte Beertjes” series⁴²⁹ was founded and

⁴²⁷ Ross, Havank [Tomas Ross]. *Caribisch Complot*. A.W. Bruna Uitgevers, 2008.

⁴²⁸ De Vries, Geert Jan. “Een held veroudert niet.” *NRC Handelsblad*, 24/10/2008.

⁴²⁹ www.awbruna.nl [accessed 09 June 2009].

proved highly successful. It seems that Bruna determined to a great extent who was published when and how.⁴³⁰

2.4. Conclusion

The interplay of different agents and institutions (systems) contributing to the polysystem of detective fiction has been highlighted in this chapter. Several important points have become clear. With regard to Germany, a very important point is that the discourse on detective fiction by critics and academics is mainly a discourse retrospectively. Critics after the Second World War evaluate the situation of detective fiction in Germany before and during the war – hence the idea of there being (almost) no German detective fiction writers during the Weimar Republic. That this is not true is slowly becoming evident. Yet, a predominance of translations remains undisputed – detective fiction is a foreign genre dominated by foreign authors. Furthermore, the genre is for a long time not accepted by critics, academics and politicians. Thus there is a clash between consumer behaviour and the behaviour of what Even-Zohar calls the “institution”,⁴³¹ which reaches its climax in the ‘Third Reich’. The tensions between consumers consuming and publishers printing translations from English and detective fiction, and the anti-foreign, anti-genre propaganda and discourse result in a tug-of-war which leads to a confusing and non-linear pattern of events (which is therefore not as clear-cut as the general discourse suggests). After the war, consumer demand and publishers’ behaviour again clash with the general discourse on detective fiction which only changes very slowly. This also explains why no tradition of well-known German detective story writers could emerge for a long time. This was due, on the one hand, to the dominance of foreign, meaning mainly English-language, detective fiction, but even more so due to the negative discourse and the role of the “institution” in this respect. The self-image of Germany as a

⁴³⁰ Changes in texts: e.g. abridged versions of Ivans’ stories; advertisement of authors: e.g. Havank being introduced as Ivans’ heir.

⁴³¹ Even-Zohar, 37f.

“Kulturnation” and the concept of the “Bildungsbürgertum” play an important part in this; for a long time a link was seen between the nation and the literary genre. During the last 30 years these notions have been challenged and there is now a self-confident scene of German writers who often reject the old rules and invent their own. The development described here also applies to the different media, including film and radio.

Yet, certain elements still persist; traditionally, detective fiction in Germany is seen as Other, which is also reflected in the latest indications that nowadays, classic English detective fiction is seen as Other and the roles have been somewhat reversed.⁴³² Either way, in the discourse, no blending of the two seems to have taken place. Combined with the ongoing differentiation between ‘entertainment’ and ‘highbrow’ literature, one can say that detective fiction still has a more ‘problematic’ status than in Britain or in the Netherlands.

For Christie this means in the German context that, of the relatively few English-language authors who have been translated and despite the fact that Anglo-Saxon detective fiction dominated the market for a long time,⁴³³ she was able to become an archetype of the genre, probably even more so than in Britain. It also seems that, with the differentiation between ‘E’ and ‘U’ culture being so predominant, it took a long while for the translations to become an ‘officially acceptable read’. However, with German writers apparently feeling the need to distance themselves from the structures of English detective stories,⁴³⁴ Christie has definitely become a ‘classic’, thus altering her status from ‘bad entertainment’ to respectable predecessor.⁴³⁵ This development also offers an explanation for changing translation techniques, with the latest translations trying to reflect the ST as ‘accurately’ as possible.

In the Netherlands, the main source is also a retrospective discourse. However, most critics who publish on detective fiction are also writers of detective fiction themselves. Furthermore,

⁴³² See for example young German authors’ comments in Hage et al.

⁴³³ Buchloh, Becker, 26.

⁴³⁴ See for example Hage et al.

⁴³⁵ The book covers and titles (“Queen of Crime”, “Krimi-Klassiker” etc.) also show this development.

more contemporary sources exist in the newspaper archive. It is my contention that the reason for the difference in development between Germany and the Netherlands is the different behaviour of the “institution” and the “market”.⁴³⁶ Detective fiction is introduced into the Netherlands in the same way as in Germany, via translations. Again, as in Germany, these have dominated the market until recently. Also, there were initial concerns regarding the genre in some of the media during the interbellum. However, endeavours by publishers, the most important one being A.W.Bruna, to establish the genre, have been supported by writers and critics alike. In the Dutch context, it is much easier to pinpoint individuals who have contributed to the genre losing its stigma. Writers and critics like Dresden, Visser, Vestdijk, and above all du Perron, have published accounts of detective fiction, including Dutch detective fiction, from the start and have thereby created a different kind of discourse. Concerns about the genre being too ‘trivial’ immediately met with dissenting voices, as Bloem’s comment in *Het Vaderland* in 1934 shows. Thus, despite the dominance of English-language writers, a tradition is shaped by the different agents involved, which is only briefly crushed by the German occupation. A national tradition is only possible if authors have role models, but they can only discover these if other authors before them have been able to make their mark, whether in the avant-garde or in mainstream entertainment. Having accounts of Dutch detective fiction from the start in addition to the popularity of (a few) Dutch writers makes this possible. The negative comments on the status of Dutch detective fiction need to be relativised when comparing them to the German context. Whereas in the Netherlands, a Dutch tradition is extant, this is definitely not the case in Germany. After the Second World War, old Dutch writers were republished but also new talents were discovered. In addition, the demand for Dutch settings and a ‘nationalisation’ of the genre grew. Another important aspect, which stands in contrast to this development, is the internationality: from the start, there are Dutch writers writing and publishing in English for the English-language market. A

⁴³⁶ Even-Zohar, 37f.

strong rapport with the Anglo-Saxon detective story scene can also be seen in that there were many Dutch writers who were ‘professional’ writers of detective fiction, that is writers who wrote little else apart from crime stories.

Therefore, the first Christie translations would have entered into a Dutch Anglophile environment, well used to the introduction of new authors of detective fiction. This means that Christie’s texts came into a different context in comparison to the German market: in this blend of Dutch and other-language writers of detective fiction, readers might have identified more readily with them, because it was a world that many of their own writers also set their stories in. Whether this had an impact on the translations, will be the subject of investigation in the following chapters of this study.

Even a tentative and generalised depiction of the history of detective fiction in the three countries has shown that there is not just one ‘history’ of detective fiction, but rather a multitude of histories – the reception by critics, the reception by readers, the history from the point of view of academics and detective story writers from within the country and from abroad. What has become apparent however, is Clem Robyns’ observation that “[...] every discourse is continually forced to determine its position(s) toward such alien elements, hence towards translation.”⁴³⁷

It is striking that both in the Netherlands and Germany, native writers of detective fiction started imitating their Anglo-Saxon role models regarding setting, cast and plot, sometimes even going as far as adopting an English pseudonym. In other words, they are mimicking the dominant culture. By doing this they are contributing to the hybridity of the genre, which, just because it is deemed to be so ‘very British’, becomes hybridicised due to its internationality. In this context, these copies of Anglo-American detective fiction, which are not simply copies, can, as in the colonial situation, unwittingly become a travesty of the genre, which can

⁴³⁷ Robyns, Clem. “Translation and Discursive Identity.” *Poetics Today – International Journal for Theory and Analysis of Literature and Communication*. Vol. 15, 3. Fall 1994. Durham NC.: Duke University Press. 407.

eventually lead to a detachment from the original role model. An example for this would be the new generation of detective story writers in Germany and the Netherlands who deliberately distance themselves from the Anglo-Saxon tradition, including from indigenous writers imitating the Anglo-Saxon style.

In the histories of these two countries, we see both filiation and affiliation according to Said's definition; filiation meaning the natural line of descent and affiliation, "a process of identification through culture."⁴³⁸ In a colonised country, the filiative connections are replaced by affiliative ones.⁴³⁹ This, one could argue, has also happened in Dutch and German literature regarding detective fiction, since, in the beginning, detective fiction was first introduced via translations. When German and Dutch writers started writing detective fiction of their own, this process of affiliation seems to have worked better in the Dutch context than in the German one (or, at least, that is what the general discourse suggests). Paradoxically, in order to adopt and embrace an 'alien' tradition, more self-esteem is needed. The self-esteem of German writers might have been affected by the widespread differentiation between entertainment and highbrow fiction. The aim of affiliation is to reproduce filiation,⁴⁴⁰ which has worked in the Dutch context, where we have a line of Dutch authors considering themselves members of a national tradition. As far as we know, this however did not work in Germany. The result in the Netherlands was thus a hybrid culture of detective fiction from the start, with Dutch detective fiction being a hybrid through mimicry, filiation and affiliation – that is presenting detective fiction as an *international* form, meaning in this case mimicry of the original from a Dutch perspective. How far this has had an influence on the translations is one of the points which will be investigated.

⁴³⁸ Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. London and New York: Routledge, 1998. 105.

⁴³⁹ Ibid.

⁴⁴⁰ Ibid.

With so many countries adopting the genre of detective fiction, and with their own production or translations, this genre has been in a process of international filiation (see for example the film industry – with French and German films of e.g. *The Hound of the Baskervilles* or the seamless integration of the Paul Temple radio series in Germany and the Netherlands). As Ashcroft et al. explain, “[f]iliation is not limited to racial or genealogical ancestry; its real force comes from its suggestion of a cultural and psychological inheritance.”⁴⁴¹

Robyns devises the following categories based on Even-Zohar’s ideas, which tie in well with the post-colonial concepts used above.⁴⁴² He categorises four different reactions towards the intrusion of a ‘foreign genre’:

An attitude in which otherness is denied and transformed may be called *imperialist*, while one in which otherness is acknowledged but still transformed may be called *defensive*. A *trans-discursive* discourse neither radically opposes itself to other discourses nor refuses their intrusion, while a *defective* discourse stimulates the intrusion of alien elements that are explicitly acknowledged as such.⁴⁴³

Thus, one could say that before the Second World War, in Germany a defective and also a trans-discursive discourse prevailed – defective due to the influx and the broad acceptance of translations, trans-discursive in the sense of detective story writers imitating Anglo-Saxon role models and therefore seeing themselves as a “part of a larger entity”.⁴⁴⁴ On the other hand, with the criticism of detective fiction as entertainment fiction, the defensive stance that dominated (officially) during National Socialism had also already started during that period. After the war, with the influx of translations, a defective stance dominated, together, again, with a trans-discursive stance, which determined the discourse to this day, since nowadays detective fiction in those two countries has never been more diverse. In the Netherlands, more

⁴⁴¹ Ibid., 106.

⁴⁴² Robyns, 1994, 405f.

⁴⁴³ Ibid., 408f.

⁴⁴⁴ Ibid., 417.

of a trans-discursive stance dominated, a “more pragmatic viewpoint”,⁴⁴⁵ only interrupted by the German occupation.

Robyns’ analysis does not stop with the depiction of these categories. He also describes the impact these reactions have on translations. In a defensive discourse, in which the “otherness” is highlighted, translations are likely to transform the “alien elements in accordance with the conventions of the target discourse”.⁴⁴⁶ In the trans-discursive stance, on the other hand, elements from both cultures are likely to be combined, whereas in the defective discourse, elements “will generally be explicitly introduced as alien. Since the target repertoire is seen as insufficient, the imported elements will not be transformed in accordance with target-discourse conventions”.⁴⁴⁷ We will find out later whether these premises apply to the translations to be examined here.

⁴⁴⁵ Ibid., 418.

⁴⁴⁶ Ibid., 417.

⁴⁴⁷ Ibid., 420.

3. Translation History of Agatha Christie's Works

Having described the history of detective fiction in the two countries, it is now time to take a closer look at the history of translations of Agatha Christie's works in order to further establish the interplay of the systems determining their publication. Since no secondary literature on the translation history nor on the reception of Agatha Christie in Germany or the Netherlands exists, the first step was to collect data from different sources, namely the Index Translationum,⁴⁴⁸ the Deutsche Nationalbibliothek Frankfurt / Leipzig,⁴⁴⁹ and the Koninklijke Nederlandse Bibliotheek, The Hague.⁴⁵⁰ Further online research in sites for second hand books offered additional useful information, especially on books published before the Second World War. Not (or only partially) included are anthologies, editions in Braille, large print editions, theatre productions, editions in Czech, and Christie's other writings. It must be noted that these sources were neither always accurate nor complete. Nevertheless, there were enough data to make an overview possible. What follows is an overview of the works translated, the translators, the different translations, the publishers of these translations, the (change of) titles of translations, and the publishing dates.⁴⁵¹

3.1. Publication in Britain

Published in 1920 in the US and in 1921 in the UK, her first novel, *The Mysterious Affair at Styles*, only sold 2,000 copies. Her short stories were more successful, published in the weekly magazine *Sketch* around 1923. It was only her seventh novel, *The Murder of Roger Ackroyd*, published in 1926 by Collins (and not by her first publisher, Bodley Head) that was

⁴⁴⁸ *Index Translationum – Répertoire international des traductions*. Editions 1932 - 1940; and 1948 – 1978. Paris, United Nations Educational, Scientific and Cultural Organization. From 1979 online: www.unesco.org. [accessed July 2006-February 2008].

⁴⁴⁹ www.ddb.de [accessed July 2006-February 2008].

⁴⁵⁰ www.kb.nl [accessed July 2006-February 2008].

⁴⁵¹ The complete table can be seen in Appendix 1.

to be her breakthrough. It sold over 4,000 copies⁴⁵² and triggered a discussion about ‘fair play’ in detective fiction due to its plot (the murderer being the narrator). As Robert Barnard observes, “With *Ackroyd* in 1926, Christie’s reputation was made”.⁴⁵³ Figures rose with nearly every book; by 1935, with the publication of *Three Act Tragedy*, the mark of 10,000 was reached, and with *Five Little Pigs* in 1943, the 20,000 mark. After the war, sales of first editions escalated even higher: from 1950, new Christie novels sold 500,000 copies or more.⁴⁵⁴

Her disappearance in 1926 made the headlines and stimulated the sales of her books. Some say that it was her disappearance that made her famous, not her novels,⁴⁵⁵ but if that had been the case, she would surely have been long forgotten by now. Nor can the reason for her enduring success be found in film adaptations. As Elizabeth Walter observes, “Agatha Christie’s success was never dependent on such outside stimulants”.⁴⁵⁶ Rather, she sees the reason for the escalating sales in the introduction of paperbacks, which created an entirely new market⁴⁵⁷ and would explain the postwar sales-explosion.

3.2. Publication in Germany

Given the date of the publication of the first German translation, it is valid to assume that either her disappearance in December 1926 or the reaction of the British press to *The Murder of Roger Ackroyd* (and its sales figures) had caught a German publisher’s attention, which then led to the first German translation. It is interesting that neither *Styles* nor *Ackroyd* were translated first, but *Murder on the Links*, her second Poirot novel. *Styles* was only the fourth Christie novel and the third Poirot novel published – and Poirot was therefore introduced to

⁴⁵² Walter, Elizabeth. “The Case of the Escalating Sales.” in Bloom, 12.

⁴⁵³ Barnard, Robert. *A Talent to Deceive – An Appreciation of Agatha Christie*. London: Collins, 1980. 33.

⁴⁵⁴ All figures from Walter in Bloom, 11 ff.

⁴⁵⁵ For example Haycraft, 130f.

⁴⁵⁶ Walter, 13.

⁴⁵⁷ Ibid.

the German audience in a different order than to the British audience, which might have consequences for the way the novels have been translated. Furthermore, as the first four novels were published by three different publishers and translated by three different translators, one cannot be sure if the publishers or the translators were aware of the other publications.

The policy towards detective fiction and translations described in the last chapter has already given an indication as to the dilemmas the publishers faced: increasingly hostile attitudes and restrictions towards Anglo-American literature and their translation, the ideology against ‘entertainment fiction’ in general versus the high popularity of the genre, and the opportunity to make a lot of money by publishing these novels. It is therefore worthwhile, bearing in mind this overall context, to have a closer look at the publishing houses which introduced Christie to a German audience. This will help to create a clearer picture of the situation and the circumstances in which the translations of this period were made, which will have had an influence on the way they were translated. First of all, the different publishing houses will be briefly described to create a publisher’s profile: what kind of publishers published Christie’s books first? What reasons did they have? Did they have something in common? Not all publishers are mentioned here, instead, some representative cases were chosen.⁴⁵⁸

According to the indices, the Georg Müller Verlag in Munich published the first German Christie novel, *Mord auf dem Golfplatz* [*Murder on the Links*], in 1927.⁴⁵⁹ It was translated by Irene Kafka. Two years later it then published *Geheimnisvolle Verbrechen in Styles* (*The Mysterious Affair at Styles*). This publishing house traditionally specialised in books on art and highbrow literature. In 1919, to save it from bankruptcy, the Thespis Verlag was founded as a branch of the Georg Müller Verlag; its publication of popular literature was to save the

⁴⁵⁸ The fate of these publishing houses represents the fate of the others not mentioned here. These examples were chosen because a lot of information could be found on them.

⁴⁵⁹ “Über die Buchverlage Langen Müller Herbig nymphenburger terra magica.” Online: www.herbig.net [accessed 14/05/08].

house from financial ruin. In 1927, the two houses merged. A year later, the Georg Müller Verlag was sold to a “rechtsnationale[n] Angestelltengesellschaft”, and in 1932, accompanied by a public outcry, it merged with the Albert Langen Verlag, a right-wing publishing house, from 1936 on directly linked to the NSDAP, which offers an explanation for the fact that no more of Christie’s books were published here. With this new proximity to the new regime, they would have concentrated on ‘more acceptable’ literature. This new political orientation might also be the reason why Irene Kafka, a Jew,⁴⁶⁰ did not translate *Styles*.

The Drei Masken Verlag⁴⁶¹ in Munich published the third German Christie novel, *Roger Ackroyd und sein Mörder* (*The Murder of Roger Ackroyd*) in 1928. Like the first novel, it was translated by Irene Kafka. The Drei Masken Verlag was originally founded by Ludwig Friedmann as a publishing house for drama and music, but in 1912, it also published popular fiction, again as a financial aid for the house’s more expensive publications. The website states that in 1934, after the “liquidation of the Jewish company”, there followed a separation of the book and music departments. The house was bombed in 1943 and was re-founded after the war under Soviet occupation.

August Amonesta, owner of the Viennese Amonesta Verlag,⁴⁶² which published Christie’s *Der blaue Expres* [*The Mystery of the Blue Train*] in 1930, had got into trouble with the authorities for publishing pornography already before the so-called Anschluss. Under the National Socialist regime he was again arrested for publishing pornography and deported to the concentration camp Buchenwald. He died in Auschwitz in 1942. The publication of Christie’s novel does not seem to fit to the general programme, so again this can be seen as an example of a publishing house trying to earn money with detective fiction to finance other, more expensive, books.

¹³ “Nicht mehr anonym – Fotos aus der Erkennungsdienstlichen Kartei der Gestapo Wien.” Online: <http://www.doew.at/php/gestapo/index.php?c=detail&l=de&id=6316> [accessed 11/02/2012].

⁴⁶¹ Dreimaskenverlag. Online: www.dreimaskenverlag.de/ueberuns/index.php [accessed 14/05/08].

⁴⁶² Hall, Murray G. *Österreichische Verlagsgeschichte 1918-1938. Band 1: Geschichte des österreichischen Verlagswesens*. Vienna, Cologne, Graz: Böhlau, 1985. 84.

Small publishing houses therefore published popular fiction to either finance other, more highbrow books or even to help save their publishing house from bankruptcy. For these houses, detective novels, belonging to a very popular genre, were ideal and publishing rights were presumably not hard to obtain, with the abundance of detective fiction published in Britain and the USA. This classifying of detective fiction as a ‘cheap’ way of making money, must be borne in mind during the analysis of the translations of this period later on.

Having been published by smaller publishing houses for the first five years, Christie was published by Goldmann⁴⁶³ in Leipzig (one of the largest publishing houses of popular fiction and especially translations from English) from 1932. This was her final breakthrough into the German market. Goldmann published at least ten Christie novels between 1932 and 1938. Founded in 1922 by Wilhelm Goldmann, the big success for this house came with its introduction of Edgar Wallace to the German audience in 1925. During National Socialism, the regime paid special attention to this house and made publishing increasingly difficult. Goldmann, being mainly a publisher of Anglo-American entertainment fiction, was a thorn in its side. For example, in 1935, Goldmann was refused “the permission to buy translation rights to Anglo-American detective novels”.⁴⁶⁴ Goldmann nevertheless published Christie novels until 1938. It is very likely that the translation rights to these had been bought before 1935. As the Index Translationum states, the last three novels were adaptations of Irene Kafka’s translations. As these had already been translated, they could be re-issued as adaptations, so Fritz Pütsch re-translated them with Kafka’s translations as a basis. In 1937, Goldmann announced a change of programme away from detective fiction and entertainment literature in general because pressure had become too high,⁴⁶⁵ and during the war, when attitudes changed and the regime wanted the publisher to publish entertainment literature for the soldiers, Goldmann declined. Goldmann himself was arrested in February 1945 because of

⁴⁶³ Random House publishers. Online: www.randomhouse.de/goldmann/verlag [accessed 14/05/08].

⁴⁶⁴ Barbican, 568.

⁴⁶⁵ Ibid.

critical remarks about the regime, but was able to flee. In 1943, the publishing house was destroyed in an air raid attack, but book production continued in Prague and Italy.⁴⁶⁶

This was the chance for the Viennese Tal Verlag⁴⁶⁷ – named after its owner Ernst Peter Rosenthal – to buy translation rights to Christie novels. These were published between 1937 and 1939 as part of the series called “die rotblauen Bücher”. By the time of these publications, the house had encountered many difficulties because of its Jewish founder. In 1939 it was taken from the register of companies, and in 1941, closed down. In total, this house had published 39 books in the series of “die rotblauen Bücher”. These were exclusively translations from English, like Christie or Sayers. After the ban on Anglo-American translations, at least 12 further books were published – the majority of them being German titles, the rest titles from languages not affected by the ban. Lucy Tal, Ernst Peter Rosenthal’s widow, later stated that the commercial success of this series made it possible to print “literarisch ambitioniertere Werke”. So here again we find that the reason for publishing detective fiction was a financial one.⁴⁶⁸ On the cover of Christie’s *Der ballspielende Hund* [*Dumb Witness*] from 1938, this novel is described as a novel “der berühmtesten Kriminalschriftstellerin unserer Zeit.”⁴⁶⁹

Between 1940 and 1943 there were no translations by Christie published in Germany and Austria. It was apparently only in 1948 that publication was resumed. However, the Scherz Verlag continued publishing Christie from 1943 from their publishing house in Bern. These

⁴⁶⁶ Ibid., 569f.

⁴⁶⁷ Schmiedt, Freya Katharina. “Der E.P. Tal Verlag. Eine Edition der Korrespondenz E.P. Tal – Carl Seelig.” Murray G. Hall (ed.). *Gesellschaft für Buchforschung in Österreich*. 7, 2002. 24f. Online: <http://www.buchforschung.at/pdf/MB2002-1.pdf> [accessed 29/04/09]. *Krimiregal – Alte Krimis. Eine rudimentäre Bibliographie. (Serien) Trivialitasforum für Populärkultur*. Online: <http://trivialitas.tr.ohost.de/alkri/alkri-s/rbb.htm> [accessed 29/04/09].

²¹ Schmiedt, 24f.

²² Christie, Agatha. *Der ballspielende Hund*. Die Rotblauen Bücher Vol. 21. Vienna, Leipzig: E.P. Tal, 1938. Die Rotblauen Bücher Vol. 21. Cf. *Krimiregal – Alte Krimis. Eine rudimentäre Bibliographie. (Serien); Trivialitasforum für Populärkultur*. Online: <http://trivialitas.tr.ohost.de/alkri/bc/christie-ball.htm> [accessed 29/04/09].

paperback editions proved very successful.⁴⁷⁰ The publication ban on all literature from allied countries and the continuation of publication in Bern led to the Scherz Verlag obtaining a monopoly on Christie's books. During that time, Scherz must have bought the exclusive publication rights of Christie's works not yet translated, as after the war Goldmann only published the Christie novels it had had the rights to before the war. Only Scherz published (and, integrated into the Fischer Verlag since 2003, publishes to this day) new translations and re-translations of novels. It was thus the National Socialist policies, that is the sanctions against the Goldmann Verlag and the ban on English translations later on, that provided Scherz with the opportunity to take over the monopoly, which it has retained to this day.

In 1950, Wilhelm Goldmann re-founded his publishing house and sales rocketed in 1952, when he started publishing paperback editions. Once more, the popularity of Edgar Wallace helped this enterprise to be very successful.⁴⁷¹ However, the Scherz Verlag also continued publishing the rest of Christie's books and from the 1980s onwards it started to obtain the publishing rights from Goldmann. When Fischer took over Scherz, Christie's books became part of a catalogue which included authors like Thomas Mann or Franz Kafka.

It was during the mid 1950s and the mid 1960s that most of the new Christie translations were published. During that time, some older books were also re-translated. This was due to several factors: the readers' hunger for detective fiction, the introduction of cheap paperback editions, the consumer mentality of the 'Wirtschaftswunder', Agatha Christie's fame, and the popularity of films like *Witness for the Prosecution* or, later, the films with Margaret Rutherford as Miss Marple. There is also a later link between the publishing of Christie's works and the Poirot films with Peter Ustinov made in the late 1970s and 1980s. These films led to some re-translations and also to changes of titles to match the film (and therefore the original) titles. For example, *Rätsel um Arlena* [*Evil under the Sun*] was re-translated in 1982

²³ Fischer Verlage. Online: www.fischerverlage.de [accessed 27/05/08].

²⁴ Random House. Online: www.randomhouse.de/goldmann/verlag [accessed 27/05/08].

carrying the double title *Das Böse unter der Sonne, oder Rätsel um Arlena* to create a link to both the film and the original German title. In later editions the original title is dropped.

In the late 1990s, old translations were adapted, before new translations were issued from 1999 onwards. Third translations⁴⁷² were published in great numbers in 1999 and in the subsequent years; popular titles were re-translated. This was due to Scherz being bought by the Holtzbrinck group in 1996 and the preparation for the takeover by Fischer in 2003.⁴⁷³ Also, in the 1990s, there was increasing reference to Christie as a “classic”. Subheadings like “die besten Kurzgeschichten der ‘Queen of Crime’”,⁴⁷⁴ or “Dinner for two: zwei klassische Romane der ‘Queen of crime’ in einem Band”⁴⁷⁵ reveal her status as a(n) (English) cultural icon.

In conclusion, it can be stated that financial interest dominated the decisions of publishers to take on detective fiction. During the Nazi regime, a clash between the state and the publishers emerged, which led to the decline of translations of detective fiction altogether. This decline was not only due to the general ban on Anglo-American translations, but, as we have seen in the cases of Goldmann, Tal and Amonesta, often also because of other kinds of oppression by the regime.

An indication of the increasing popularity of an author is also the amount of time it takes until his/her next book is translated. In Christie’s case this time span was, before 1932, sometimes quite considerable, namely between two and nine years. In contrast, *Murder on the Orient Express* was her first book to be published in the same year in both Germany and Britain (in 1934), a sign that publishers were eagerly waiting for the next novel and brought it onto the market as quickly as possible. From then on, new books were published almost immediately.

²⁵ See Appendix 2.

⁴⁷³ Scherz Verlag. http://www.fischerverlage.de/verlage/scherz_verlag [accessed 27/05/08].

²⁷ Christie, Agatha. *Die Büchse der Pandora: die besten Kurzgeschichten der ‘Queen of Crime’*. Bern: Scherz, 1996.

²⁸ Christie, Agatha. *Dinner for two: zwei klassische Romane der ‘Queen of crime’ in einem Band. Die Katze im Taubenschlag; Morphium*. Bern: Scherz, 1998.

1937 seems to have been the most successful year, with four new books coming out – including two of Fritz Putsch’s adaptations.

Thus, if the publication of her books had not been brought to an ‘unnatural end’, if the publishers had not encountered increasing difficulties, the number of publications might have been considerably higher and the history of Christie’s German translations might have looked quite different.

An overview of the translators offers further insight into the functioning of the production system, from which also the status of Christie’s novels can be determined.⁴⁷⁶ According to the data, there are 74 translators of Christie detective stories. It is striking that most of them have only translated one story by Christie, especially when bearing her overwhelming output in mind. This quick change of translators can be explained by both her status – it is very common for an unknown author to be translated by different people and published by different publishers – and enforced change of publishers due to political constraints.

Up to 1938 the main translators were Irene Kafka (three translations), and Otto Albrecht and Elisabeth van Bebber (six between them) who translated for Goldmann exclusively.⁴⁷⁷ Irene Kafka on the other hand translated for three different publishers, the reasons for this are open to speculation. The translators of this period, for whom bibliographical information could be obtained, exclusively translated ‘entertainment’ fiction and specialised in detective fiction. Between 1939 and 1949, the main translators were A.F. von Bringen,⁴⁷⁸ A.K. Rehmann(-Salten) and Ursula von Wiese. Here, a different picture emerged which is closely connected to the fact that these translations were published in Switzerland. The translators, also living in

²⁹ The academic interest in translators and their backgrounds is relatively young and to my knowledge there are not many studies on this subject yet. Cf. Sela-Sheffy, Rakefet and Miriam Shlesinger. “Strategies of image-making and status advancement of translators and interpreters as a marginal occupational group.” *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: St. Jerome, 2008. 79ff. I am not able to go into much detail here, but nevertheless the information may well be helpful to scholars interested in compiling information on the history of translators and the translating profession.

³⁰ Sturge, 78.

³¹ It was assumed that A.F. von Bringen is identical with Auguste Flesch-Brunningen, who translated *Eine Frau in Gefahr* (*Murder in Mesopotamia*) in 1939. A connection between her and the Austro-Hungarian writer and journalist Hans Flesch-Brunningen could not be established.

Switzerland, mainly had an exile background and did not just translate ‘entertainment’ fiction, but ‘highbrow’ fiction as well.⁴⁷⁹ The main translators between 1951 and 1985, the period in which most new Christie translations were published, were Dorothea Gotfurt, Maria Meinert and Ursula Gail. From the DNB catalogue it becomes clear that most of these translators only translated ‘entertainment’ fiction, which means that the old pattern was taken up again after the war. This however changed with the translator generation from 1998 onwards. Here we find that it is mainly authors of children’s books and detective fiction⁴⁸⁰ who provided the second and third translations of Christie novels, although Otto Bayer, one of the main translators, fits into the old pattern. It is also telling that someone like Ulrich Blumenbach, known for his translations of ‘very British’ humorous novels by Stephen Fry, Michael Palin and Hugh Laurie, re-translated a Christie novel as well – an indication of Christie being seen as part of this group. The fact that Blumenbach was interested in translating Christie, just like Pieke Biermann and Nina Schindler, is another indication of Christie finally becoming a ‘classic’, which one can only translate self-consciously with a certain distance and a certain sense of humour. It is interesting to note that of the translators of this generation on whom information could be found (eight in total), six studied languages (very often English), many even up to doctorate level – a confirmation of the increasing professionalism of translators.⁴⁸¹

³² For example Ursula von Wiese, who translated a.o. the first version of *Lady Chatterley’s Lover*, or A.K. Rehmann (-Salten), who translated John Steinbeck’s *The moon is down*. Cf. Catalogue of the Deutsche Nationalbibliothek. An interesting side note is that von Wiese was distantly related to Elisabeth von Plotho, the inspiration for Fontane’s *Effie Briest*. Cf. *Lexikon Schweizer Schriftstellerinnen und Schriftsteller der Gegenwart*. Online: http://lexikon.a-d-s.ch/edit/detail_a.php?id_autor=1970; *ticinarte: Kunst, Kultur, Land und Leute: ein virtueller Rundgang durch das Tessin und seine Vergangenheit*: <http://si-su.ch/ticinarte.ch/-wiese.html> [both accessed 16/11/08].

³³ Pieke Biermann, Nina Schindler, Rebecca Gablé, Gabriele and Gisbert Haefs, Milena Moser and Jürgen Ehlers. Cf. www.nina-schindler.de [accessed 10/06/08], www.krimilexikon.de [accessed 13/04/09].

³⁴ Before the 1930s there were very few institutes for translator-training, many of which were only founded in the 1960s and 1970s until their flourishing from the 1980s onwards. Cf. Meylaerts, Reine. “Translators and (their) norms – Towards a sociological construction of the individual.” *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: John Benjamins, 2008. 94.

3.3. Publication in the Netherlands

The first translation found is from 1924/1925, a translation of *The Secret Adversary*, published in Britain in 1922.⁴⁸² Therefore, if the German data are correct, Christie was translated earlier in the Netherlands than in Germany. Furthermore, it is clear that neither her disappearance nor the popularity of *Ackroyd* led to this translation. However, these two factors might have led to the next publications in 1927, after a gap of two or three years. In that year, both *Ackroyd* and *Styles* were published, *Ackroyd* as the new bestselling novel and *Styles* as the first book by this author relatively new to the Dutch market. From 1929 onwards, new Christie books were immediately translated and appeared a year after publication in Britain. Furthermore, older texts were translated in parallel. This means that each year saw between one and four publications of Christie novels up to 1941. Thus, Christie was established quickly on the Dutch market, regular publications indicating an interested audience and good sales figures.

Different publishing houses published these novels, the main three being Allert de Lange (three according to the records), Jacob van Campen (seven) and Het Nederlandsche Boekhuis (three). At the same time there were a handful of other publishers publishing Christie books. Therefore, none of them had a monopoly on her up to 1949. An online search reveals that all three publishing houses specialised (amongst others) in translations of English entertainment fiction (e.g. detective novels, P.G. Wodehouse etc.). One of which was Allert de Lange, who founded his publishing house in 1880. He was successful in publishing popular series comprising history, travel and nature books, as well as children's literature and entertainment fiction. This publishing house is best-known for publishing books by German exile authors in German between 1933 and 1940, including authors like Stephan Zweig, Bertolt Brecht, Joseph Roth etc. The publishing house was dissolved by the National Socialists with the

⁴⁸² See Appendix 3.

beginning of the German occupation.⁴⁸³ Jacob van Campen published entertainment fiction in the series “Weekendserie” with a very recognisable cover. As with for example the Tal Verlag, it was the series that was recognisable and important, not the individual authors. Unfortunately, not much information on Het Nederlandsche Boekhuis, publishing history and travel guides as well as entertainment fiction, could be found. None of these three publishers exist anymore today.

During the German occupation, Dutch book publishing suffered the same fate as the German book industry. The same rules of censorship were applied and the new regulations were published in the *Nieuwsblad*.⁴⁸⁴ The three most important organisations and unions, that is the VBBB (Vereeniging ter bevordering van de belangen des Boekhandels), the NBB (Nederlandsche Boekverkoopersbond) and the NUB (Nederlandsche Uitgeversbond) were merged into the VUB, the “Contact Commissie” of the occupying regime,⁴⁸⁵ which was to spread and implement new orders and instructions to the booksellers.⁴⁸⁶ Furthermore, National Socialist texts had to be delivered to all booksellers.⁴⁸⁷ In 1941, the “Niederländische Kulturkammer” was founded and everyone who wanted to remain employed in art and culture had to enrol,⁴⁸⁸ yet the VBBB, the NBB and the VUB managed to remain relatively independent.⁴⁸⁹ As in Germany, propaganda for books was not really necessary in the war, since people were hungry for more and more literature. However, from 1942, due to paper shortage, only small numbers of copies were allowed.⁴⁹⁰ Due to censorship and paper shortage, many writers and publishers went underground and published their works

³⁶ International Institute of Social History. Online: <http://www.iisg.nl/archives/en/files/u/10771973.php> [accessed 10/02/2012].

³⁷ Furstner, Hans: *Geschichte des niederländischen Buchhandels*. Wiesbaden: Harrassowitz, 1985. 106.

³⁸ Ibid., 105.

³⁹ Ibid., 106.

⁴⁰ Ibid.

⁴¹ Ibid., 107.

⁴² Ibid., 108.

⁴³ Ibid., 107.

clandestinely in small numbers.⁴⁹¹ Between 1942 and 1947, there were no translations, due to the war and the destruction of the book industry. But between 1947 and 1968 there was a boom in translations of Christie novels, with often between two and five translations published per year. First, relatively new titles, that is from the 1940s, were translated. Older titles, if not already published, were translated along with new ones. This corresponds with the overall development in the postwar years of publishing mainly translations to catch up the lost time.⁴⁹² At least five of the titles published before the war were re-translated between 1960 and 1974. New books were published in the Netherlands within one year of their publication in Britain.

After the war, the publishing house Sijthoff took over the publication of Christie novels. Founded in 1851, Sijthoff⁴⁹³ published ‘entertainment’ literature from the start. In 1976, it moved from Leiden to Alphen aan de Rijn, and in 1990 to Utrecht. Shortly afterwards, it merged with Luitingh, founded in 1947, and was relocated to Amsterdam. From 2002, the Christie books have been published under their paperback label Poema Pocket (a few appeared under this label in the 1990s, but from 2002 all of them were taken over). For this, many old translations were adapted – “redactioneel bewerkt”.

Very popular were anthologies, the so-called “vijflingen”, also published by Sijthoff. At least 27 of these were published, the first one in 1965, the last one in 1991 according to the data. This reveals a different approach to publishing Christie and initiating reading habits. Each volume consists of two full-length novels and three short stories. Thus the reader can read ‘a couple of Christies’ in one go, rather than individually. The popularity of these vijflingen declined in the early/mid- nineties and no more new vijfling-editions were produced, only old ones re-issued. This might indicate – apart from the limitation of even Christie’s oeuvre – a change in taste of detective story readers – by then, as we have seen in Chapter 2, the

⁴⁴ For more information see Furstner, 108ff.

⁴⁵ Ibid., 111.

⁴⁶ NDC/VBK publishing house. Online: www.ndcvbk.nl/uitgeverijen/luitinghsijthoff/ [accessed 27/05/08].

dominance of ‘realistic’ crime fiction was very high. In the 1990s Christie seems to have fallen out of fashion, a trend which was only altered with the publication of the Christie books as Poema Pockets. With this move, Christie definitely became a ‘classic’ in the Netherlands as well.

Therefore, the publication history of Christie in Dutch is on the whole more linear and comprehensible in comparison to the German one. After the war, there was only one publishing house, located in one place, which – apart from very few exceptions – published Christie’s works. Sijthoff published her works in more or less chronological order, in contrast to Germany’s rather inexplicable order of publication. Nor was there a selling of rights to big chains like Bertelsmann etc. It is also important that there was a different translation strategy than in Germany. Rather than having new translations, the editions were revised. When Christie’s detective stories were taken over by Poema Pocket, nearly all of the texts were thoroughly revised and the names of the adapters indicated. The reason for this method is very likely to be the smaller target group: since there are not that many Dutch-language readers, a new translation might have been deemed too expensive. Furthermore, with the many regular spelling reforms, editions have to be revised regularly anyway – a small effort then to also ‘modernise’ the language. Thirdly, given the popularity of reading English books in the original, many readers might have turned to read Christie in English rather than in Dutch.

Due to the few re-translations, the list of 40 translators is considerably shorter than the German one. This is also due to the fact that for about a quarter of the translations the names of the translators could not be found. As before, most translators have only translated one book. The data regarding the translators’ translations and other publications have been collected from the database of the Royal Dutch Library. With at least eleven translations, H. Tromp translated most Christie books between about 1952 and 1974. A.E.C. Vuerhard-Berkhout follows with at least seven translations, then C. Brinkman with at least five and M.J

Landré-Tollenaar with three translations. M.J. Landré-Tollenaar's first translation was published in 1920. Amongst others she translated P.G. Wodehouse, Ellery Queen, E.P. Oppenheim and Agatha Christie into Dutch before the war. Jan Apon, who only translated one Christie novel, worked in Britain for a while, which inspired him to write detective stories of his own in the 1930s.⁴⁹⁴ Myra Vreeland's first dated translation was in 1949. She translated detective fiction, including Ngaio Marsh, as well as Daphne du Maurier. Most of her translations were Christie books, translated in the early to mid 1950s. H. Tromp translated mainly Christie novels, and, amongst others Nicholas Blake and Le Carré. A.E.C. Vuerhard-Berkhout appears to be the most interesting of the translators. It is not clear when her first translation was published, but the second was published in 1940. Before the end of the war, she translated mainly from German – for example Hans Fallada's *Kleiner Mann, was nun?*, but also presumably National Socialist non-fiction like *Het ontstaan van den oorlog* [*The origins of the war*] in 1940 or *Joden veroveren Engeland* [*Jews conquer England*] in 1942. After the war, she translated mainly from English, and mainly Agatha Christie books. Is this thus a case of postwar escapism or were these texts merely a choice in order to make money and survive the war? The only non-Christie book she translated after the war was called *De witte hel: de waanzinnige vlucht uit Siberië in de poolwinter van 1949* [*The white hell – the mad escape from Siberia in the severe winter of 1949*],⁴⁹⁵ which might still suggest at least anti-communist sympathies. Her husband, L.M.A. Vuerhard, translated mainly Christie books. Els van Delden, a writer herself, started translating in the mid-1960s and specialised in children's literature, like *The Prince and the Pauper*, *Kim*, *Heidi*, and novels by Christine Nöstlinger. The one Christie novel she translated seems to have been an exception. J.F. Kliphuis also translated English fiction - like Sayers (one novel), Christie (one novel), Dickens' *The Old Curiosity Shop*, novels by Truman Capote and German non-fiction.

⁴⁷ "Jan Apon." Online: www.crime.nl [accessed 13/08/07].

⁴⁹⁵ All three title translations mine.

Mariella Snel translated a lot of non-fiction, history books etc, from 1976. In the 1980s, she translated Poe and started translating detective fiction, thrillers and the complete Sherlock Holmes stories in 1985.

Thus, in contrast to the German translators, there is more continuity. More translators translated several Christie novels, some of them considerably more than their German counterparts. With regards to the range of other translations, we find similar patterns to the German translators: other detective fiction, children's literature, and, in later years, highbrow literature.

4. Detective Story Structures

Two theoretical axes form the framework of this study; one is derived from elements and models of translation theory, the other from the genre theory on detective fiction. In order to arrive at the categories (structures) which are going to be examined later on, first of all an overview of the general findings and definitions of what constitutes a detective story will be given, then a summary of what has been said about Christie's kind of detective fiction will follow.

If one perceives the general history of literary theory of the twentieth and twenty-first century to be a development from personal, followed by hermeneutic, articles by individual scholars (writing as readers rather than scholars) to formalist and structuralist approaches, until finally reaching post-structuralism, the history of detective story theory is no exception.

First, detective fiction was analysed in reviews and articles on certain texts and authors. Especially in the 1920s and 30s, mock-earnest 'rules' of detective fiction were set by, for example, S.S. Van Dine and Ronald A. Knox.⁴⁹⁶ The contributions by Walter Benjamin and Bertolt Brecht,⁴⁹⁷ in contrast, have the character of enthusiasts' comments on the genre. This can also, to a certain extent, be said about E. du Perron,⁴⁹⁸ but with his enthusiasm he managed to establish detective fiction as a valid genre in the Netherlands. After the war, this tradition was continued by for example W.H. Auden, who, with his essay "The Guilty Vicarage",⁴⁹⁹ set many parameters with which detective fiction has been analysed ever since. Nevertheless, one can say that during the first decades after the Second World War, detective fiction was widely ignored by academia. This does not mean that academics did not publish

⁴⁹⁶ For a summary of these rules see for example Buchloh, Becker 81-92.

⁴⁹⁷ Benjamin, Walter. "Kriminalromane, auf Reisen." 1930; Brecht, Bertolt. "Über die Popularität des Kriminalromans." 1938-40. In Vogt, 1998, 23-24; 33-37.

⁴⁹⁸ Du Perron, E. "Het Sprookje van de Misdaad." *Verzameld Werk VI*. Eds. E. Du Perron-de Roos et al. Amsterdam: G.A. van Oorschot, 1958. 549-627.

⁴⁹⁹ Auden, W.H. "The Guilty Vicarage." *The Dyer's Hand and Other Essays*. 1948. New York: Random House, 1962. 146-158.

books on the subject, but rather that these were addressed to non-academic audiences, for instance Colin Watson's *Snobbery with Violence*.⁵⁰⁰ Another example is Robert Barnard, who feels he has to point out that his book "does not pretend to be literary criticism" and that therefore he refrains from using footnotes.⁵⁰¹ In this respect, S. Dresden's and Simon Vestdijk's collaboration *Marionettenspel met de dood* is an interesting project, since it involves a dialogue between the academic Dresden and the writer (of non-detective fiction) and avid reader of detective fiction Vestdijk.⁵⁰² Therefore, although many intellectuals were reading and writing detective fiction, for a long time the works they published about them took a purely popular approach. It was not a serious academic subject but rather a hobby or even a guilty pleasure. The formalists and structuralists, like Šklovskij or Todorov,⁵⁰³ do deal with detective fiction academically, yet only because it seemed so schematic that it would serve their aim of extracting general patterns and structures from the texts. Even though intellectuals like Alewyn, Heißenbüttel or Bloch come from a different perspective, their approaches from the 1960s are also very schematic.⁵⁰⁴ The same applies to the semiotic approaches for example by Revzin and Eco.⁵⁰⁵ In 1974, Egloff summarised the criticism as follows: the German scholars have so far focused too much on formalist-structuralist aspects, whereas English-language studies have not been methodical enough. Overall, the studies have not been differentiated enough and therefore the conclusions too general.⁵⁰⁶ However, since the 1980s, detective fiction has become an academic subject, even though researchers still

⁵⁰⁰ Watson, Colin. *Snobbery with Violence. English Crime Stories and their Audience*. 1971. London: Methuen, 1987.

⁵⁰¹ Barnard, 1980, 7.

⁵⁰² Dresden, S. and S. Vestdijk. *Marionettenspel met de dood – speelse dialoog over de detective-story*. The Hague: Bert Bakker, Daamen N.V., 1957.

⁵⁰³ Šklovskij, Viktor. "Die Kriminalerzählung bei Conan Doyle." 1929. In Vogt, 1998, 142-153. Todorov, Tzvetan. "Typologie des Kriminalromans." 1966. In Vogt, 1998, 208-215.

⁵⁰⁴ Alewyn; Heißenbüttel, Helmut. "Spielregeln des Kriminalromans." 1963; and Bloch, Ernst. "Philosophische Ansicht des Detektivromans." 1965. In Vogt, 1998, 52-72; 111-120; 38-51.

⁵⁰⁵ Revzin, Isaak I. "Zur semiotischen Analyse des Detektivromans am Beispiel der Romane Agatha Christies." 1964. In Vogt, 1998, 154-156. Eco, Umberto. "Die Erzählstrukturen bei Ian Fleming." 1964. In Vogt, 1998, 181-207.

⁵⁰⁶ Egloff, 15.

sometimes feel they have to defend themselves for dealing with such a ‘trivial’ genre.⁵⁰⁷ The approach from the 1990s onwards has been mainly post-structuralist in all its forms, whether it be a comprehensive approach like Knight,⁵⁰⁸ or concentrating on feminist⁵⁰⁹ or post-colonialist⁵¹⁰ issues in other cases.

4.1. ‘Golden Age’ Detective Story Structures

Looking at the titles of the studies mentioned above, one can see that finding satisfactory definitions for the notions of detective story, detective fiction, crime fiction, spy novel and thriller proves very difficult. Buchloh and Becker’s remark, “eine Definition der Detektivverzählung [ist] trotz vieler Versuche noch nicht gelungen”⁵¹¹ is still valid today. In that respect it is fortunate that there is little doubt that Agatha Christie’s Poirot stories belong to the genre of detective fiction, since, as will be shown below, her novels defined this genre. For this study it is therefore enough to point out that the detective story is often seen in binary opposition to the crime story:⁵¹² whereas the crime novel tells the story of a crime, usually in a linear way, with the crime or criminal at the centre - like Dostoevsky’s *Crime and Punishment* or Highsmith’s Ripley novels, the detective novel focuses on the solving of a crime.

Christie’s detective fiction like no other has become the archetype of the so-called Golden Age detective fiction. Her stories became the archetype of the kind of detective novel predominantly written in that era, now widely known as the “crossword puzzle type” detective story. Most scholars, especially from the structuralist-formalist school, have tried to

⁵⁰⁷ See for example Buchloh and Becker, 12; Wölcken, 177 and 223.

⁵⁰⁸ Knight, Stephen. *Crime Fiction, 1800-2000. Detection, Death, Diversity*. London: Palgrave, 2004. See also the new edition of 2010.

⁵⁰⁹ Reddy, Maureen T. “Die feministische Gegentradiation im Kriminalroman. Über Cross, Grafton, Paretsky und Wilson.” 1990. In Vogt, 1998, 444-460.

⁵¹⁰ Duncan, Ian. “‘The Moonstone’, the Victorian Novel, and Imperialist Panic.” *Modern Language Quarterly*. 1994, 55(3), 297-319.

⁵¹¹ Buchloh, Becker, 1973, 1.

⁵¹² E.g. in Alewyn’s and von Wilpert’s definition. Cf. Alewyn, 53; Wilpert, Gero von. *Sachwörterbuch der Literatur*. Stuttgart: Kröner, 2001. 8th edition.

find general structures for this type of detective story, which will be discussed below. Although arguably not even applicable to all of Christie's stories, the following paragraphs will offer a summary of typical features of "the" detective story, that is most "crossword puzzle type" detective stories.

The plot of the archetypal detective story has been described as consisting of three elements: murder – detection – solution,⁵¹³ or, in an extended version: murder – arrival of detective – investigation among a small circle of suspects – checking of alibis – more murders – detective solves case.⁵¹⁴ The crime happens at the beginning of the story⁵¹⁵ and the rest of the story is the search for the culprit.⁵¹⁶ A series of questions evolves which are all answered at the end.⁵¹⁷ The detection itself is seen as a reconstruction of the untold.⁵¹⁸ There is no fair play – the solution cannot be guessed by the reader because s/he does not have all the clues.⁵¹⁹ Thus the plot is seen as highly constructed, schematic, recognisable and fulfilling a function by itself. Further, the murder is carried out in an unlikely way,⁵²⁰ usually with exotic weapons,⁵²¹ the method "often bizarre, occasionally gruesome, but seldom credible enough to be really shocking".⁵²² To ensure that the reader is sufficiently detached, the victim is seldom innocent or sympathetic.⁵²³ The murderer is the least likely person⁵²⁴ and usually, according to Buchloh and Becker, foreign, that is a projection of the xenophobia of the time.⁵²⁵

Many say that the typical 'Golden Age' detective story is set in the country, usually a country house,⁵²⁶ thereby ensuring a limited and constant number of suspects, who are known early

⁵¹³ Suerbaum, Ulrich. "Der gefesselte Detektivroman – ein gattungstheoretischer Versuch." 1967. In Vogt, 89.

⁵¹⁴ Buchloh, Becker, 71.

⁵¹⁵ Broich Ulrich. "Der entfesselte Detektivroman." 1978. In Vogt, 1998, 97.

⁵¹⁶ Ibid., 97.

⁵¹⁷ Ibid.

⁵¹⁸ Ibid., 115.

⁵¹⁹ Suerbaum, Ulrich. *Krimi – Eine Analyse der Gattung*. Stuttgart: Philipp Reclam jun., 1984. 81.

⁵²⁰ Nusser, 27.

⁵²¹ Reimers, 66.

⁵²² Watson, 173.

⁵²³ Ibid., 172.

⁵²⁴ Nusser, 40.

⁵²⁵ Buchloh, Becker, 79.

⁵²⁶ See for example Suerbaum, 1984, 75. Nusser, 38. Watson, 193.

on.⁵²⁷ Next to the country house, a London club, an English village and a university college are mentioned.⁵²⁸ The common denominators of these places are: isolation⁵²⁹ to allow a limited number of suspects; peace, which then can be disturbed by a gruesome murder;⁵³⁰ and residences of the upper and upper middle class.⁵³¹ The population of the location with certain stock characters (the clergymen, retired colonels, spinsters and minor gentry) highlights the ‘Englishness’ of the location.⁵³² Rowland even sees the placing of a crime in this environment, among this set of upper-middle-class characters, as a critical commentary on the dominance of this class.⁵³³ The characters are described as simplistic,⁵³⁴ cliché and stock characters⁵³⁵ with very little psychological depth. While their secrets and problems are slowly revealed, they are presented to us in a very matter-of-fact way so that the distance is kept to the reader.⁵³⁶ Their sole function is to drive the plot forward.⁵³⁷ To sum up, location and characters are kept vague because they are subordinated to the plot and fulfil a certain function therein.

The detective is the central figure,⁵³⁸ usually an amateur,⁵³⁹ an eccentric and an outsider.⁵⁴⁰ S/he leads an ascetic⁵⁴¹ life and has many features of a “silly ass”.⁵⁴² If male, he is a gentleman,⁵⁴³ who has an analytical mind⁵⁴⁴ but no psychological depth.⁵⁴⁵ Since s/he needs to

⁵²⁷ Nusser, 38.

⁵²⁸ Buchloh, Becker, 71.

⁵²⁹ Broich, 97.

⁵³⁰ Buchloh, Becker, 71.

⁵³¹ Barnard, 1980, 14.

⁵³² Rowland, Susan. *From Agatha Christie to Ruth Rendell*. Basingstoke: Palgrave, 2001. 68.

⁵³³ Ibid.

⁵³⁴ Buchloh, Becker, 14.

⁵³⁵ Suerbaum, 1984, 75.

⁵³⁶ Broich, 99.

⁵³⁷ Wölcken, 229f.

⁵³⁸ Nusser, 40.

⁵³⁹ Watson, 178.

⁵⁴⁰ Nusser, 43.

⁵⁴¹ Ibid., 44.

⁵⁴² Watson, 186.

⁵⁴³ Buchloh, Becker, 73.

⁵⁴⁴ Suerbaum, 1967, 94.

⁵⁴⁵ Broich, 98.

be recognisable as a serial detective,⁵⁴⁶ s/he is mainly defined by his/her appearance and idiosyncrasies.⁵⁴⁷ The detective's working methods are deduction, observation and interrogation⁵⁴⁸ and s/he reaches her conclusions through reason and science.⁵⁴⁹ The solution of the case is derived by logical thinking, intuition and experience.⁵⁵⁰ Clues are discussed in long conversations,⁵⁵¹ usually with a 'Watson figure' and red herrings need to be recognised before the truth is found.⁵⁵² This then is presented in front of all the suspects,⁵⁵³ when s/he reconstructs and summarises the crime and the evolving events.⁵⁵⁴ The process of detection is, as Edgar Allan Poe stated,⁵⁵⁵ a duel of intelligence between criminal and detective.⁵⁵⁶ The arrest of the murderer is the triumph of the detective;⁵⁵⁷ it is also the reconstitution of lost order and peace.⁵⁵⁸ The fact that so much attention is paid to the detective by scholars means that they see him/her as the central character – a character which is predominantly shaped by his/her function in the text.

The game character of 'Golden Age' detective fiction is highlighted. The typical detective story of that time is a humorous text which does not take itself seriously, making allusions to other detective stories.⁵⁵⁹ It plays with its artificiality of plot and characters⁵⁶⁰ and integrates jokes, puzzles and puns easily.⁵⁶¹ The murder and the hunt for the murderer is considered to be a game, finding answers to the questions raised.⁵⁶² In its artificiality it is regarded as

⁵⁴⁶ Buchloh, Becker, 73.

⁵⁴⁷ Suerbaum, 1967, 94.

⁵⁴⁸ Nusser, 46.

⁵⁴⁹ Reimers, Walter and Günter Schubert. *Great Detective Stories: Model Interpretations*. Stuttgart: Klett, 1989. 13.

⁵⁵⁰ Buchloh, Becker, 73.

⁵⁵¹ Nusser, 32.

⁵⁵² Nusser, 29, Buchloh, Becker, 72.

⁵⁵³ Suerbaum, 1984, 87.

⁵⁵⁴ Nusser, 32.

⁵⁵⁵ Poe, Edgar Allan. "The Murders in the Rue Morgue." 1841. *The Tell-Tale Heart and Other Writings by Edgar Allan Poe*. New York: Bantam Books, 1990. 75-107.

⁵⁵⁶ Buchloh, Becker, 70.

⁵⁵⁷ Nusser, 32.

⁵⁵⁸ Suerbaum, 1984, 85.

⁵⁵⁹ Panek, 20.

⁵⁶⁰ Ibid., 18.

⁵⁶¹ Panek, 14. Wölcken, 187.

⁵⁶² Nusser, 26.

essentially escapist.⁵⁶³ At the same time, Watson describes the atmosphere as “businesslike”.⁵⁶⁴

The detective did not stray beyond questions of time-tables, poison analyses, shoe prints, and so on, except when opportunity occurred for him to emphasize one or another of the idiosyncrasies calculated to make him seem amusing or likable.⁵⁶⁵

To highlight the game character and the matter-of-fact atmosphere, the tone of the first-person narrator has been described as “sardonically detached”.⁵⁶⁶ Another feature is the predominance of dialogue.⁵⁶⁷ This is due to the structure of a typical whodunnit. Since the murder usually happens at the beginning of the story, not much more action ensues – it is mainly the talking about the crime which creates the suspense, lays false traces and eventually, by reasoning aloud, solves it.

As mentioned above, one should be careful with generalisations. Buchloh and Becker for example have criticised Suerbaum for making the mistake of almost all German critics, “daß er von einem bestimmten Typ *des* Detektivromans eine Schablone des Detektivromans abstrahiert; er berücksichtigt keine Varianten.”⁵⁶⁸ These variants should be taken into account. In fact, deviations constitute the rules of this subgenre, since deviations from the norm imply knowledge of this norm and play with the expectations of the reader. The playfulness of the texts is reflected in these lists of rules by Van Dine and others and by the tongue-in-cheek rituals of the detection club, which are all a reminder to the detective story scholar that one should not take them too seriously in the first place.

⁵⁶³ Wölcken, 187.

⁵⁶⁴ Watson, 173.

⁵⁶⁵ Ibid.

⁵⁶⁶ Ibid.

⁵⁶⁷ Buchloh, Becker, 14.

⁵⁶⁸ Ibid., 11.

4.2. Structures in Agatha Christie's Detective Fiction

Although it is quite difficult to differentiate between general comments on 'Golden Age' detective fiction and comments on Christie's detective novels in particular, because they are often seen as identical, I have decided to divide the two; nowadays one tends to forget how innovative her stories were in the prewar era due to them having become an archetype since then:

Her novel is a distinct improvement on the average level of the genre as it was then practised, and looking back on it more than half a century later you can see that, in fact, it ushered in a new era for the detective story, an era which Agatha Christie would come to dominate with her engaging and fiendishly ingenious puzzles [...].⁵⁶⁹

The plots of her stories have always been seen as her special strength.⁵⁷⁰ In fact, Barnard and many others argue that it is the plots that are the reason why she is one of the most popular detective story writers, since many writers are considered better stylistically, but not plot-wise.⁵⁷¹ Egloff summarises the structural elements in Christie's stories as follows: milieu – murder – victim – detective – sleuthing – murderer – solution.⁵⁷²

Both location and setting are very much in the foreground in Christie's novels, because they play an important part for the plot.⁵⁷³ According to Barnard, moving the setting to the country is Christie's great achievement.⁵⁷⁴ With the move to the country village – rather than the country house – Christie ensures that the setting is undisturbed by external influences so that the focus can lie on the solution of the crime.⁵⁷⁵ German critics see more variety in her choice of settings. Seeßlen sees in them a mixture of "Vertrautheit und Exotik", in that the stories are either set at home, in Britain, a territory into which something alien finds its way, or they are

⁵⁶⁹ Osborne, Charles. "Appearance and Disappearance." In Bloom, 114.

⁵⁷⁰ Symons, Julian. "Foreword: A Portrait of Agatha Christie." In Bloom, 77. Barnard, 1980, 124. Egloff, 35.

⁵⁷¹ Barnard, Robert. "Counsel for the Defense." In Bloom, 91.

⁵⁷² Egloff, 22.

⁵⁷³ Suerbaum, 1967, 91. Egloff, 33.

⁵⁷⁴ Barnard, 1980, 43.

⁵⁷⁵ Ibid., 43.

set in spaces which move through foreign territory, like planes, ships or trains.⁵⁷⁶ What is missing here are of course the other stories set abroad, for example in excavation camps, like *Murder in Mesopotamia*, but the same principle applies to these novels, since the main characters are European, mainly English, ex-pats. Egloff highlights three settings that are typical for Christie, namely the country house, the village and the big city. These are populated by a small number of members of the middle class.⁵⁷⁷ The world she describes remains very artificial and vague, without much detail.⁵⁷⁸ As Barnard notes:

[T]here are many who depict the English village with more vividness and charm than Christie, but it is Christie who comes to people's minds when they think of the English village murder mystery. And it is the fact that she is not aiming at particularity, that her scene-painting and characterization are marked by generality rather than vividness, that is her strength rather than her weakness, precisely this that gives her her universality. Her books are like a child's colouring-book, where the basic shape of the picture is provided, and the child fills in the details and decides on the colours himself.⁵⁷⁹

Egloff agrees with Barnard when he says that location and characters remain so stereotypical and vague in order to appeal to as many readers as possible.⁵⁸⁰

Her characters are seen as stock characters of the middle and upper-middle class from the age of interwar Britain.⁵⁸¹ Not only their class and profession are clichés, but also their names and characterisation, to trigger a certain initial response from the reader “and use it against him [and her]”.⁵⁸² Egloff sees them as linked to the location through their social class, their behaviour and their way of speaking, which also gives them a certain level of credibility.⁵⁸³ Suerbaum sees a certain amount of variation regarding the personalities represented, even if they remain stock characters; there are differences and these differences are more refined with

⁵⁷⁶ Seeßlen, 1998, 39.

⁵⁷⁷ Egloff, 35.

⁵⁷⁸ Shaw, Vanacker, 37.

⁵⁷⁹ Barnard, 1980, 123.

⁵⁸⁰ Egloff, 38.

⁵⁸¹ Barnard, 1980, 12f.

⁵⁸² Ibid., 72.

⁵⁸³ Egloff, 37.

more important characters.⁵⁸⁴ Seeßlen sees the characters as fulfilling a function or an idea rather than being round characters. Whereas the detective is the embodiment of the triumph of reason over emotion, the other characters are schematic metaphors of certain passions like fear, revenge, desire or vanity. This way, readers are not too much disturbed by some of them being threatened or murdered - the fate of the characters is always deemed as 'just' by the reader.⁵⁸⁵

What most critics mention is the social milieu in which Christie's stories are set. Her own comment "[w]hen I re-read those first books, I'm amazed at the number of *servants* drifting about. And nobody is really doing any work, they're always having tea on the lawn"⁵⁸⁶ shows that human character, and with it the relations between masters/mistresses and servants, for Christie changed slightly later on than Virginia Woolf had noted.⁵⁸⁷ "Her works belonged firmly to the world in which she had been brought up,"⁵⁸⁸ Symons notes. It is the middle and the upper middle class, acting in "an intolerably snobbish world", where the detective, who does not belong to this class, is an outsider and an intruder.⁵⁸⁹ The lower classes, for example the village inhabitants, blend into the background serving as folkloristic illustration.⁵⁹⁰

Poirot, interestingly, is described similarly by both English and German critics. His most important feature is his 'un-Englishness': "Not only is he not English, he is most determinedly foreign",⁵⁹¹ especially to an English audience. Arnold and Schmidt note that his idiosyncrasies match the stereotype that the English have of the French at the time.⁵⁹² The fact that Poirot is Belgian makes him even more unimportant and alien from an English

⁵⁸⁴ Suerbaum, 1984, 89.

⁵⁸⁵ Seeßlen, 1998, 38.

⁵⁸⁶ Cf. Walter, 16.

⁵⁸⁷ "[...] on or about 1910 human character changed." Cf. Virginia Woolf. "Mr Bennett and Mrs Brown." 1923. *Collected Essays*, Vol. 3. London: Hogarth Press, 1966. 422f.

⁵⁸⁸ Symons, 1979, 77.

⁵⁸⁹ Barnard, 1980, 38.

⁵⁹⁰ Egloff, 34.

⁵⁹¹ Rowland, 93.

⁵⁹² Arnold, Schmidt, 111.

perspective.⁵⁹³ The elements that constitute his foreignness are his problems with English syntax,⁵⁹⁴ his effeminate looks and habits,⁵⁹⁵ his boastfulness,⁵⁹⁶ arrogance,⁵⁹⁷ neatness, his “demands for fine food and central heating”⁵⁹⁸ and feminine manners.⁵⁹⁹ “Er kleidet sich so geckenhaft elegant, wie es kein englischer Herr tun würde, und strotzt überhaupt von unenglisch wirkenden Manierismen wie seinem Fanatismus für Ordentlichkeit, Symmetrie und formale Korrektheit.”⁶⁰⁰ He is a caricature, which is already reflected in his name, and an eccentric.⁶⁰¹

Poirot verkörperte eine solche Anzahl von in ihren Augen negativen Eigenschaften, dass er als Prototyp eines unsympathischen, äußerst dubiosen Ausländers gelten konnte – mit einem Wort, er war ein Froggie, ein verweichlichter Franzose, denn er repräsentierte einfach alles, was ein Durchschnittsengländer an Vorurteilen über die angeblich unzuverlässigen Franzosen angesammelt hatte. Ausländer, offensichtlich Franzose und dazu noch ein derart effeminierter Franzose – Poirot war wirklich kein Charakter, der dem englischen Lesepublikum Vertrauen einflößen konnte.⁶⁰²

Colin Watson phrases it similarly: “He personified English ideas about foreignness and was therefore immediately familiar to readers and acceptable by them.”⁶⁰³

Poirot’s Watson-pendant, Captain Hastings, his ultra-English companion, already carries this contrast in his name. As Rowland explains:

Taking his surname from the greatest English military defeat prior to a successful invasion by a French-speaking people, Hastings’s ironic double act with his stupendously more intelligent detecting friend is a comically pathetic repetition of the national defeat of English pride and aggression.⁶⁰⁴

⁵⁹³ Shaw, Vanacker, 44.

⁵⁹⁴ Arnold, Schmidt, 110f. Egloff, 53. Watson, 168. Barnard, 1980, 109.

⁵⁹⁵ Egloff, 53.

⁵⁹⁶ Arnold, Schmidt, 110. Shaw, Vanacker, 44. Barnard, 1980, 109.

⁵⁹⁷ Egloff, 53.

⁵⁹⁸ Rowland, 63.

⁵⁹⁹ Ibid.

⁶⁰⁰ Suerbaum, 1967, 84.

⁶⁰¹ Arnold, Schmidt, 110. Binyon, 81. Egloff, 55.

⁶⁰² Egloff, 53.

⁶⁰³ Watson, 167.

⁶⁰⁴ Rowland, 63.

Poirot's methods of detection are not generally mentioned in great detail, apart from his catch phrase of the "little grey cells", as well as his love for neatness, "order and method".⁶⁰⁵ This is due to the fact that his methods are not much different from other 'Golden Age' detectives. Egloff points out that since differences between them are barely discernible, authors of that period exaggerate the eccentricities of their characters.

Apart from the remark that plot has always been more important for Christie than style⁶⁰⁶ and the dominance of dialogue⁶⁰⁷ in her stories, scholars have been quite reserved about commenting on her style. Elizabeth Walter summarises her working methods; that she wrote very fast and did not correct much after the story had been written down.⁶⁰⁸ Colin Watson points out that she developed a style "that hinted, just delicately enough not to offend British sensitivity to 'sarcasm', at self-parody".⁶⁰⁹ Barnard sees the absence of detailed description of both characters and location as a deliberate means of making her stories more attractive to non-English readers.

Thus, as I see it, Agatha Christie not only seems to create a vision of England and English society, in fact she creates a broad, rather anonymous society on to which the reader can superimpose his own community, the human types that he himself is familiar with. Just as her characters gain universality *because* they have little psychological depth, *because* they are not vivid and particular, so also with the settings: because she cannot (...) write well. Christie never creates any very evocative image of any particular place. One house or one village in her books is very like another.⁶¹⁰

In his study *Black Sheep, Red Herrings, and Blue Murder: the Proverbial Agatha Christie*, in which George Bryan analyses and categorises Christie's use of proverbs, he notes that in her works proverbs illustrate "character, thought, diction, melody, and spectacle".⁶¹¹ Since everyone, the narrator included, uses proverbs, these constitute an important element in her

⁶⁰⁵ Arnold, Schmidt, 110. Watson, 168.

⁶⁰⁶ Bryan, George B. *Black Sheep, Red Herrings, and Blue Murder: the Proverbial Agatha Christie*. Bern, Berlin, Frankfurt: Peter Lang, 1993. 5.

⁶⁰⁷ Buchloh, Becker, 14.

⁶⁰⁸ Walter, 14f.

⁶⁰⁹ Watson, 174.

⁶¹⁰ Barnard, 1980, 123f.

⁶¹¹ Bryan, 4.

fiction.⁶¹² In the case of Poirot, the use of proverbs has the extra function of stressing his foreignness by having him misquote and misuse them.⁶¹³

4.3. Detective Story Structures to be Examined in this Study

For this study, certain structures outlined above were selected for analysis. From all the structures mentioned in the two sections above, certain features stand out. First of all, it has become clear that the setting is important for a detective story. In the geographical sense there is, in the case of *Styles*, the stereotypical country house scenario with all its upper class connotations. Secondly, there is the historical backdrop of the First World War, setting the story in a certain time-period, which is unusual for a Christie story. Thirdly, the peculiar arrangement and description of characters is mentioned. In secondary literature, most emphasis has been placed on the description and analysis of the detective. Since Poirot is one of the most famous detectives, close attention will therefore be paid to how he – amongst the other characters – is depicted in the translations. Fourthly, there is the stress on the ‘Englishness’ of the novels. This not only because the author is English, but because the setting (even if set abroad), the characters, the behaviour, the use of language (both the narrator’s and the characters’) and the culture are perceived as being ‘quintessentially English’. Therefore, I will also investigate how ‘English’ idioms, cultural references, and sociolects are translated.

⁶¹² Ibid., 7.

⁶¹³ Ibid., 12.

Part B. Translation Analysis

5. Introduction to the Texts

5.1. Lambert and van Gorp's Model

For the analysis of the translations, an analytical model has to be found. It has to be chosen with great care, since it will in many ways shape and determine the analysis itself. To be able to examine the elements at the heart of this study, a method of comparison is needed which

- allows freedom to expand on interesting findings,
- renders this study comparable to others (and thereby takes the aims of DTS and the Göttingen Sonderforschungsbereich seriously),
- can encompass the genre-theoretical approach, that is, embed the detective story structures established in Chapter 4,
- is compatible with the polysystem theory, Bourdieu's cultural field and the theory of translation norms,
- has a bottom-up structure to allow a corpus linguistic approach,
- can produce results which go beyond the comparative level of the different texts.

There are many models and theories which could be adapted for the purpose of this study. They can be divided into three camps, those coming from literary theory and analysis, those coming from linguistic theory and analysis, and ones combining different elements with a focus on culture (which arose in the course of the so-called cultural turn). The following section reviews many of these in order to justify the model ultimately chosen.

The Göttingen Sonderforschungsbereich focuses on the analysis of so-called comet's tails, meaning translations and retranslations of one ST⁶¹⁴ with the aim of creating a historical overview of the translational reception of American short prose, and using case studies to do so.⁶¹⁵ The link between these case studies is not so much a common analytical model but certain premises (translation seen as a transfer), a clear aim (historical overview), and their focus on stylistic and culturally specific elements as well as textual coherence.⁶¹⁶ In the course of the project, a distinction is made between external ("What has been translated by whom, when, where, for what purpose and under what conditions?") and internal translation studies (case studies).⁶¹⁷ These two branches are important in order to "provide the compass for the integration of dates and facts of external translation history (institutional history of literary translation) as well as the synthesis of analytical findings to delineate the inner translation history (textual history of literary translation)".⁶¹⁸

Hohn⁶¹⁹ does not offer an explicit explanation of her structure. Neither does she explain the categories, which she uses consistently: structure, character constellation, nature and its symbolism, narrative structure. She analyses her translations chronologically.

Gardt⁶²⁰ chooses a hermeneutic approach: he works on the premise that a translator should understand the deep structure of the text, and that the way s/he understands this deep structure determines the translation, for which s/he develops new deep structures.⁶²¹ His approach is also an evaluative one, investigating to what extent the translators did investigate the underlying deep structures of the ST. His analytical structure differs from ST to ST.

⁶¹⁴ Frank, Armin Paul (ed.). *Der lange Schatten kurzer Geschichten: amerikanische Kurzprosa in deutschen Übersetzungen*. Berlin: Erich Schmidt, 1989. 2.

⁶¹⁵ Ibid., 6f.

⁶¹⁶ Ibid., 10.

⁶¹⁷ Frank, Armin Paul. "Towards a Cultural History of Literary Translation." *Geschichte, System, Literarische Übersetzung. Histories, Systems, Literary Translations*. Ed. Harald Kittel. Berlin: Erich Schmidt, 1992. 381.

⁶¹⁸ Ibid., 385f.

⁶¹⁹ Hohn, Stefanie. *Charlotte Brontës 'Jane Eyre' in deutscher Übersetzung. Geschichte eines kulturellen Transfers*. Tübingen: Narr, 1998.

⁶²⁰ Gardt, Andreas. *James Joyce auf Deutsch: Möglichkeiten der literarischen Übersetzung*. Frankfurt: Peter Lang, 1989.

⁶²¹ Ibid., 33ff.

Creating a structure designed to present the results of the study individually is quite understandable in the cases mentioned above. However, these approaches do not contribute suggestions for a good analytical structure for this project.

Boase-Beier⁶²² presents a theory of translation which is very useful for translators and people interested in the cognitive processes of both translating and reading translations. Placing her theory in the context of cognitive stylistics, she focuses on the cognitive effects of translations, since

[c]ognitive stylistics can be said in general to have brought together the pragmatic concern with what goes beyond a text's relation to an observable reality with a concern for context as a cognitive construct (...) which takes in the social and historical aspects of the production and understanding of texts.⁶²³

This is also why the analysis of the style of both the ST and the TT stand in the foreground of her book.⁶²⁴ Boase-Beier focuses mainly on poetry, and her choice and treatment of poetic examples indicate why her theory cannot form the basis for a model for this study. First of all, her approach is normative and evaluative. Even though she makes clear that different translation solutions are perfectly acceptable,⁶²⁵ she does criticise extant translations⁶²⁶ and she explicitly says what a translator or a translation should do.⁶²⁷ In addition, it becomes transparent that the basis for her approach is the traditional, functional notion of equivalence.

Here is an example:

In fact, Oser's translation works perfectly well as an English poem. But because it changes the uncertainty of the original, we could consider it not to be a translation if a translation's task is to preserve the interactive nature of the original.⁶²⁸

⁶²² Boase-Beier, Jean. *Stylistic Approaches to Translation*. Manchester: St Jerome, 2006.

⁶²³ Ibid., 21.

⁶²⁴ Ibid., 1ff.

⁶²⁵ For example 110.

⁶²⁶ For example 127f, 128f, 138..

⁶²⁷ This becomes clear in sentences such as: "This means that the translation of an advert like this must take into account [...]" (Cf. 87); "A translator thus has to consider [...]" (Cf. 94); or "If a translation, concentrating on, say, capturing rhyme or metre, were to miss some of these metaphorical uses, the whole cognitive system would be distorted." (Cf. 100).

⁶²⁸ Ibid., 120. Another example is as follows: "I am making the assumption that, by attempting to reconstruct the style of a text, the translator is attempting to reconstruct states of mind and thought processes, always with the awareness that individual states of mind are affected by social and cultural influences." (Cf. p.54.)

From a genre-specific point of view, this approach makes sense. Readers (and translators) of poetry expect something different from a translation than readers (and translators) of entertainment fiction. Poetry can be considered a ‘highbrow niche’, which occupies a different spot/system in Bourdieu’s cultural field or Even-Zohar’s polysystem. Boase-Beier only distinguishes between literary and non-literary texts,⁶²⁹ but in the context of this study, a distinction within the different literary genres seems necessary. Thirdly, her approach is not diachronic but synchronic and therefore only reflecting contemporary translation norms and tastes. The underlying premises of Boase-Beier’s theory are therefore not the ones of this study, and hence it cannot be used in this context.

Of the traditionally linguistic approaches, Catford’s comparative model is an example of a contrastive approach. However, as Chesterman notes:

The problem of translation is primarily seen as one of alignment: the task is to select the element of the target language which will align most closely (under contextual constraints) with a given element of the source language.⁶³⁰

Catford’s definition of what constitutes a translation– “*the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*”⁶³¹ - and statements such as “[a] central task of translation theory is that of defining the nature and conditions of translation equivalence”⁶³² already show from the outset that neither his model nor other purely linguistic models are suitable for this study. They contribute helpful ideas,⁶³³ but would not work as a model to structure the following chapters. Similarly, Newmark’s translation procedures are prescriptive rather than descriptive and only deal with words rather

⁶²⁹ Ibid., 72f.

⁶³⁰ Chesterman, Andrew. “A Causal Model for Translation Studies.” *Intercultural Faultlines: Research Models in Translation Studies: Textual and Cognitive Aspects*. Ed. Maeve Olohan. Manchester: St Jerome, 2000 [=2000b]. 17.

⁶³¹ Catford, 20. His italics.

⁶³² Ibid., 21.

⁶³³ Such as Firth’s postulate of the “context of situation” for Kenny. (Cf. Kenny, 8ff.)

than larger entities of text.⁶³⁴ These approaches lead to translation quality assessment,⁶³⁵ which is not the aim of this study.

Koller⁶³⁶ presents an approach for examining the linguistic circumstances and influences under which translations come into being. He focuses on the translation context and highlights the factors which influence the translation.⁶³⁷ Thus, the scholar should take many factors into account, including: the SL and the TL with their properties and possibilities; the different realities depicted in the SL and TL, the ST with its linguistic; stylistic and aesthetic properties in the context of the linguistic, stylistic and aesthetic norms in the SL; the linguistic, stylistic and aesthetic norms of the TL and the translator; the structural properties and qualities of a text; the translator's implicit and/or explicit translation theory; translation tradition; and the translator's working conditions.⁶³⁸ This approach is very multi-faceted and user-friendly, in that it encompasses cultural elements as well as linguistic ones. It is however not very helpful here, because of the lack of information on the translators' and the author's self-conception. What is more, genre theory (detective story structures) is difficult to integrate here.

In *Translation and Conflict: A Narrative Account*,⁶³⁹ Baker offers an analytical method based on narrative theory. She defines narrative as "a meta-code that cuts across and underpins all modes of communication",⁶⁴⁰ offers a typology of different kinds of narrative⁶⁴¹ and lists features of narrativity,⁶⁴² in order to examine ways in which translators and interpreters

⁶³⁴ Cf. Stolze, 80ff.

⁶³⁵ This does not mean that TQA is not a valid approach. An example of a convincing translation quality analysis is Schroth's analysis of translations of Anne Frank's diaries. Cf. Schroth, Simone. *Das Tagebuch / The Diary / Le Journal. Anne Franks 'Het Achterhuis' als Gegenstand eines kritischen Übersetzungsvergleichs*. Münster: Waxmann, 2006.

⁶³⁶ Koller, Werner. "Die literarische Übersetzung unter linguistischem Aspekt – Bedingungsfaktoren der Übersetzung am Beispiel Henrik Ibsens." *Die literarische Übersetzung: Stand und Perspektiven ihrer Erforschung*. Ed. Harald Kittel. Berlin: Erich Schmidt, 1988. 64-91.

⁶³⁷ Ibid., 65f.

⁶³⁸ For a full list see Koller, 86.

⁶³⁹ Baker, Mona. *Translation and Conflict: A Narrative Account*. London, New York: Routledge, 2006.

⁶⁴⁰ Ibid., 9.

⁶⁴¹ Ontological, collective, public, conceptual and meta-narratives. (Cf. Baker, 2006, 29ff.)

⁶⁴² Ibid., 50ff.

“accentuate, undermine or modify aspects of the narrative(s) encoded in the source text or utterance”.⁶⁴³ Certain elements are potentially interesting for this thesis, for example the case of the Japanese translation of Gaboriau’s *L’Affaire Lerouge*, in which the ending is changed to accommodate local cultural conventions.⁶⁴⁴ Baker’s ultimate aim however is to be able to assess narratives with regard to their consistency and integrity,⁶⁴⁵ introducing an evaluative and to a certain extent biased element,⁶⁴⁶ which does not comply with the theoretical framework of this study. Her approach can be categorised as a committed approach rather than a descriptive approach,⁶⁴⁷ meaning that although Baker does “not overtly promote particular political stances in translation practice, one may assume that [she] necessarily hold[s] strong political opinions which may inform [her] research and remain unquestioned”.⁶⁴⁸

Chesterman’s “causal model for translation studies”⁶⁴⁹ links the concept of causality already present in different translation concepts, such as Nida’s notion of dynamic equivalence, the Skopos and the polysystem theory, Toury’s notion of norms and laws, and in general instances of translation criticism and assessment.⁶⁵⁰ He suggests an examination of socio-cultural conditions, leading to an examination of the translation event, the translation act, a translation profile, cognitive effects, behavioural effects and finally socio-cultural effects.⁶⁵¹ This model has the advantage that it encloses explanatory predictions,⁶⁵² it is, however a very

⁶⁴³ Ibid., 105.

⁶⁴⁴ Ibid., 79f.

⁶⁴⁵ Ibid., 142ff.

⁶⁴⁶ This approach introduces an ethical element firstly by introducing concepts such as democracy, (e.g. 163), values (e.g. 152, 163) and fidelity (e.g. 152), and secondly by presupposing that these are concepts which mean the same for everyone.

⁶⁴⁷ Cf. Brownlie, Siobhan. “Descriptive vs. committed approaches.” In Baker, Saldanha, 77ff.

⁶⁴⁸ Brownlie, 80ii. See also Hermans’ criticism of the committed approach summarised in Brownlie.

⁶⁴⁹ Chesterman, Andrew. “A Causal Model for Translation Studies.” *Intercultural Faultlines: Research Models in Translation Studies: Textual and Cognitive Aspects*. Ed. Maeve Olohan. Manchester: St Jerome, 2000 [=2000b].

⁶⁵⁰ Chesterman, 2000b, 19.

⁶⁵¹ For the full model see Chesterman, 2000b, 20.

⁶⁵² Ibid., 25.

general model which does not provide much structure for a comparison between studies. In addition, the focus of this study here does not lie on cognitive or behavioural effects.

In contrast to the approaches discussed above, Lambert and van Gorp's model⁶⁵³ fulfils the criteria outlined at the beginning of this chapter. Theirs is a flexible and dynamic model, which lets the scholar decide which features to focus on.⁶⁵⁴ It is also not evaluative but explicitly target-oriented. Furthermore, it includes the historical and sociological contexts without neglecting the lexical side.⁶⁵⁵ Lambert and van Gorp's aim is to offer a systematic and synthetic (not binary) scheme for scholars to use,⁶⁵⁶ which can be extended and diversified.⁶⁵⁷

By adopting a flexible method of this type the scholar will gain an insight into text rules and translational rules; he can test them throughout the text and classify them according to specific parameters without having to accumulate random examples.⁶⁵⁸

Their model was published in *The Manipulation of Literature* in 1985, forming what is now sometimes called the Manipulation School. With this model, Lambert and van Gorp wanted to bridge the gap between theoretical and descriptive approaches (according to Holmes' map) by providing a methodology for describing translations.⁶⁵⁹ It is therefore designed for projects within Descriptive Translation Studies and integrates concepts such as translation norms and the polysystem:

The systemic approach enables us not only to comment on translations with the same terminology we use for commenting on literary systems, but also to make general descriptive statements on all levels of both the translational and the surrounding literary system (author; translator; readers; texts; micro- and macro-levels).⁶⁶⁰

⁶⁵³ Lambert, José and Henrik van Gorp. "On Describing Translations." *The Manipulation of Literature*. Ed. Theo Hermans. Kent: Croom Helm, 1985. 42-53.

⁶⁵⁴ Ibid., 44.

⁶⁵⁵ Ibid., 45.

⁶⁵⁶ Ibid., 45ff.

⁶⁵⁷ Ibid., 50.

⁶⁵⁸ Ibid., 49.

⁶⁵⁹ Ibid., 42.

⁶⁶⁰ Ibid., 50.

For the purposes of this study, I have slightly adapted Lambert and van Gorp's model.⁶⁶¹ These changes allow me to integrate the detective story structures discussed in Chapter 4. First of all, the preliminary data will be analysed in this chapter, that is, the publication information, the title page, the metatexts and general translation strategies. I have also added the division of the texts here, which Lambert and van Gorp attribute to the macro-level. According to the model, an analysis of the preliminary data should lead to hypotheses for the analysis of the macro- and microstructures. In Chapter 6, the texts will be studied on the macro-level with regard to their internal narrative structure, meaning setting, plot and characters. Findings on the macro-level should, according to Lambert and van Gorp, then lead to hypotheses about the microstructures. On the micro-level, the translations of proverbial expressions and language levels will therefore be explored in Chapter 7. Other categories which Lambert and van Gorp list – dominant grammatical patterns, forms of speech reproduction, narrative, perspective, point of view, modality – have been omitted here, because they would go beyond the scope of this project. The collection and analysis of these data will then lead to conclusions and observations on a systemic level in Part C of this thesis, where, following Lambert and van Gorp's model, oppositions between texts and theory, intertextual relations (i.e. comparisons to other translation analyses) and intersystemic relations (the genre of detective fiction) will be highlighted. The structures to be examined, as determined in Chapter 4, are sorted into the macro- and micro-levels and thereby form the subheadings of these chapters. In the following chapters, the order of the translations is as follows: first the Dutch translations will be presented chronologically, then the German ones.

⁶⁶¹ Ibid., 52f.

5.2. A.d.Z.'s *De geheimzinnige zaak van Styles* (1927)⁶⁶²

This translation was published as a serial novel in the newspaper “Het Vaderland”, founded in The Hague in 1869 by Albertus Willem Sijthoff (1829-1913) and Martinus Nijhoff.⁶⁶³ It became well-known for publishing the latest of contemporary ‘highbrow’ literature in serial form.⁶⁶⁴ After the war, due to its collaboration with the German occupiers, the paper was not allowed to carry the title “Het Vaderland” until 1951 and appeared under the name “De Nieuwe Courant”. It remained in print until 1982.⁶⁶⁵ Apart from founding this paper, A.W. Sijthoff also founded the publishing house Sijthoff in 1851,⁶⁶⁶ which has been the only publisher of Christie’s novels in the Netherlands in the postwar period. This information creates a link between this publishing house publishing Christie in this paper and later on in book form. It was common practice for Sijthoff, who had a large empire of different newspapers and magazines, to have texts translated especially for exclusive publication in his media.⁶⁶⁷ One can assume that this is also the case with A.d.Z.’s translation, since no traces of it ever being published in book-form could be found.

Unfortunately, the Royal Dutch Library does not have all issues of “Het Vaderland”, therefore, about a quarter of the novel is missing. *Styles* was published daily in the evening edition of the paper at the bottom of the sports and miscellaneous page. There is no introduction or an explanation to the author or the text preceding the first part. The translator is only named via his/her initials, A.d.Z., the ST title is not mentioned, nor is it said that the ST is in English. Since it is incomplete, the word count (42,498 versus 56,580 words of the

⁶⁶² Electronic file name: 27NL.

⁶⁶³ Schneider, Maarten. *De Nederlandse Krant: Van „Nieuwstydinghe“ tot dagbladconcentratie*. Amsterdam: Van Kampen, 1943. 171.

⁶⁶⁴ For example, Couperus’ *Eline Vere* was published on the front page in 1888, before it came out in book-form in 1889. (Cf. van de Plasse, Jan. *Kroniek van de Nederlandse dagblad- en opiniepers*. Amsterdam: Otto Cramwinckel, 2005. 34.)

⁶⁶⁵ Ibid., 58f.

⁶⁶⁶ Maas, Nop. “Altyd Waek Sam - De drukker-uitgever A.W. Sijthoff (1829-1913).” *Nieuw Letterkundig Magazijn*. Jaargang XVI, nummer 2-XV, nummer 1 (May 1997). Online: http://www.dbnl.org/tekst/_nie012199601_01/_nie012199601_01_0026.php [accessed 02/03/2011].

⁶⁶⁷ Maas, 39.

ST) does not reveal much. The title of the novel, *De geheimzinnige zaak van Styles*, foreshadows the literal translation style applied throughout the text. The chapters and chapter titles also follow closely those of the ST.

5.3. A. van Iddekinge-van Thiel's *De zaak Styles* (1966)⁶⁶⁸

The edition analysed is the 1993 edition. The plain cover design stands in the tradition of other Sijthoff publications of Christie's works. The book being part of a series is confirmed by the list of available Christie titles on the following page. Apart from that, however, there are no further advertisements, neither here nor at the end. This suggests both less competition and less criticism of this Dutch edition in comparison to the German ones. Both the original title and the translator are mentioned on page four. The translation consists of 63,569 words, which is more than the ST and cannot only be explained by the difference of the two languages. This extra length will be explored in the following chapters.

5.4. Anna Drawe's *Das geheimnisvolle Verbrechen in Styles* (1929)⁶⁶⁹

As described in Chapter 3, the Georg Müller Verlag in Munich was the first publisher of Christie novels in Germany, with the first one, *Mord auf dem Golfplatz* [*Murder on the Links*], appearing in 1927 and *Styles* being the second one for this publishing house. *Styles* was one of the last detective novels to be published before its sale to a right-wing publishing house. In all probability the rights had been bought beforehand and the decision was made to publish anyway.

⁶⁶⁸ Electronic file name: 66NL.

⁶⁶⁹ Electronic file name: Drawe.

The cover highlights the fact we are dealing with a modern, new detective novel.⁶⁷⁰ It is destined for quick consumption and has no pretensions. The avant-garde style of the jacket had become mainstream by the late 1920s and therefore appealed to many readers. On the back, other titles from the “Georg Müller Kriminalromane” are listed, alternatingly with a red, blue and white background. It is interesting to see that of the 11 authors listed, three are German-language authors and three Scandinavian, which means that less than half are British, Australian or US-American, thereby offering evidence for a more differentiated point of view regarding the dominance of English-language translations.

The translator’s name, Anna Drawe, is mentioned, which is unusual for that time, as well as the edition (1-10 thousand). However, the year of publication is missing. No information is given on the author, nor is there any further advertising. The original title is not mentioned and it is not clear that this is a translation from English. The title is a close translation of the original – replacing the “affair” with “Verbrechen”, which makes sense if one wants to avoid the ambiguity of “Affäre” / “affair” and ensure that this novel is recognised at once as a detective story. The chapters and chapter headings are retained with only few minor changes. And yet this book is much shorter than the ST, 48,945 words in contrast to 56,580, for reasons we will discover in the ensuing chapters.

5.5. Dorothea Gotfurt’s *Das fehlende Glied in der Kette* (1959)⁶⁷¹

This translation was published by the Scherz publishing house, the dominant postwar publisher of Christie novels. The ninth edition from 1975 used for this thesis will be described and analysed in this paragraph. The cover and its four colours are iconic for the Scherz Verlag, indicating that this book is part of a series of detective fiction. The series and the publisher are therefore important and recognisable. What is also important, however, is the

⁶⁷⁰ For pictures of the covers see Appendix 4.

⁶⁷¹ Electronic file name: Gotfurt.

name of the author. Agatha Christie's name attracts attention immediately due to it being printed in red and due to the first letter C which is more than twice as large as the rest. With lesser-known authors in this series, the first letter of the title is enlarged, rather than the first letter of the author's last name. On the left-hand side, on the black and white stripes "Scherz-classic-Krimi" is printed – another indication for Christie's well-established status by 1975.

The picture is part of the packaging: a black and white stylised photograph, which all books of this series have, showing a frightened woman with a phone receiver pressed against her ear. It has nothing to do with the actual story, in which a telephone does not feature at all. What this picture does instead is to evoke reminiscences of the German Edgar Wallace films.⁶⁷² Therefore the reference to Englishness, to a stereotype of the time, is important for producing the image of what is perceived to be a generic English detective story.

The list on one of the first pages, of 59 of Christie's titles available from this publisher, reveals that every sixth book of the series is one by Agatha Christie. Among the publishing details on the following two pages the name of the ST is mentioned, but the name of the translator does not appear. On the last pages, there are again lists of detective novels available in this series, almost all of which are books by English-language authors. Underneath the advertising for this series, there are pictures and slogans highlighting the quality, the novelty and the internationality of the books. This shows that there is still a need to justify the publication of detective fiction and that quality is still an issue. There are also quotes from the press praising the diversity and, again, the quality, of the volumes published. All pictures have the trademark Scherz black and white stripes, highlighting the branding aspect.

This edition is a cheap mass production: it is printed on cheap paper; the font is small and there is almost no space between the lines. It consists of 55,584 words, thus slightly less than the ST, and the chapters are not numbered, but follow the ST.

⁶⁷² See chapter 2.2.4.

5.6. Nina Schindler's *Das fehlende Glied in der Kette* (1999)⁶⁷³

The edition analysed is the 2003 edition of the Fischer Verlag. As Scherz was taken over by Fischer in 2003, it makes this edition the first to be published after the transfer of ownership. The difference to the previous editions is immediately clear: from the picture of English oak trees one does not see that it is a detective novel and one does not get the impression that it is part of a series. This only becomes clear with Christie's name, set in handwriting above, and much more prominent than the title. There is no additional text on the cover, just the Fischer emblem on a blue background. The cover therefore expresses the move of Agatha Christie novels from entertainment to serious fiction, omitting any kind of sensationalism.

The fact that Christie has become a classic also becomes clear by the extra information on the novel on the first page: the history of this novel has become important. It is equally interesting that only the 1959 translation is mentioned, not the prewar one. The fact that this is a re-translation is even explicitly mentioned: "Neu übersetzt von / Nina Schindler". Next to information on the novel there is also biographical information on Agatha Christie, concentrating on her success and output and describing her as "erfolgreichste Schriftstellerin aller Zeiten". A page with Christie's dedication "Für meine Mutter", omitted in the other translations, is an indication that this publication aims to be a faithful representation of the ST. This translation consists of 53,043 words, again, fewer than the ST, and the chapters follow the ST chapters. There are no advertisements for other books by the publisher, not even of other Agatha Christie novels. Nor are there quotes or statements to highlight the quality of this novel/author. In the Fischer Verlag, with esteemed authors such as Franz Kafka and Thomas Mann, this is not necessary any more.

⁶⁷³ Electronic file name: Schindler.

5.7. Conclusion

These outlines demonstrate a change in the German publication of Agatha Christie novels. They were initially published in series of detective fiction, with authors and titles not being considered that important. With her rising fame, this slowly changed, and by the 1960s the fact that her works are part of a series is still highlighted, but so is her name. This goes on until the third generation of translations, where her books are no longer presented as being part of a series, but titles in their own right. My impression is that this shift also has something to do with a change in publication policies. Nowadays, the author seems to be more important than the fact that s/he is published in a series. For example, if one looks at current editions of “Goldmann Kriminalromane”, the volumes by individual authors are recognisable by their design, but not the series as such. In the Netherlands, this shift seems to have taken place earlier, immediately after the Second World War, when Sijthoff became the exclusive publisher of Christie’s works. Sijthoff then did not have to highlight itself as being the publisher, since that was clear. And since Christie was the publisher’s flagship, her books were no longer integrated into a larger series.

6. Macrostructural Analysis

Styles is an unusual Christie novel, since it is actually set in a particular time and place.

Barnard explains:

If the life-style of the family still seems to us lavish, even wasteful, nevertheless we have a half sense that we are witnessing the beginning of the end of the Edwardian summer, that the era of country-house living has entered its final phase. Christie takes advantage of this end-of-an-era feeling in several ways: while she uses the full range of servants and their testimony, a sense of decline, of break-up is evident; feudal attitudes exist, but they crack easily. The marriage of the matriarch with a mysterious nobody is the central out-of-joint event in an intricate web of subtle changes. The family is lightly but effectively characterized, and on the outskirts of the story are the villagers, the small businessmen, and the surrounding farmers – the nucleus of Mayhem Parva.⁶⁷⁴

In the following chapters, the depiction of the setting, the characters and the plot in the translations will be examined.

6.1. Setting

6.1.1. Geographical Setting

It is stated on five occasions in the ST that the novel is set in Essex. In some of the translations, however, the location is not as clear:

<E19>As a boy, though, I had often stayed at Styles, his mother's place in **Essex**.⁶⁷⁵

<E20>We had a good yarn about old times, and it ended in his inviting me down to Styles to spend my leave there.

<27NL19>Als jongen had ik echter veel te Styles, zijn moeders landgoed in **Essex**, gelogeed.⁶⁷⁶

<66NL19>Maar als jongen had ik dikwijls gelogeed op Styles, het landgoed van zijn moeder in **Essex**.

<Drawe19>

<Drawe20>Wir plauderten lange über alte Zeiten und unsere Unterhaltung endete mit seiner Einladung, meinen Urlaub in Styles zu verbringen.

<Gotfurt19>

<Gotfurt20>Wir unterhielten uns angeregt über die guten alten Zeiten, und schließlich lud er

⁶⁷⁴ Barnard, 1980, 31.

⁶⁷⁵ In this and the following examples the important parts are printed in bold for more clarity.

⁶⁷⁶ The translations will be referred to by their electronic file names: 27NL = A.d.Z., 66NL = A. van Iddekinge-van Thiel, Drawe = Anna Drawe, Gotfurt = Dorothea Gotfurt, Schindler = Nina Schindler. The number refers to the line number of the electronic file.

mich ein, meinen Urlaub in Styles zu verbringen.

<Schindler19>Als Junge war ich häufig in Styles zu Besuch gewesen, dem Landgut seiner Mutter in **Sussex**.

In the ST, the class and wealth of John Cavendish's family is conveyed and the relationship between John Cavendish and Hastings explained. This information is retained in the first Dutch translation. Furthermore, Hastings' calling Styles a "place" casually has been translated as "landgoed" [country estate], giving the Dutch reader a clear impression of what is meant. Van Iddekinge-van Thiel also translates "place" as "landgoed", thus being more explicit than the ST. Like Drawe, Gotfurt omits this sentence and therewith the reference to Essex and Hastings' relationship to John Cavendish. She does mention Essex later on, which means that the reader is introduced to the location of the country house later on in the novel. Schindler on the other hand changes Essex into Sussex. Since in the other instances Essex is translated as such, this change at the beginning will have to be seen as a case of 'translator's blindness' – of simply misreading the ST. She also translates "place" with "Landgut", similar to the Dutch translators.

The reader is therefore introduced to the geographical setting in different ways: the two Dutch translations contain the information of the ST and make clear what kind of a "place" Styles is, namely an upper-class country house. In the first two German translations, however, the reader has to wait a little longer until it becomes clear where the story is set. In the third German translation s/he is confused by Styles changing place – from Sussex to Essex. The German translators thus change more than the Dutch translators. Drawe only mentions Essex three times, all in a written context, i.e. as a letter head, a newspaper headline and part of an address. Gotfurt also mentions Essex three times, as part of an address, with only one exception (see below). Schindler is closer to the ST by mentioning it as often as the ST (apart from the first instance). One can conclude that the geographical setting of the novel is not important for the first two German translators. This corresponds with the general perception

of Golden Age – and especially Agatha Christie’s – detective fiction as being escapist and unrealistic, i.e. being devoid of a specific setting in time and space.

The exact location of the mystery is Styles Court, which is the manor house of a neighbouring village, Styles St. Mary. In the ST, the full name of the village (and railway station) Styles St. Mary is mentioned five times. Styles St. Mary is a rather long and unusual name for Dutch and German readers and hence the first two German translators omit or shorten the name three times. The socio-historical connotations change with the shortening of the village name. In leaving out “St. Mary”, the historical double dependency on gentry (the manor house) and church (the church presumably called St. Mary) typical for the stereotypical (English) village⁶⁷⁷ is not as clear in Drawe and Gotfurt. Both Dutch translators⁶⁷⁸ in contrast adopt the name from the ST each time.

Similarly, the country house is a phenomenon linked to British history and society, for which it is hard to find an equivalent in both the Dutch and the German target culture. The country house as holiday retreat for the aristocracy and permanent residence for the gentry, the connotations of power, politics, estates still dependent on the manor house, of a world separate from London which gave one the possibility to be “Ernest in town and Jack in the country”⁶⁷⁹ is very hard to convey to a reader unfamiliar with all this. Definitions from the OED illustrate the different notions and connotations the term “country” has in British English:

- Country house: “A house or mansion in the country; *esp.* the residence of a country gentleman; a country-seat”.⁶⁸⁰

⁶⁷⁷ See for example: Roberts, Brian K. “Village Plans in County Durham – a Preliminary Statement.” *Medieval Archeology*, 1972. 35. Online: http://archaeologydataservice.ac.uk/catalogue/adsdata/arch-769-1/ahds/dissemination/pdf/vol16/16_033_056.pdf [accessed 22/09/2011].

⁶⁷⁸ Although there are some sentences missing in A.d.Z.’s translation, it is safe to assume that s/he adopted the ST in all instances since this translation is a very consistent one.

⁶⁷⁹ Wilde, Oscar. “The Importance of Being Earnest.” 1895. *The Works of Oscar Wilde*. Leicester: Blitz Editions, 1990. 325.

⁶⁸⁰ *Oxford English Dictionary*. Oxford: Clarendon, 1933. Vol.II, 1079.

- Country-seat: “The mansion and demesne in which a country family is seated or established; the residence of a country gentleman or nobleman; a country-house”.⁶⁸¹
- Country: “5. The parts of a region distant from cities or courts [...]; the rural districts as distinct from the town or towns; sometimes applied to all outside the capital, called, by eminence, ‘town’”.⁶⁸²

Styles Court is introduced to the SL readers as follows:

<E30>Their country-place, Styles Court, had been purchased by Mr. Cavendish...

What is meant with all its connotations is clear to an English audience, but translated directly, it would not be to TL audiences. Therefore, the translators have to find words that convey what is meant to their readers. A.d.Z. translates “country-place” as “buitengoe”, van Iddekinge-van Thiel as “buitenhuis”, Drawe and Gotfurt as “Landgut”, and Schindler as “Landsitz”. All of them thus convey the idea of the setting being in the countryside and of a certain amount of wealth with their translations. However, their techniques differ when translating “Styles”, “Styles Court” or other descriptions of the house further on in the novel. A.d.Z. routinely translates Styles Court as “Huize Styles.” With “Huize”, used as an equivalent for “maison” when attached to a name, conveys grandeur and class. For the villagers’ term “the Hall” for Styles, the translation “het Huis” was used, which ties in neatly with the grander “Huize”. The second Dutch translator tries to bring some consistency to the naming of the location by leaving “Styles Court”, “Styles” and “chateau” [sic] as such and translating “the Hall” as “het grote Huis”. Drawe on the other hand uses “Schloß” in most instances for different ST terms. *Meyers Großes Taschenlexikon* defines “Schloß” as: “im Zeitalter der Renaissance, des Barock und des Klassizismus repräsentativer Wohnbau des

⁶⁸¹ Ibid., 1080.

⁶⁸² Ibid., 1078.

Adels, v.a. der Landesfürsten.”⁶⁸³ This gives the building a grander feel than in the ST. Gotfurt ‘germanises’ Styles Court and uses “Landgut Styles”, “Gutshaus Styles” and “Gut Styles”, thus highlighting the agricultural heritage. Schindler leaves “Styles Court” in English, for “the Hall”, she uses “Styles”, “house” she translates as “Haus” and “chateau” once as “château” and once as “Styles”.

Leastways Cottage, Poirot’s home, is mentioned six times in the ST. In the first Dutch TT, it is translated as “Villa Leastways”. The definition “vrijstaand aanzienlijk woonhuis buiten of aan de rand van een stad”⁶⁸⁴ shows that in Dutch, the term “villa” matches the English definition. Thus, the rural aspect of Poirot’s dwellings has been adopted, but they are a bit grander in A.d.Z.’s translation, rendering Mrs Inglethorp’s generosity even more pronounced. In Drawe and Gotfurt, the name of the cottage is omitted and Leastways Cottage turns into “Poirots Haus”. One might speculate that the name was considered “too English”. Furthermore, the tradition of giving houses names is more conventional in the UK than in Germany. Nor is it important for the plot. Both Schindler and van Iddekinge-van Thiel keep the English name, assuming that the reader will understand that this is the name of the house. Cottages are also part of the stereotypical knowledge of Britain, highlighted in postwar times by books, films and series set in Britain.

To summarise, the translators deal with geographical information, in this case, the social and class connotations of place names, differently. The prewar Dutch translator chooses Dutch expressions in both cases. The prewar German translator uses a German expression which conveys a different concept in the first case and omits the name of the cottage in the second. The first postwar translator chooses a German expression closer to the ST but in the second case follows in Drawe’s footsteps. The two latest translators however both retain the English

⁶⁸³ *Meyers Großes Taschenlexikon in 24 Bänden*. Mannheim: Bibliographisches Institut, 1983. Vol.19 Ru-Schw.

⁶⁸⁴ “Detached respectable house in the country or on the outskirts of a town.” Coenders, H. (red.). *Kramers Handwoordenboek Nederlands*. Amsterdam: Elsevier, 1996.

expressions. These changes are an indication of a change in translation techniques and perhaps even translation norms.

The question of to what extent the environment is perceived as being an English environment in the translations also belongs in the category “geographical setting”. Thus, first of all, the treatment of honorifics will be examined.

A.d.Z. uses Dutch forms for “Mrs.” and “Mr.” (“mevrouw” and “mr.”, which is an old-fashioned abbreviation of “meneer”), but also English ones for “Lady” and “Miss”. In contrast, the Dutch translation from 1966 uses the Dutch expressions “mevrouw”, “meneer” and “juffrouw”, and only retains the English “Lady”. Drawe uses a mixture similar to A.d.Z.: “Frau” for “Mrs.” (usually, apart from when she uses “Mrs.” in 31 cases), but “mister” for “Mr.”, whereas she uses “Herr” for “Sir” and sometimes also for “monsieur”. “Lady” and “Miss” remain “Lady” and “Miß” (i.e. an Anglicism in German spelling). Gotfurt is the first to be consistent by using the English expressions throughout. The contrast to the use of “Monsieur” for and by Poirot is therefore starker. This is imitated by Schindler.

This mixture of SL and TL honorifics in the first translations suggests first of all that either the topic was not very important for the translators to have developed a clear policy or that it was assumed that the reader could deal with this mixture and would not feel confused by it. With regard to the words “Lady” and “Miss”/ “Miß” not replaced by TL expressions, a knowledge of these words by readers can be assumed.⁶⁸⁵ The term “Lady”, being a title, is perceived as culturally specific, which cannot be represented by a TL expression/title. It is also a well-known English word for Dutch and German readers, who can be expected to be familiar with the concept. What is more, Lady Tadminster is only mentioned a couple of times by Mrs. Inglethorp and is not an active character in the novel.

⁶⁸⁵ See for example Erich Kästner’s *Der kleine Mann und die kleine Miss* from 1967, or indeed Miss Marple who remains “Miss” Marple in the German and Dutch translations.

There are two further elements which contribute to determining the ‘Englishness’ of the translations: the treatment of proper names and realia. For the case of realia, one example was chosen:

<E209>She flung herself down on the ground beside John, and as I handed her a plate of sandwiches she smiled up at me.

Drawe and Gotfurt select a German expression – “belegte Brötchen” and “belegte Brote”, whereas the other translators opt for the English loan word “sandwiches”/“Sandwiches”.

With regard to the use of characters’ proper names, there are some interesting findings. Even though most names are retained, there are a few changes. The gardener Willum is changed into “William” by Gotfurt, thus replacing the name by the neutral English version, but at the same time she germanises the servant’s name Dorcas into “Dorkas”. Despite this being two contrary techniques the common reason behind them is to present the reader with names s/he can recognise. Schindler follows a similar strategy; she turns “Willum” into the German dialectal form “Willem”, invents a new nickname for Cynthia’s colleague Nibs – “Spritzi” – playing with similar connotations as the ST, but on the other hand changes the name of the lawyer from “Heavywether” into “Heavyweather”, a ‘more correct’ form if one sees it as a telling name. These actions again can be seen as helping the reader to understand the ST better.

Thus, together with the examples mentioned above, in the German translations one can see a move towards an increasing acceptance and retaining of English culture. At the same time, even in the last translation, the need is felt to help the readers occasionally. The differences between the first and the second Dutch translations are not that stark, but here also one sees a move from replacing source culture (SC) concepts with Dutch ones to retaining them.

6.1.2. Historical Setting

The atmosphere in Styles Court and the nearby village of Styles St. Mary is of a country at war. The War may be only a lightly sketched background, but it is there. The servants necessary to staff a large country house are there, too, but only just.⁶⁸⁶

The story is set against the backdrop of a war. Since Christie wrote it in 1916⁶⁸⁷ and it is set in contemporary times, it is clear that the First World War is meant, without this being explicitly mentioned. The translators respond to this in different ways. Out of all of them, Drawe's translation differs most from the ST, because she omits direct war references seven times. For example:

<E4912>Because she wished to destroy something, and could think of no other way.
 <E4913>You will remember that, in consequence of the War economics practiced at Styles, no waste paper was thrown away.
 <E4914>There was therefore no means of destroying a thick document such as a will.

<Drawe4912>Weil sie ein Papier vernichten wollte und keinen anderen Weg wußte.
 <Drawe4913>
 <Drawe4914> Die Entdeckung der verkohlten Papierreste im Kamin war keine Überraschung für mich.

What will become clear in the course of this study is that such omissions are typical of the Drawe text. The fact that it is war references which are omitted is, against all stereotypes, in most cases not important. In this example, the sentence omitted expands on the first statement. It is some extra information adding further detail to the first. If one regards the first sentence as the rheme – according to definition the most important new information on the theme, the sentences omitted, can be defined, following Firbas, as the rest of the rheme.⁶⁸⁸ Omitting the rest of the rheme is one of Drawe's general translation techniques.⁶⁸⁹

<E3218>The papers, of course, had been full of the tragedy.
 <E3219>Glaring headlines, sandwiched biographies of every member of the household, subtle innuendoes, the usual familiar tag about the police having a clue.
 <E3220>Nothing was spared us.
 <E3221>It was a slack time.

⁶⁸⁶ Osborne, 113.

⁶⁸⁷ Cf. e.g. Osborne, 109.

⁶⁸⁸ Cf. Lewandowski, Theodor. *Linguistisches Wörterbuch*. Heidelberg, Wiesbaden: Quelle & Meyer (UTB), 1994. 1182.

⁶⁸⁹ Further instances of Drawe omitting war references to cut out 'superfluous' information are <Drawe63ff> and <Drawe235ff>.

<E3222>The war was momentarily inactive, and the newspapers seized with avidity on this crime in fashionable life: "The Mysterious Affair at Styles" was the topic of the moment.

<Drawe3218>Natürlich waren die Zeitungen voll von der Mordgeschichte.

<Drawe3219>

<Drawe3220>

<Drawe3221>

<Drawe3222> „Das geheimnisvolle Verbrechen in Styles“ war die Sensation des Tages.

Here, the sensationalism is omitted; that is, the detailed description of how the press reacts to the event. This might be because it was deemed too exaggerated (regarding language, not subject matter) or that this description has no further influence on the plot and is thus ‘superfluous’. Some omissions of the war by Drawe however cannot be explained that easily.⁶⁹⁰ Here one does get the sense that the background of this story is deliberately omitted.

In some instances, however, the war reference is even stronger in this TT, for example when “hospital” is translated as “Lazarett”.⁶⁹¹ Apart from these few references to the First World War, the setting in Drawe’s translations is, indeed, escapist. It seems cut off from the world and from time, which is a perfect example of W.H. Auden’s “guilty vicarage”.⁶⁹²

Gotfurt omits the war reference twice, in sentences where the reference to the war does not contribute anything to the plot. In this example, one can also assume that the sensationalism was found either unnecessary or too exaggerated:

<E3222>The war was momentarily inactive, and the newspapers seized with avidity on this crime in fashionable life: "The Mysterious Affair at Styles" was the topic of the moment.

<Gotfurt3222>"Die geheimnisvolle Affäre in Styles" war zum Tagesgespräch geworden.

She also changes the war reference in two instances:

<E382>[...] which Mrs. Inglethorp was to recite a War poem, was to be held that night.

<Gotfurt382>Am Sonnabend war der berühmte Basar eröffnet worden, und im Zusammenhang damit sollte am Montagabend eine Wohltätigkeitsvorstellung stattfinden, bei der Mrs. Inglethorp Kriegsgedichte deklamieren wollte.

This is only a slight change, turning “a War poem” into the plural: “Kriegsgedichte”.

However, this renders the reference more general and the immediacy is lost. In the second

⁶⁹⁰ E.g. <Drawe52ff> and <Drawe3222 ff>.

⁶⁹¹ Cf. <Drawe3104>, <Drawe3568>, <Drawe3578>, <Drawe3793>.

⁶⁹² Auden, 151.

instance, many translators carry out a change in comparison to the ST. Whereas Drawe omits the whole sentence, and A.d.Z. translates it literally, Schindler and the second Dutch translator turn “a great war” into “ein Weltkrieg” and “een wereldoorlog” respectively. Gotfurt even goes a step further, in translating it as “der Erste Weltkrieg”. Thus in the post-Second-World-War translations, a historical perspective is introduced, leaving the novel’s time frame of 1916.

<E68>... that, not so very far away, a great war was running its appointed course. ...
 <27NL68>... dat, niet zoo heel ver af, een groote oorlog zijn voorbestemden loop volgde.
 <66NL68>... dat, niet eens zo ver weg, onafwendbaar een wereldoorlog voortwoedde.
 <Gotfurt68>... daß nicht allzu weit von hier der Erste Weltkrieg tobte.
 <Schindler68> ... dass gar nicht so weit entfernt ein Weltkrieg wütete.

In the next example, many elements come together. In Dorcas’ remarks one can recognise the stereotypical (fictional) servant – xenophobic, with a limited worldview, and yet lovable.

<E3247>A very nice gentleman he is, sir.
 <E3248>And quite a different class from them two detectives from London, what goes prying about, and asking questions.
 <E3249>I don't hold with foreigners as a rule, **but from what the newspapers say I make out as how these brave Belges isn't the ordinary run of foreigners, and certainly he's a most polite spoken gentleman."**
 <E3250>**Dear old Dorcas!**
 <E3251>**As she stood there, with her honest face upturned to mine, I thought what a fine specimen she was of the old-fashioned servant that is so fast dying out.**

First of all, let us have a look at Dorcas’ remarks in the translations:

<27NL3249>Ik houd in den regel niet van vreemdelingen, **maar uit wat de krant zegt, maak ik op, dat die flinke Belgen niet de gewone soort vreemdelingen zijn** en hij is stellig een heel beleefde meneer!"
 <66NL3250>In de regel heb ik 't niet op buitenlanders, **maar uit wat de kranten zeggen snap ik best dat die dappere Belgen niet het gewone slag buitenlanders zijn** - en hij is werkelijk een heel beleefd iemand, echt een heer!"
 <Drawe3249> Ich halte gewöhnlich nichts von Ausländern, aber der Belgier ist ein höflicher Herr."
 <Gotfurt3249>Ich halte ja sonst nicht viel von Ausländern, **aber diese Belgier sind wohl keine gewöhnlichen Ausländer, nicht wahr?** Und der belgische Herr spricht immer so höflich und freundlich zu mir."
 <Schindler3252> Im Allgemeinen kann ich Ausländer ja nicht besonders gut leiden, **aber nach dem, was die Zeitungen schreiben, ist mir klar geworden, dass er kein gewöhnlicher Ausländer ist,** und ganz gewiss ist er ein sehr höflicher Herr.“

Dorcas has read about the Belgians' bravery during the war in the newspapers, which makes her revise her xenophobia and make an exception. The two Dutch translations imitate the original and retain the "flinke Belgen" and "dappere Belgen" respectively. The Netherlands, having been the neutral onlookers on World War I, would have a different, that is, a neutral or pro-entente perspective on the matter. It is however remarkable that none of the German translators pick this point up. Drawe is most vague and omits the middle part of the ST sentence altogether, only leaving in her opinion on Poirot, contrasting him with other foreigners; Gotfurt extends her opinion to Belgians in general, not revealing why they should be an exception; and Schindler adds the source of her making an exception, but in her sentence, the newspaper articles refer only to Poirot's successes, not to the First World War. It seems that even nowadays it was felt that there are things, i.e. the First World War, which one cannot make fun of by having a simple-minded servant express simplistic, patriotic views. This fits the critical discourse on detective fiction in Germany which culminated in the National Socialist period and which can be summarised as 'murder and death should not be made fun of'.⁶⁹³

The second issue here is Hastings' view of Dorcas as "a fine specimen [...] of the old-fashioned servant that is so fast dying out", thus making the reader aware of a perceived change in British society. With this, he confirms Virginia Woolf's oft-quoted comment that "[...] on or about December 1910 human character changed".⁶⁹⁴ While referring to Modernist art in the first instance, Woolf also implies a wider context of social change. And in this light, the character of Dorcas, with her character traits, is supposed to embody a (stereo-)typical prewar servant. Suerbaum notes:

Seit dem 19. Jahrhundert wird diese Welt im Roman zunehmend idealisiert, während es in der Realität mit ihr bergab geht. Als Agatha Christie zu schreiben beginnt, ist die große Zeit der gentry längst vorbei... Die Welt der Stately Homes existiert hauptsächlich als geistige Landschaft – ein modernes Arkadien, Heimat

⁶⁹³ See chapter 2.2.2.

⁶⁹⁴ Woolf, 422f.

einer hochzivilisierten Gesellschaft, gastfrei und müßig, das Land nicht durch Tätigkeit, sondern durch Tonangeben führend.⁶⁹⁵

The two Dutch translators and Schindler do not alter the content of the ST. Drawe, however, omits this sentence and Gotfurt shortens it considerably, simply summarising Hastings' rather patronising comments.

<E3251>As she stood there, with her honest face upturned to mine, I thought what a fine specimen she was of the old-fashioned servant that is so fast dying out.

<27NL3251>Zooals ze daar stond, met haar eerlijke gezicht naar het mijne opgeheven, bedacht ik, wat een mooi exemplaar ze was van de ouderwetse dienstbode, die zoo snel aan het uitsterven is.

<66NL3252>Zoals ze daar stond, met haar eerlijke gezicht naar mij opgeheven, bedacht ik wat een prachtig specimen zij was van de ouderwetse dienstbode, een soort dat zo snel aan het uitsterven is.

<Drawe3251>

<Gotfurt3251>Sie gehörte zu den braven, altmodischen Dienstboten, die man heutzutage nur noch selten antrifft.

<Schindler3252>Gute alte Dorcas! Als sie so dastand und ich in ihr ehrliches Gesicht sah, wurde mir bewusst, dass sie ein Prachtexemplar dieser altmodischen Dienstboten war, die man heutzutage leider kaum noch findet.

To recapitulate, the historical setting of the First World War is dealt with differently, especially in the German translations. However, it seems that this is not so much due to trepidations concerning the war, but rather due to the imperative of translation decisions, as shown in Drawe's text (cutting out unnecessary information) and Gotfurt's (shortening, paraphrasing and summarising sentences). Yet one cannot speak of an overall consistency; one sees that none of the translators has a clear translation policy in this case but rather make decisions in each particular case. This explains why sometimes the setting is made more concrete and in other places more vague by the same translator (e.g. Gotfurt). Still, for some translation decisions one can see that the sentiments of the target audience were taken into account. For example, it does remain striking that Dorcas' opinion is toned down in all three German translations. From a diachronic angle, in the German translations the historical setting has become increasingly present. In the Dutch translations, the shift has been much smaller:

⁶⁹⁵ Suerbaum, 1984, 78.

the later Dutch translation is more explanatory than the first one – due to the difference in translation strategies (A.d.Z.’s strategy of translating very literally) and the distance in time, which led van Iddekinge-van Thiel to an explicitation policy in this case.

6.2. Characters

Christie’s characters have often been described as one-dimensional, plain stock figures whose sole function is to drive the plot forward.⁶⁹⁶ As Earl F. Bargainnier notes:

[R]ather than existing as ‘real human beings,’ the characters follow conventional lines to accomplish the action of the plot. [...] This archetypal pattern underlying all of Christie’s novels and stories does not allow for extensive psychological development of the characters, for it would only impede the plot action.⁶⁹⁷

The use of a certain range of stock characters was (and, arguably, is to this day) nothing unusual in entertainment fiction and it seems only natural that Christie drew inspiration from the stock characters she encountered elsewhere. Russell Ferguson’s comments from 1937 reveal the ubiquity of characters which had made it from the comedy stage onto the screen:

Our national life, as reflected in British films, is full of interesting features. We are a nation of retired business men, millowners, radio singers, actors, detectives, newspapermen, leading ladies, soldiers, secret servicemen, crooks, smugglers, and international jewel thieves. [...] The majority of us move in society. One thing is quite clear. We don’t work in coal pits or iron foundries, and that is something to be thankful for. We have our servants and employees, of course, upon whom we rely for most of our national humour. [...] Our greatest trouble is spies and fanatics, who threaten from time to time to blow up London, or to bring down all the machines at Hendon with death rays. [...] What with armament rings, assassins and political madmen, it is a mercy that a good proportion of our population are in the secret service.⁶⁹⁸

Thus Christie’s (supposed) use of armies of ex-colonels, vicars, spinsters and screaming housemaids fits in rather well with the time. These characters are deliberately not realistic. Since she does not describe them in much detail, the only feature these characters have, which reveals something about their personality, is their use of language.

⁶⁹⁶ Quoted in Bryan, 6.

⁶⁹⁷ Ibid.

⁶⁹⁸ Cf. *World Film News* 2, no.5, August 1937, p.4. Quoted in Richards, Jeffrey. *The Age of the Dream Palace: Cinema and Society in Britain 1930-1939*. London: Routledge, 1984. 255.

In the following section, the description, function, and the role of the characters is analysed. In contrast to Chapter 7.2., which focuses on characters' language and the use of dialect and sociolect in the novel, the focus here will be on their characterisation and on what they are saying. Two things have to be clarified in advance: Examples are drawn mainly from the first chapter, since that is where most characters are introduced. Secondly, the examples chosen are representative of many others, since the same patterns are frequently repeated. Characters can be separated into different groups quite easily: the upper class and its dependants, the culprits, the outcasts, the lower classes and the detectives.

6.2.1. The Upper Class

For reasons of space, only the most important upper class characters will be examined here.

These are Mrs Inglethorp and John and Mary Cavendish.

Mrs Inglethorp, the victim of the story, is John and Lawrence Cavendish's stepmother who inherited the estate from her late husband, instead of his two sons. Thus it is rather ironic that the usurper she can be seen as is killed by two people merely interested in her money and in improving their status in the world, both aims and ideals which can be attributed to herself. This plotline is not surprising due to its setting in the upper class, which provides exactly the capitalist basis criticized by German critics. As Suerbaum notes:

Es gehört zu den Grundannahmen des Romans, dass jedermann die Zugehörigkeit zur Gesellschaft als höchstes Gut betrachtet und alles daransetzt, sie nicht zu verlieren. Zur Mitgliedschaft in der Gesellschaft gehören Geld – ererbtes Vermögen in der Regel – und guter Ruf. Jeder, der von der Verarmung oder vom Verlust der Reputation bedroht ist, ist daher ein potentieller Mörder.⁶⁹⁹

Mrs Inglethorp's orientation towards people of higher nobility than herself as role models defines her as quite a snobbish and not altogether sympathetic character:

<E120>At that moment a well remembered voice floated through the open French window near at hand: "Then you'll write to the Princess after tea, Alfred?

<E121>I'll write to Lady Tadminster for the second day, myself.

⁶⁹⁹ Suerbaum, 1984, 79.

<E122>Or shall we wait until we hear from the Princess?

<E123>In case of a refusal, Lady Tadminster might open it the first day, and Mrs. Crosbie the second.

<E124>Then there's the Duchess--about the school fete."

All translators retain this monologue and convey the same impression the character gives in the ST. However, other instances are omitted by Drawe and shortened by Gotfurt. Therefore, the class consciousness is toned down in these two translations. The outward descriptions of Mrs Inglethorp by Hastings on the other hand are translated faithfully by all, with only some changes in the syntax in Drawe's and Gotfurt's case. It is quite common for Golden Age detective fiction, and for Christie in particular, to characterise the victim as not too sympathetic as a means of distancing the reader. This is conveyed by all translations, although this impression is toned down slightly in Drawe's and Gotfurt's texts.

The Dutch translators introduce John Cavendish as "grondbezitter" ("landowner") and "landjonker" ("country squire"). In Gotfurt's and Drawe's translations however, John Cavendish's introduction in the novel is changed slightly. Drawe turns John into a law student, which means that in this version, he does not have a university degree nor has he had another job apart from "Gutsbesitzer". Gotfurt tones down the social component in settling for the neutral "sich ... auf dem Land niederzulassen", which leaves his social status unclear:

<E35>John practiced for some time as a barrister, but had finally settled down to the more congenial life of a **country squire**.

<27NL35>John had eenigen tijd als advocaat praktijk gedaan, maar was daarna overgegaan tot het meer in zijn geest vallend leven van **grondbezitter**.

<66NL35>John was enige tijd advocaat geweest, maar hij had uiteindelijk gekozen voor het leven van **landjonker**.

<Drawe35> John hatte einige Zeit Rechtswissenschaft studiert, hatte sich aber schließlich zu dem ihm mehr zusagenden Leben eines **Gutsbesitzers** entschlossen.

<Gotfurt35>John praktizierte eine Zeitlang als Rechtsanwalt, aber auch er zog es vor, sich endgültig **auf dem Land** niederzulassen.

<Schindler35>John hatte eine Zeit lang als Rechtsanwalt praktiziert, sich dann aber für das angenehme Leben eines **Landedelmanns** entschieden.

Apart from the initial introduction, there are only a few descriptions of John Cavendish in the novel. He is one of the main protagonists, as a friend of Hastings', as the one who admits

Poirot into the house, and as a main suspect, but is characterised mainly through his speech rather than descriptions. Nevertheless, there are examples which describe John Cavendish as a sympathetic person who might have business sense but who, in contrast to his brother, a poet, has no sense for the arts nor for language:

<E3743>And there are other possibilities.

<E3744>He's admittedly one of the world's greatest toxicologists----"

<E3745>"One of the world's greatest what?

<E3746>Say it again."

<E3747>"He knows more about poisons than almost anybody," I explained.

This example, aiming at comical effect, is, like many others, omitted by Drawe. Gotfurt changes the reply and does not have Hastings explain the term toxicologist in easy, but rather in difficult language. Thus, the contrast between Poirot and Hastings is not that stark. This might be because it is hard to believe that a barrister would not know the term. In the ST and the other translations, however, John Cavendish is an example for the shallowness and also arbitrariness of archetypal Christie-characters.

Whenever Hastings talks about John's wife or to Mary Cavendish, there is a certain air of danger and foreignness, which expresses Hastings' romantic sentiment and is also a distant echo from the sensation novels which were the pre-forms of the detective novel.⁷⁰⁰ She is repeatedly othered and orientalisised, for example:

<E114>Her tall, slender form, outlined against the **bright light**; the **vivid** sense of **slumbering fire** that seemed to find expression only in those wonderful **tawny eyes** of hers, **remarkable eyes**, different from any other woman's that I have ever known; **the intense power of stillness** she possessed, which nevertheless conveyed the impression of **a wild untamed spirit** in an exquisitely civilised body--all these things are **burnt** into my memory.

Here, Mary Cavendish is associated with fire, vividness and wildness, rendering her mysterious and 'exotic', which is by and large adopted by the translators. Sometimes, an expression is replaced because the idiom is different. This is the case in the Dutch translations, which replace "burnt into my memory" with "in mijn geheugen gegrift"

⁷⁰⁰ One only needs to think of *The Moonstone*.

("gegrift" meaning "engraved"). In Drawe and Gotfurt the image is changed because the sentence is shortened and paraphrased.

Scenes presumably perceived too melodramatic by Drawe and Gotfurt are shortened by them:

<E4100>"Well," she said quietly, "whether it is your business or not, I will tell you that we are not happy."

<E4101>I said nothing, for I saw that she had not finished.

<E4102>She began slowly, walking up and down the room, her head a little bent, and that slim, supple figure of hers swaying gently as she walked.

<E4103>She stopped suddenly, and looked up at me.

<E4104>"You don't know anything about me, do you?" she asked.

<Drawe4100>„Ob es Ihre Sache ist oder nicht," sagte sie ruhig, „ich will Ihnen sagen, daß wir n i c h t glücklich sind.

<Drawe4101>

<Drawe4102>

<Drawe4103>

<Drawe4104> Sie wissen nichts über mich, nicht wahr?" fragte sie.

<Gotfurt4100>"Ob es Sie etwas angeht oder nicht, ich sage Ihnen, daß wir nicht glücklich sind."

<Gotfurt4101>Ich antwortete nicht, weil ich fühlte, daß sie mir mehr zu sagen hatte.

<Gotfurt4102>Sie ging mit gesenktem Kopf langsam im Zimmer auf und ab, dann blieb sie plötzlich stehen und sah mich an.

<Gotfurt4103>

<Gotfurt4104>"Sie wissen nichts über mich, nicht wahr?" fragte sie.

This also alters the relationship between Hastings and Mary Cavendish, it makes it less intense and also less cliché-like.

The 'explanation' of her behaviour and character is delivered in the middle of the novel:

<E4112>"My father was English," said Mrs. Cavendish, "but my mother was a Russian."

<E4113>"Ah," I said, "now I understand--"

<E4114>"Understand what?"

<E4115>"A hint of something foreign--different--that there has always been about you."

<27NL4112> no fragment

<66NL4115>'Begrijpt u wat?'

<66NL4116>'Iets buitenlands - iets anders dan anderen - dat u altijd over u hebt.'

<Drawe4114>„Was verstehen Sie?"

<Drawe4115>„Das Fremdartige, das immer um Sie war."

<Gotfurt4114>"Was verstehen Sie?"

<Gotfurt4115>"Ihr etwas geheimnisvolles, fremdartiges Wesen."

<Schindler4114>"Was verstehen Sie?"

<Schindler4115>"**Sie haben so einen Hauch von Fremdheit an sich — da ist irgendetwas.**

While the second Dutch translator does not have any inhibitions and translates it literally, the case is more complicated with the German translators. In postwar, post-Holocaust days this remark has rather sinister associations, especially for German translators. While Drawe intensifies the remark by omitting "A hint" and only talking of "Das Fremdartige", Gotfurt inserts "geheimnisvolles", possibly as a translation of "different", to divert the association of "fremdartig" away from racial connotations. Schindler's closer translation on the other hand can be explained due to the transformation of Christie's books into classics which are clearly set in a time long ago and therefore use ideas and language of that time.

Cynthia Murdoch, an orphan and Mrs Inglethorp's protégée, works for the Red Cross in a hospital in town. She is defined by verbs, adverbs and adjectives characterising her as an active, dynamic, quite restless, optimistic, funny and carefree person. With her, Christie introduces the type of the naive young girl into the story. Examples of these are "She tossed off her little V.A.D. cap" (<207>), "jumped up promptly" (<230>), "cheerily" (<401>), "buoyant" (<3217>), "flung herself down" (<3826>), "fidgeted [...] suddenly exclaiming" (<5394>). Most of the time, the translators convey that, however there is a difference in frequency: While Drawe and Gotfurt tone down the expressions most often (7 times), van Iddekinge-van Thiel imitates the ST most exactly. Especially in Drawe's translation, Cynthia is not presented as a strong-minded, extrovert person with a good sense of humour and a helping of naive indignity. Drawe omits most of the conversation and only retains the facts the reader needs to remember for the story.

To summarise, the two Dutch translations are closest to the ST. One finds most differences between the ST and Drawe's and Gotfurt's translations. The class consciousness of the upper class is toned down by Drawe and Gotfurt and the social position of the family living at Styles

is not as clear in Gotfurt as in the ST. Furthermore, John Cavendish's simple-mindedness, which is rather illogical in the ST, is omitted in Drawe, and toned down in Gotfurt. The same applies to Mary Cavendish's 'exoticism' and the melodramatic scenes between her and Hastings. Thus, in Drawe's and Gotfurt's translations the characters are neither as discernible nor as flat as in the ST. Interestingly, the casual racism – Mary Cavendish's Russian mother is the reason for her mysterious appearance – is adopted by most and only slightly toned down by Gotfurt.

6.2.2. The Culprits

The culprits are, in the framework of the novel, the usurpers who forget their place in society and try to reach for a status that is not theirs: Alfred Inglethorp, who married for the money, and Evelyn Howard, Mrs Inglethorp's companion, with whom he has an affair. Alfred Inglethorp is suspected from the start, then nearly proven innocent, then again proven guilty by Poirot, which is the twist in the tale. Since he is the main suspect, he is more talked about than talking. From the start, he is introduced as a negative character. Hastings' observations when he first sees him contribute to this:

<E134> He certainly **struck a rather alien note**.

<E135> I did not wonder at John objecting to his beard.

<E136> It was one of the longest and blackest I have ever seen.

<E137> He wore gold-rimmed pince-nez, and had a **curious impassivity of feature**.

<E138> **It struck me that he might look natural on a stage, but was strangely out of place in real life.**

<27NL134> Hij **viel er inderdaad totaal uit**.

<27NL135> Het verwonderde me niet, dat John bezwaar in zijn baard had.

<27NL136> Het was een van den langste en zwartste, die ik ooit gezien heb.

<27NL137> Hij droeg een lorgnet met gouden montuur, en had een **merkwaardig gemis van uitdrukking in zijn gelaatstreken**.

<27NL138> **Het trof me, dat hij er op een tooneel, natuurlijk zou kunnen uitzien, maar hij was wonderlijk misplaatst in het werkelijke leven.**

<66NL134> Hij leek mij inderdaad **een vreemde eend in de bijt**.

<66NL135> Het verbaasde me niets dat John iets tegen zijn baard had.

<66NL136> Ik had nog nooit zo'n lange en zo'n zwarte baard gezien.

<66NL137> Hij droeg een goudgerande lorgnet en had een merkwaardig onbewogen uiterlijk.

<66NL138>Het trof me dat hij heel natuurlijk zou lijken op het toneel, maar dat hij op de een of andere manier niet op zijn plaats was in het werkelijke leven.

<Drawe134> Er sah **etwas fremdländisch** aus.

<Drawe135> Ich wunderte mich nicht, daß John seinen Bart beanstandete, der einer der längsten und schwärzesten war, die ich je gesehen.

<Drawe136>

<Drawe137> Alfred trug einen goldumränderten Zwicker, und sein Gesicht zeigte einen **etwas sturen Ausdruck**.

<Drawe138>

<Gotfurt134>Er machte wirklich **einen etwas sonderbaren Eindruck**, und der mir von John beschriebene Bart war tatsächlich ganz ungewöhnlich lang und schwarz.

<Gotfurt135>

<Gotfurt136>

<Gotfurt137>Er trug einen goldgerahmten Kneifer, und seine **Züge waren seltsam starr**.

<Gotfurt138>**Plötzlich kam mir der Gedanke, daß er sich auf einer Bühne natürlicher ausnehmen würde als im Leben.**

<Schindler134> Er hatte wirklich **etwas Befremdliches**.

<Schindler135> Ich wunderte mich nicht, dass John sich abfällig über den Bart geäußert hatte.

<Schindler136> Es war einer der längsten und schwärzesten Vollbärte, die ich jemals gesehen hatte.

<Schindler137> Er trug einen Kneifer mit Goldrand und seine **Gesichtszüge waren merkwürdig unbewegt**.

<Schindler138> **Mir kam der Gedanke, dass er auf eine Bühne passen würde, doch im wirklichen Leben wirkte er seltsam fehl am Platz.**

The combination of a thick black beard, glasses, a deep voice, and the description of being unnatural and “alien” adds up to a picture of a stereotypical criminal, evoking uneasy associations of racism, anti-intellectualism and anti-Semitism in the contemporary reader. The later Dutch translator replaces “struck a rather alien note” with an idiom “een vreemde eend in de bijt” [“a strange duck in the ice hole”]. What Drawe omits is, again, Hastings’ own impression: it is not a fact but a mere opinion, which only illustrates once more the perceived artificiality of the character, which, at the end of the novel, turns out to be true. Therefore, the negative associations are less prominent than in the ST. Gotfurt also renders Hastings’ judgement more invisible by changing his observation about the beard into “ganz ungewöhnlich lang und schwarz”, replacing the rather dramatic superlative. Also “a rather alien note” is changed in most translations, turning into “einen etwas sonderbaren Eindruck”

in Gotfurt and “etwas Befremdliches” in Schindler, leaving aside the implied foreignness. All further descriptions of Alfred Inglethorp pick up on this initial one and come back to the characteristics mentioned above. They are translated as in the above extracts.

Evelyn Howard has a distinct use of language to distinguish her from the other characters.⁷⁰¹

Her elliptical style immediately gives one the feeling of dealing with a brash, straightforward and self-confident woman, who is also very impatient. She comes straight to the point with everything she says or does. Therefore, she does not have the time for pronouns or articles, and her sentences do not comprise more than five words.

<E93>Her conversation, I soon found, was couched in the telegraphic style.

<E94>"Weeds grow like house afire.

<E95>Can't keep even with 'em.

<E96>Shall press you in.

<E97>Better be careful."

<E98>"I'm sure I shall be only too delighted to make myself useful," I responded.

<E99>"Don't say it.

<E100>Never does.

<E101>Wish you hadn't later."

A.d.Z., Schindler and van Iddekinge-van Thiel imitate this. Drawe on the one hand does include Hastings' description, turning the “telegraphic style” into “kurze[.], abgerissene[.] Sätze[.]”, but on the other does not really fully implement that in her translation. Evie Howard's remark “Don't say it. Never does. Wish you hadn't later.” turns into one sentence: “Sagen Sie das nicht, Sie werden es später bereuen.” Gotfurt partly imitates the style, leaving out pronouns, but still uses many small words, many additional adverbials, e.g. “Unkraut schießt nur so aus der Erde”. Therefore, it is telling that Drawe and Gotfurt explain what is meant by “telegraphic style” rather than using the German word “Telegrammstil”. However, one has to take into consideration that Christie herself is not very consistent. In some instances towards the end of the novel, she lets Miss Howard talk at length. This inconsistency sheds new light on the translators' choices. Gotfurt might well have noticed this

⁷⁰¹ As this character's use of language does not fit into any of the categories of chapter 7.2., its analysis is included here.

and therefore not spent too much effort imitating this character's manner of speaking in her introductory scene in order to retain some continuity.

From the start, Evie Howard is set apart from the others much like Alfred Inglethorp, by being described as a butch and therefore 'unfeminine', 'unnatural' woman:

<E44>She's the mater's factotum, companion, Jack of all trades!

<E45>A great sport--old Evie!

<E46>Not precisely young and beautiful, but as game as they make them."

<E90>Miss Howard shook hands with a hearty, almost painful, grip.

<E92>She was a pleasant-looking woman of about forty, with a deep voice, almost manly in its stentorian tones, and had a large sensible square body, with feet to match--these last encased in good thick boots.

Already the proverbial expression "Jack of all trades" introduces her with male associations.

This is copied by the Dutch translators, but Gotfurt and Schindler 'feminise' the remark by translating it as "Mädchen für alles", which of course is the corresponding idiom to "Jack of all trades" but has the disadvantage that the 'masculinity' is lost. Drawe avoids the problem by choosing the translation "Stütze in allem". The rather euphemistic phrase "Not precisely young and beautiful" is imitated in most translations, only Gotfurt omits the ironic undertone.

The second example highlights her 'masculinity' even more. What is striking in the two Dutch translation is the repetitions: A.d.Z. uses the word "plomp" ["plump"] twice and van Iddekinge-van Thiel "stevig" even three times – for "stout", "harty" and "thick". There is an unusual deviation from the ST in A.d.Z.'s translation: s/he turns the tweed skirt into a woollen jumper, which however conveys a similar image. In Drawe, the more subtle hints like the adjectives „stout“ and „thick“ are not adopted, but the other, more obvious ones, are. In Gotfurt's translation, Evie Howard does not come across as 'masculine' as in the ST, for example because the painful handshake turns into one "mit fast übertriebener Herzlichkeit". Schindler switches around two words: the skirt becomes "dick" and the shoes "sturdy". On the whole, the main character traits are adopted by the translators, but we again see that the later translators retain more than the earlier ones.

On the whole, the character of Alfred Inglethorp is not as ‘alien’ in the German TTs as he is in the ST. His characteristics are toned down most by Drawe and Gotfurt. The same applies – to a lesser extent – to Evelyn Howard. A comparison of her use of language has shown that, although explicitly mentioned in the text, it has not been adopted by Drawe and only mildly by Gotfurt. Yet this can also be seen as a corrective measure by these two translators to level out Christie’s own inconsistency.

6.2.3. The Outcasts

Although a minor character, from the start one is made suspicious of Mrs Raikes’ role in the story. She is first introduced in the ST as “a pretty young woman of gipsy type” (<E334>). As one might expect given the subject matter, there is a divide between the pre- and postwar translations: A.d.Z. offers a literal translation with “een mooie jonge vrouw met een zigeunertype”, and in Drawe, the foreignness is highlighted even more with the translation “ein ausgesprochener Zigeunertypus”. In the postwar German translations however, she has turned into an “etwas zigeunerhaft wirkende”/“etwas zigeunerhafte Frau”, thus toning down the expression. Van Iddekinge-van Thiel also does this, yet to a lesser extent, when she describes Mrs Raikes as “zigeunerachtig” (“gipsy-like”), leaving the remark more open to interpretation. Later on, Schindler adopts this strategy as well, by turning “gipsy face” into “zigeunerhaftes Gesicht” (<E2286>).

In a broader context, being “of gipsy type” is enough to be considered a potential criminal. The image of the “gypsy” has always been a popular feature in English literature – whether in gothic, sensation or detective stories (e.g. *Wuthering Heights*, *The Moonstone*, “The Speckled Band”). Beller and Leerssen explain:

In European literary traditions, gypsy characters from Romanticism onwards invariably thematize honour and shame commonplaces and bohemianism (a word which itself was coined with reference to gypsies from Bohemia). Tropes include untamed passion (often gendered as *femmes fatales*), and unsettled life without

distinction between the private and the public domains, and disregard for law and conventions [...].⁷⁰²

Mrs Raikes turns out to be both a red herring and a femme fatale (with at least one out-of-marriage love affair, though even if it was just the one, it would presumably have been sufficient for that stigma), thereby confirming the stereotypes mentioned above. Although married, it is known that she has affairs with other men. Her role is to explain the absence of a motive for Inglethorp to remain silent about his whereabouts on the night of Lady Inglethorp's death, as well as the reason for why Mary Cavendish befriends Dr. Bauerstein – as a reaction to her husband being unfaithful to her. In all translations, even if the Antiziganism is toned down, the gypsy trope is retained.

Mrs Raikes introduces a gothic element into the story, by being the uncanny Other, influencing Hastings' romantic mind:

<E340>I thought of the white-haired old lady in the big house, and that vivid wicked little face that had just smiled into ours, and a vague chill of foreboding crept over me. All translators keep close to the ST and also convey Hastings' romantic temperament as well as the supernatural element introduced at this point.

By choosing the name Dr. Bauerstein and giving him the profession of a doctor, Christie plays with three associations which contemporary readers would have had and which would have made Bauerstein suspicious from the start: him being German, Jewish, and an intellectual. All of these assumptions mean, given the stereotypes of the time, that he is a sinister character. As Watson notes: "Whole paragraphs of descriptions of sinister attributes could be dispensed with simply by calling a character Karl."⁷⁰³ To understand the connotations for contemporary ST readers fully, a brief historical and cultural excursion is necessary.

⁷⁰² Beller, Manfred and Joep Leerssen. *Imagology – the Cultural Construction and Literary Representation of National Characters. A Critical Survey*. Amsterdam, New York: Rodopi, 2007. 173.

⁷⁰³ Watson, 133.

Associating Germans with being spies was very popular in the literature of the time (in fact, until long after World War II). Archetypal spy novels such as Erskine Childers' *Riddle of the Sands* (1903) and John Buchan's *The Thirty-Nine Steps* (1915) are both expressions of Britain's fear and concern regarding Wilhelm II's policies after the first German unification in 1871. With his 'Flottenpolitik' and his attempts to turn Germany into a colonial empire, he strove for Germany to become a world superpower. Thus, the German spy trying to disrupt English order and safety became a type.⁷⁰⁴ Peter E. Firchow summarises the British sentiments of the time as follows:

God might be dead and Nature dying, but Britain and the gentlemanly values still stood. And for the British mind then, the great threat to those values came from Germany, a supposedly ruthless power bent on world domination as an end in itself, trusting to blood and iron alone. Germany haunted the British imagination of the period like an evil spirit, and in a narrow sense the Holiness of the Great War is explicable only in terms of a bitter struggle to exorcise German Satan.⁷⁰⁵

In the following dialogue with Hastings, Poirot reveals that Bauerstein has not been arrested because he killed Lady Inglethorp, but because he is a spy:

<E3997>"It did not strike you as peculiar that a famous London doctor should bury himself in a little village like this, and should be in the habit of walking about at all hours of the night, fully dressed?"

<E3998>"No," I confessed, "I never thought of such a thing."

<E3999>"**He is, of course, a German by birth,**" said Poirot thoughtfully, "though he has practiced so long in this country that nobody thinks of him as anything but an Englishman."

<E4000>He was naturalized about fifteen years ago.

<E4001>"**A very clever man--a Jew, of course.**"

<E4002>"The blackguard!" I cried indignantly.

No 1927 fragment

<66NL3998>'Heb je het dan niet vreemd gevonden dat een beroemde Londense arts zich in een klein gat als dit begraven heeft en kennelijk de gewoonte had om, aangekleed en wel, bij nacht en ontij rond te spoken?'

<66NL3999>'Nee,' bekende ik, 'daar heb ik nooit aan gedacht.'

⁷⁰⁴ Another example would be the Sherlock Holmes story "The Adventure of the Engineer's Thumb" (1892), in which a naive English engineer can escape a murder attempt after finding out that he is employed by German counterfeiters whose aim is to destabilise the British pound.

⁷⁰⁵ Firchow, Peter Edgerly. *The Death of the German Cousin: Variations on a Literary Stereotype, 1890-1920*. Cranbury: Bucknell University Press, 1986. 31.

<66NL4000>'Natuurlijk, **hij is Duitser van geboorte**,' zei Poirot peinzend, 'hoewel hij al zo lang in dit land praktijk uitoefent, dat niemand hem voor iets anders dan voor een Engelsman aanziet.

<66NL4001>Hij is ongeveer vijftien jaar geleden genaturaliseerd.

<66NL4002>**Een bijzonder intelligente man - wat een wonder ook: hij is Jood!**

<66NL4003>'De schurk!' riep ik verontwaardigd uit.

<Drawe3997>„Fiel es Ihnen nicht auf, daß ein berühmter Londoner Arzt sich in einem so kleinen Dorf vergräbt und die Gewohnheit hat, zu allen Stunden der Nacht in der Gegend allein herumzuwandern?“

<Drawe3998>„Nein," gestand ich, „daran habe ich nie gedacht.

<Drawe3999>

<Drawe4000>

<Drawe4001>

<Drawe4002>

<Gotfurt3997>"Fanden Sie es nicht seltsam, daß ein berühmter Londoner Arzt sich in einem kleinen Dorf vergräbt und die Angewohnheit hat, zu nächtlicher Stunde gestiefelt und gespornt umherzugehen?"

<Gotfurt3998>"Nein, darüber habe ich mir nicht den Kopf zerbrochen", gab ich zu.

<Gotfurt3999>"Natürlich ist er in Wirklichkeit **kein Pole, sondern ein gebürtiger Deutscher**; er lebt und praktiziert allerdings schon so lange hier, daß man ihn fast für einen Engländer hält.

<Gotfurt4000>Er ist vor etwa fünfzehn Jahren naturalisiert worden.

<Gotfurt4001>**Er ist ein kluger Kerl."**

<Gotfurt4002>"Der Schuft", rief ich entrüstet.

<Schindler3997>"Sie fanden es nicht seltsam, dass ein berühmter Londoner Arzt sich in so einem kleinen Dorf vergraben hatte und die Gewohnheit hatte, zu den merkwürdigsten Nachtstunden herumzuspazieren?"

<Schindler3998>"Nein", gestand ich, "darüber habe ich nie nachgedacht."

<Schindler3999>**"Er ist deutscher Abstammung"**, meinte Poirot nachdenklich. "Er praktiziert aber schon so lange hier in diesem Land, dass alle ihn für einen Engländer halten.

<Schindler4000> Vor fünfzehn Jahren wurde er englischer Staatsbürger.

<Schindler4001> **Ein sehr kluger Mann — natürlich ein Jude."**

<Schindler4002>"So ein Schurke!", rief ich empört aus.

Bauerstein is, "of course", a German and "of course", a Jew spying for his country of birth and exploiting English hospitality for gathering useful information.

Unfortunately, the larger fragment above did not survive in the first Dutch translation, but in the example just mentioned A.d.Z. writes: "Blijkbaar is hij een Duitse spion; zoo heeft de tuinman John verteld." The Dutch audience would have been familiar with the type of the German spy, both from translations and Dutch detective novels, for example Ivans' books.

The second Dutch translation even increases the anti-Semitism with the insertion of “wat een wonder ook” (“no wonder”), but this increase has a relativising effect due to its exaggeration.

Drawe omits most of this information; her Bauerstein remains the doctor from London without any further reference to his background. Therefore, apart from the name, there is no indication of him being foreign (Polish or German) or Jewish. The fact that he is a German spy is omitted by Drawe in all instances; for example when Mary Cavendish remarks: <E4178> “Apparently he is a German spy; so the gardener had told John”, this is turned into “Er ist offenbar ein Spion, hat der Gärtner zu John gesagt.”

Gotfurt, the first postwar translator, is obviously uneasy with Poirot’s comments in the ST and applies subtle but important changes. Thus, “He is, of course, a German by birth” is turned into “[er ist] kein Pole, sondern ein gebürtiger Deutscher”, hence removing the potential anti-German interpretation of “of course” and rendering it more explicit by referring to John Cavendish’s remark of Bauerstein being Polish. In this translation, the anti-Semitism is removed: “A very clever man – a Jew, of course” becomes “Er ist ein kluger Kerl”. One can assume that fourteen years after the Holocaust, the original remark would have been taboo and not tolerated.

Schindler is closer to the ST than the other German translations. Apart from omitting the “of course” she does not change much. Yet she does refrain from translating “German” with “Deutscher” and rather uses the term “deutscher Abstammung”, which makes the German connection seem more distant. The fact that she does not alter the anti-German sentiment nor the anti-Semitism is in all likelihood due to the contemporary status of Agatha Christie and her ensuing historicisation, meaning that the readers are now aware of the fact that the ‘Queen of Crime’ wrote novels set in a certain time with all the stereotypes of that time.

Tensions rise even further when Bauerstein is acquitted for lack of evidence. But with Hastings’ comments it becomes clear what the reader should think:

<E4407>Nevertheless, although he had been too clever for them this time, and the charge of espionage could not be brought home to him, his wings were pretty well clipped for the future.

The threat emanating from Bauerstein has not been eliminated, and though his actions are now monitored, he will continue to be at least a potential menace to the British Empire. In the Drawe translation however, Hastings' comment is omitted, which means that Bauerstein is properly acquitted and therefore truly innocent.

Bauerstein is called "very clever" by Poirot – he is a doctor, a learned man, an intellectual. Turning Germany's self-image as a nation of "Dichter und Denker" into a negative, being an 'intellectual' was considered dangerous, negative and 'un-English'.⁷⁰⁶ Furthermore, the brusqueness with which Bauerstein enters the scene of crime also rings certain German stereotypical bells:

<E671>At that moment, Dr. Bauerstein pushed his way authoritatively into the room.

<E672>For one instant he stopped dead, staring at the figure on the bed, and, at the same instant, Mrs. Inglethorp cried out in a strangled voice, her eyes fixed on the doctor:

[...]

<E675>With a stride, the doctor reached the bed, and seizing her arms worked them energetically, applying what I knew to be artificial respiration.

<E676>He issued a few short sharp orders to the servants.

<E677>An imperious wave of his hand drove us all to the door.

Drawe tones down many of these hints at a self-important, commandeering character, while the other translators retain them. There are subtle differences, for example when translating "short sharp orders" from military vocabulary "Befehle"/"bevelen" (Drawe/van Iddekinge-van Thiel) to the more neutral, doctorly "Anweisungen" (Gotfurt/Schindler). In Drawe's time, this militarism would not have been negatively connotated in Germany, and in the Netherlands, the stereotype of the 'bossy German' existed as well.

The third point which makes Bauerstein a suspect from the start, is him being Jewish. As Watson notes: "The Jew was, without question, the favourite object of British middle class

⁷⁰⁶ See for example Beller, Leerssen, 149 or 162.

scorn. His mere existence was felt to be an affront.”⁷⁰⁷ As much as the Germans, Jews and communists were used to represent a threat in British spy novels.⁷⁰⁸ An example of anti-Semitic⁷⁰⁹ behaviour against Bauerstein is the row between John and Mary Cavendish about Mary’s friendship with him:

<E3628>I've had enough of the fellow hanging about.
 <E3629>He's a Polish Jew, anyway."
 <E3630>"A tinge of Jewish blood is not a bad thing.
 <E3631>It leavens the"--she looked at him--"stolid stupidity of the ordinary Englishman."
 <27NL3628>Ik heb er genoeg van, dien vent te zien rondhangen.
 <27NL3629>Het is in ieder geval een Poolsche Jood.'
 <27NL3630>'Een tikje Joodsch bloed is zoo erg niet.
 <27NL3631>Het geeft wat luchtigheid aan' - ze keek naar hem - 'de zware stomtheid van den gewonen Engelschman!'

<66NL3630>Bovendien is hij nog een Poolse Jood ook.'
 <66NL3631>'Een tikje joods bloed kan geen kwaad.
 <66NL3632>Het maakt de' - ze keek hem aan - 'flegmatieke saaiheid van de gewone Engelsman wat minder saai!'

<Drawe3628>„ich habe genug von dem Menschen.
 <Drawe3629>
 <Drawe3630>
 <Drawe3631>
 <Drawe3632>
 <Drawe3633>
 <Drawe3634>
 <Drawe3635>

<Gotfurt3628>Ich wünsche nicht, daß du ununterbrochen mit diesem polnischen Kerl zusammen bist."
 <Gotfurt3629>
 <Gotfurt3630>"Ich habe nichts gegen einen Schuß polnischen Blutes einzuwenden;
 <Gotfurt3631>es ist eine angenehme Abwechslung von dem unerschütterlichen Gleichmut des durchschnittlichen Engländer."

<Schindler3629> Außerdem ist er ein polnischer Jude."
 <Schindler3630>"Ein paar Tropfen jüdisches Blut können nie schaden.

⁷⁰⁷ Watson, 135.

⁷⁰⁸ One example are the novels by Sapper (Herman Cyril McNeile), whose hero Bulldog Drummond, a predecessor of James Bond, saves his country from all kinds of threats by hunting down spies. Over time, the mere fact that his enemies are Germans, communists or Jewish is enough to kill them. (Cf. Watson, 131f.) Sapper is seen as “einer der ausgeprägtesten Propagandisten des Antisemitismus“. (Cf. Nusser, 118.)

⁷⁰⁹ The fact that Christie plays with the stereotypes of her time does not say anything about her personal point of view on Germans or Jews. It merely means that she deliberately played with these stereotypes and the connotations that a character with the name Bauerstein induced in a British audience of the 1920s. In that, she was not alone, but accompanied by e.g. G.K. Chesterton, Dorothy L. Sayers or Margery Allingham. (Cf. Watson, 131f.)

<Schindler3631> Das mindert die" — sie sah ihn an — "die unerschütterliche Dummheit des Durchschnittsengländers."

Whereas the Dutch translators translate this faithfully, the casual racist remarks expressed here are completely omitted by Drawe, including John's xenophobia (giving Bauerstein a Polish ancestry) and anti-Semitism, as well as Mary's also evidently racist reply. Nowhere in Drawe's text is it mentioned that Bauerstein is Jewish. This also applies to Gotfurt's text. In her translation, the negative factor about Bauerstein is that he is Polish, so here, John and Mary Cavendish discuss Bauerstein's Polish origin. Schindler again remains close to the ST and retains the characters' anti-Semitism

The challenge for the later translators is thus the change of political sensitivities after the Second World War. The stereotypes of Christie's time are (by and large) not the stereotypes we are confronted with nowadays – they have moved on.⁷¹⁰ With Mrs Raikes, there is a clear difference between the pre- and postwar translations: while A.d.Z. offers a literal translation and Drawe even intensifies her characterisation as a gipsy, this is toned down in the later Dutch and German translations. However, the sense of foreboding and gothic atmosphere is kept by all translators. One must also say that, in contrast to Bauerstein, Mrs Raikes remains "gypsy-like" in all translations and therefore this 'feature' is not removed from the description.

In the ST, three 'isms' are attached to the character Bauerstein: the anti-German sentiment, the anti-Semitism and the anti-intellectualism. The anti-intellectualism is not important in this

⁷¹⁰ Assuming that the Dutch and German prewar and certainly the postwar translators/publishers did not agree personally with the comments and descriptions in the book, this difference in how the translators/publishers deal with this stems from a difference in understanding of the role and responsibility of him/her, and the relationship between author and message. While German translators/publishers have felt the need to change and/or tone down stereotypes and racist comments, the Dutch translators/publishers accepted the text as it is and left the opinions and issues expressed in the world of fiction. The bigger question is to what extent the translator/publisher should intervene regarding statements which are politically incorrect at the time of publishing. This does not only concern translations, as the recent debate over the new NewSouth edition of Mark Twain's *Adventures of Huckleberry Finn*, which consistently replaces the word "nigger" with "slave", shows (Cf. Gribben, Alan. "Mark Twain's 'Adventures of Tom Sawyer and Huckleberry Finn': The NewSouth Edition." Online: http://www.newsouthbooks.com/bkpgs/detailtitle.php?isbn_solid=1588382672 [accessed 30/11/2011].) In her new edition of *In Other Words*, Mona Baker discusses the moral and ethical role of the translator extensively (cf. Baker, 2011, esp. 288f.), which shows that this is an issue which has gained interest again recently.

context since it does not exist in this form in German and Dutch society. Therefore it would not be recognized by readers as a negative feature. Unfortunately, there are not enough fragments from the A.d.Z. translation to give a conclusive answer. Van Iddekinge-van Thiel retains everything as it is in the ST. Drawe on the other hand deviates most from the ST by omitting the two relevant ‘isms’. That she does so has nothing to do with the subject matter, since she slightly intensifies the Antiziganism and the casual racism towards Mary Cavendish in other places. Gotfurt omits the anti-Semitism and tones down the anti-German sentiment by replacing it with anti-Polish sentiment. Schindler, the most contemporary translator, only makes a subtle change to tone down the anti-German sentiment, but retains the anti-Semitism. The translations of Agatha Christie’s first novel are an indicator of cultural changes. Here, Christie, the ‘queen of escapism’ is sanitised. It becomes clear that even her novels are rooted in a certain time and are manipulated to fit audiences’ tastes.

6.2.4. The Detectives

Hastings

Hastings’ professional background is introduced differently in the six texts.

<E154>"Is soldiering your regular profession, Mr. Hastings?"

<E155>"No, before the war I was in Lloyd's."

In A.d.Z.’s translation it does not become quite clear who or what “Lloyd” refers to, since the “’s” is omitted. Likewise, in Drawe’s version – “Nein, vor dem Kriege war ich beim Lloyd” - it sounds as if he had stayed with or worked for a friend called Lloyd, which puts Hastings in a different context. In contrast to the neutral second Dutch translation, the other two German translators felt the need to explain to the German readers what Lloyd’s is by adding “Versicherungsagent” (Gotfurt) and “Lloyd-Versicherung” (Schindler). Throughout the novel, we do not get much more information on Hastings than this. So, as a character, he remains as vague and sketchy as the others.

As a narrator, of the story, Hastings has several functions:

1. He is the representative of his class and, as Suerbaum observes, speaks its language, shares their values and judges people like others of this class would do, too.⁷¹¹ This becomes clear with comments as follows:

<E1536>**Decorum and good breeding** naturally enjoined that our demeanour should be much as usual, yet I could not help wondering if this self-control were really a matter of great difficulty.

The Dutch translators stay close to the original, however the ambiguity of “good breeding”, with the noun “breed”, i.e. descent, is lost, although of course it does mean “welopgevoedheid” (A.d.Z.) and “een degelijke opvoeding” (van Iddekinge-vanThiel). In Drawe, the appeal to the ‘stiff upper lip’ is omitted. Gotfurt completely paraphrases the sentence and simply omits these two difficult words. Schindler and van Iddekinge-van Thiel on the other hand refer back to bourgeois vocabulary, using “Anstand” and “gute Sitten”/ “decorum en een degelijke opvoeding” to evoke a similar – albeit a middle class – image. Thus the ‘us-and-them’ mentality is not reflected as clearly as in the ST due to cultural differences.

2. He observes the events and actions of others and it is through his eyes that we see everything (e.g. the different characters). In this function, he is less present in Drawe and Gotfurt, since due to the summaries and omissions his character does not stand out as much as in the ST.
3. He is the link between Poirot and the reader, making him explain his deductions.⁷¹² As we have seen in past examples, he brings his own personal feelings and opinions into the story.

⁷¹¹ Suerbaum, 1984, 76.

⁷¹² See chapter 6.3.1.

4. He judges the behaviour of other people, an example of which is his reaction during the inquest:

<E2505>He said it was to poison a dog."

<E2506>Inwardly I sympathized.

<E2507>It was only human nature to endeavour to please "The Hall"--especially when it might result in custom being transferred from Coot's to the local establishment.

Hastings' sympathy with the pharmacist selling the strychnine to Inglethorp is not translated in Drawe. It is distracting from the main point and brings Hastings' musings to the reader's attention. Gotfurt summarises the reason Hastings finds for the pharmacist's behaviour, which creates more of a distance between narrator and reader than in the ST.

5. He has his own theories about the murder (see below) and represents an 'ordinary' person playing detective, as a contrast to the genius Poirot, a function which will be explored in detail in the next chapter.⁷¹³

In his behaviour and his comments he also reveals a tendency to exaggerate and daydream, thus embodying the remnants of the sensation novel the detective novel sprang from as a genre:⁷¹⁴

<E4162>"Perhaps--because I want to be--free!"

<E4163>And, as she spoke, I had a sudden vision of broad spaces, virgin tracts of forests, untrodden lands--and a realization of what freedom would mean to such a nature as Mary Cavendish.

<E4164>I seemed to see her for a moment as she was, a proud wild creature, as untamed by civilization as some shy bird of the hills.

<E4165>A little cry broke from her lips:

<E4166>"You don't know, you don't know, how this hateful place has been prison to me!"

This quite melodramatic scene is an example of the romantic side of Hastings who lets his imagination roam freely. Whereas the Dutch translators on the other hand translate everything, Drawe omits most of this and reduces it to the important pieces of information.

⁷¹³ See chapter 6.3.1.

⁷¹⁴ Nusser, 80.

Gotfurt omits the first part of the third sentence, thereby neutralising the sentimental language slightly. Even Schindler changes “a shy bird of the hills” into merely “ein scheuer Vogel”.

Since Hastings is both a character and the narrator, he is not an impartial narrator, and by being involved he also brings the reader closer to the action and events. He is an insider and yet an outsider, which makes him trustworthy for the reader. In Drawe’s translation, Hastings’ thoughts, feelings, judgements and comments are mostly omitted or toned down. Therefore, he is much more in the background and much more neutral in this TT. Like the other characters, he is not as idiosyncratic as in the ST.

Thus, Hastings is the “quintessentially English”⁷¹⁵ counterweight to Poirot’s eccentric character. But he acquires an additional layer in the translations, which translators have to deal with: Does he remain “quintessentially English” and therefore let the Dutch and German readers experience the story through a, for that target group, recognisably ‘English’ point of view, or do the translators decide to ‘neutralise’ him, i.e. adapt him to their target culture so that his ‘normality’ is emphasised? In the Dutch translations there are no changes overall to his function in the novel. He remains as ‘English’ as he is in the ST, yet without emphasising the fact. In Drawe and Gotfurt however he is not as clearly representative of his class as in the ST. Regarding the expression of his personal point of view and his own judgment of the situation, in Drawe most of these instances are omitted and in Gotfurt they are toned down. Regarding the Romantic daydreaming, this is also mainly omitted by Drawe and shortened by Gotfurt and Schindler. In addition, Schindler emphasises the ‘Englishness’ of the characters more than the Dutch translators by using Anglicisms in the text.⁷¹⁶

⁷¹⁵ Rowland, 63; Suerbaum, 1984, 76.

⁷¹⁶ See chapter 6.1.

Poirot

Poirot, of course, is not Belgian. He is a through-and-through English construction of a foreigner; the perfect Other to the self-image of the English society of the time which can be ridiculed and yet still be accepted. As Watson notes, Poirot is

[...] an altogether English creation – as English as a Moorish cinema foyer or a hotel curry or comic yodellers. He personifie[s] English ideas about foreignness and [is] therefore immediately familiar to readers and acceptable by them.⁷¹⁷

His otherness is expressed by his appearance, his behaviour, his opinions (especially regarding himself), his use of language and other people's reactions towards him. While personifying English ideas about foreignness, this does not automatically mean that they are recognized in the same way in a Dutch or German context. Therefore the question now is how the translators dealt with these features.

Hastings' first description of Poirot is as follows:

<E177>He was a funny little man, a great dandy, but wonderfully clever."
 <27NL177>Het was een grappig mannetje, een echte dandy, maar buitengewoon knap.'
 <66NL177>Het was een grappig mannetje, een echte dandy, maar buitengewoon pienter.'
 <Drawe177> Er war ein komischer, kleiner Mann, aber außergewöhnlich klug.
 <Gotfurt177>Er war ein drolliger kleiner Mann, ein richtiger Dandy, aber hochintelligent."
 <Schindler177> Er war ein drolliger kleiner Mann, ein richtiger Dandy, aber unglaublich klug."

It is striking that the two Dutch translators offer an almost identical translation. The only difference is the last word. Van Iddekinge-van Thiel chose the word "pienter", which has similar connotations to "clever", whereas A.d.Z. chose "knap", which can mean both clever and good-looking, adding ambiguity to this description. It is also notable that Drawe omits Hastings describing Poirot as "a great dandy". This happens again in the detailed description of his appearance later on when Poirot is introduced as a detective (see below).⁷¹⁸ Although the OED states that the term "dandy" "came to be applied generally to those who were neat in

⁷¹⁷ Watson, 167.

⁷¹⁸ The term "dandy" is traditionally associated with Beau Brummell, and associated with foppishness, effeminacy, theatricality, eccentricity, impeccable dress, scandal and ridicule. (Cf. OED, 803.)

dress rather than to those guilty [sic] of effeminacy”,⁷¹⁹ both are suggested in Poirot’s behaviour. If one thinks of people with whom the term ‘dandy’ is associated, e.g. Lord Byron or Oscar Wilde, it becomes clear that it is a cultural term traditionally applied to English-speaking figures only. If therefore the translations use the term “dandy”, they thereby ‘anglify’ both the speaker who defines someone else by that term, as well as the person spoken of. This might be one of the reasons for Drawe omitting that word, since all the references to nationalities and their characteristics are toned down. The other translators all adopt the term “dandy”.

Poirot being Belgian has two side-effects.⁷²⁰ First of all, Christie could use stereotypes the English associate with the French. Secondly, the fact that Poirot is not even a ‘real’ Frenchman but a Belgian, is somehow even more ridiculous. Thirdly, there is the obvious historical component for contemporary readers:

Not only had the British unaccountably neglected to coin a derogatory epithet for the inhabitants of Belgium but they still were inclined to think of that country as the military propagandists of five or six years earlier had encouraged them to think – with indulgent sentimentality. Poirot’s five-feet-four, his slight limp, his aggressive moustaches – these, in the context of ‘gallant little Belgium’, were admirable.⁷²¹

In the ST, Poirot’s nationality is referred to explicitly 15 times. Drawe reduces this to eight times, replacing almost half of these references with expressions like “Poirot”, “ausländischen” or omitting them. The other translators adopt “Belgium”/“Belgian”/“Belgians” from the ST each time. In that sense he therefore is as clearly foreign as in the ST. Especially in the Dutch context, a Belgian character has similar stereotypical characteristics,

⁷¹⁹ OED, 803.

⁷²⁰ There are many speculations as to why Christie decided to make Poirot Belgian. Legend has it that she was inspired by Belgian refugees in her neighbourhood. Cf. for example Thompson, 105.

⁷²¹ Watson, 166f.

for which as a symbol and summary the painters Rubens (Belgian) and Rembrandt (Dutch) are contrasted.⁷²²

If we now come back to the first longer description of Poirot in the texts, it becomes clear that Drawe's Poirot is not as eccentric as the English and the Dutch one is. His "almost incredible" neatness turns into "peinlich sauber", "quaint" and "dandified" are omitted, and "extraordinary" is merely "hervorragend[.]". One does not get the impression that one is dealing with a superhero in the league of Sherlock Holmes or Auguste Dupin in Drawe's text as much as with the two others. Here, Poirot is merely "small" and we are not given his exact height:

<E463>Poirot was an extraordinary looking little man.

<E464>He was hardly more than five feet, four inches, but carried himself with great dignity.

<E465>His head was exactly the shape of an egg, and he always perched it a little on one side.

<E466>His moustache was very stiff and military.

<E467>The neatness of his attire was almost incredible.

<E468>I believe a speck of dust would have caused him more pain than a bullet wound.

<E469>Yet this quaint dandyfied little man who, I was sorry to see, now limped badly, had been in his time one of the most celebrated members of the Belgian police.

<E470>As a detective, his flair had been extraordinary, and he had achieved triumphs by unravelling some of the most baffling cases of the day.

The only change the first Dutch translation makes is that it highlights the word "flair", which increases the effect of the "dandy-achtige" mentioned in the sentence before, emphasizing the eccentricity of the character.

Like the first, the second Dutch translation stays closer to the ST than the two German translations looked at so far. This becomes clear in the first two sentences alone, where syntax and lexis are imitated ("Poirot was een ... mannetje" and "Hoewel amper ... lang"). This translator also twice contracts two sentences into one, possibly to get away from Christie's paratactic style.

<66NL463>Poirot was een buitenissig mannetje.

⁷²² "Unlike the Dutch, who are mainly Protestant and are therefore considered industrious, economical, austere and cautious, the catholic Belgians count as hedonists, given to abundant food and drink intake – a lifestyle often termed 'Burgundian'." (Cf. Beller, Leerssen, 108f.)

<66NL464>Hoewel amper één meter zestig lang, maakte hij door houding en optreden een waardige indruk.

<66NL465>Hij had een eivormig hoofd, dat hij altijd een beetje schuin hield, en een stug, kortgeknipt snorretje.

<66NL466>

<66NL467>Zijn kleding was tot in de puntjes verzorgd: volgens mij zou een pluisje op zijn pak hem meer pijn doen dan een schotwond.

<66NL468>

<66NL469>Toch was deze typische dandy die nu, zoals ik tot mijn spijt zag, erg hinkte, in zijn tijd één van de meest gevierde leden van het Belgische politiekorps geweest.

<66NL470>Als detective had hij zich onderscheiden door zijn enorme flair en hij had indertijd successen geoogst met het oplossen van enkele van de meest raadselachtige gevallen.

Drawe summarises his features and tones down the exaggerations for comic effect, for example by omitting the word “exactly” in <Drawe456>. Also, the “bullet wound” in the fifth sentence turns into a mere wound in her translation, again omitting a war reference.

<Drawe463>Poirot war ein seltsam ausschender, kleiner Mann.

<Drawe464> So klein er war, so große Würde bekundete er.

<Drawe465> Sein Kopf hatte die Form eines Eies und war immer etwas auf eine Seite geneigt.

<Drawe466> Sein Schnurrbart war steif und militärisch.

<Drawe467> Poirot war peinlich sauber und ich glaube, ein wenig Staub würde ihm mehr Schmerz bereiten als eine Wunde.

<Drawe468>

<Drawe469> Dennoch war dieser kleine Mann, der jetzt, wie ich zu meinem Bedauern sah, stark hinkte, einst eines der berühmtesten Mitglieder der belgischen Polizei gewesen, ein hervorragender Detektiv, der einige der verworrensten Fälle enträtselt hatte.

<Drawe470>

In Gotfurt’s translation, Poirot’s description is rather more concise than in the ST. In comparison to the other texts, he is also 10 centimetres shorter.

<Gotfurt463>Poirot sah recht sonderbar aus.

<Gotfurt464>Er war nur etwa einen Meter fünfzig groß, aber seine Haltung war sehr würdig.

<Gotfurt465>Er hatte einen Eierkopf, den er stets ein wenig zur Seite geneigt hielt, und einen kleinen, sehr steifen und militärischen Schnurrbart.

<Gotfurt466>

<Gotfurt467> Er war unglaublich ordentlich gekleidet, ich glaube, dass ihm der kleinste Schmutzfleck unangenehm gewesen wäre als eine Schußwunde.

<Gotfurt468>

<Gotfurt469>Und doch war dieser überelegante kleine Mann, der, wie ich zu meinem Bedauern feststellte, jetzt stark hinkte, seinerzeit eines der gefeiertesten Mitglieder der belgischen Kriminalpolizei gewesen.

<Gotfurt470>Er war ein Detektiv mit einem ganz außergewöhnlichen Spürsinn, und es war ihm wieder und wieder gelungen, die verwickeltesten Fälle mit Erfolg zu lösen.

In Schindler's translation, Poirot's strictness, neatness and self-restraint is highlighted by turning "very stiff and military" into "mit militärischer Strenge steif gezwirbelt". There is another subtle change in the second but last sentence. Poirot's reputation is emphasised more than in the ST, by contrasting his limp to his former success more sharply.

<Schindler463> Poirot war ein kleiner Mann von ungewöhnlichem Aussehen.

<Schindler464> Er war knapp einen Meter sechzig groß, aber seine Haltung verriet Würde.

<Schindler465> Sein Kopf hatte genau die Form eines Eies, und er neigte ihn stets ein wenig zur Seite.

<Schindler466> Sein Schnurrbart war mit militärischer Strenge steif gezwirbelt.

<Schindler467> Seine Erscheinung war von geradezu unglaublicher Korrektheit, wahrscheinlich hätte ihm ein Staubkorn mehr Unbehagen verursacht als eine Schusswunde.

<Schindler468>

<Schindler469> Doch zu meinem Bedauern musste ich feststellen, dass dieser seltsame geschniegelte kleine Mann jetzt stark hinkte, er, der doch zu seiner Zeit einer der berühmtesten Mitarbeiter der belgischen Kriminalpolizei gewesen war.

<Schindler470> Für einen Detektiv hatte er ein außergewöhnliches Flair bewiesen, und er hatte Triumphe gefeiert, als er einige der rätselhaftesten Fälle seiner Zeit gelöst hatte.

In the ST, Poirot is odd, 'effeminate' and foreign, which reveals itself in many situations and provokes different reactions. His most prominent idiosyncrasy regarding his behaviour is his neatness:

<E1945> He was outwardly calm, but I noticed his hands, which from long force of habit were mechanically straightening the spill vases on the mantel-piece, were shaking violently.

This compulsive behaviour is often omitted in Drawe's translation. Drawe's Poirot cannot be ridiculed for it. Where his neatness is mentioned by Drawe, it is for reasons of plot. The other translators adopt all instances.

Here is another example of Poirot's 'eccentric' behaviour adding to the comical effect as a counterweight to his brilliant detecting skills:

<E4800> Suddenly clasping me in his arms, he kissed me warmly on both cheeks, and before I had recovered from my surprise ran headlong from the room.

<27NL4800> Terwijl hij me plotseling in zijn armen trok, kuste hij me hartelijk op beide wangen, en voordat ik van mijn verbazing bekomen was, liep hij hals over kop de kamer uit.

<66NL4801> Plotseling sloeg hij zijn armen om mij heen en zoende me op beide wangen, en voordat ik van mijn verbazing bekomen was, rende hij hals over kop de kamer uit.

<Drawe4800>Er umarmte mich plötzlich und ehe ich mich von meinem Erstaunen erholt hatte, lief er aus dem Zimmer.

<Gotfurt4800>Plötzlich schloß er mich in seine Arme, küßte mich herzlich auf beide Wangen, und bevor ich mich von meiner Überraschung erholt hatte, war er bereits im Eiltempo aus dem Zimmer gelaufen.

<Schindler4800>Plötzlich schloss er mich in seine Arme, küsste mich herzlich auf beide Wangen, und bevor ich mich von meiner Überraschung erholt hatte, war er aus dem Zimmer gestürzt.

Drawe turns the kissing into “umarmte”, thereby toning it down and, together with the omission of “headlong” taking away the sudden surprise. The other translators both convey the, for a Briton, unusual behaviour and the dynamic nature of the scene.

It is the upper class which laughs at Poirot’s behaviour, but which also accepts him and allows him to enter their world, which they would not allow an ‘ordinary’ policeman. They are grateful for his services because he represents privacy. The lower classes, on the other hand, cannot hide their contempt. Usually embedded in general xenophobia neutralised by the clear simple-mindedness of the characters, they, once again, contribute to the underlying humour. Dorcas’ remark mentioned above⁷²³ belongs to these, as well as the gardener’s reaction when he sees Poirot for the first time. With his figure and his dress sense he is distinctly foreign and therefore distinctly ‘other’. Apart from Drawe, all translators adopt this in their texts:

<E1726>Poirot stepped forward briskly.

<E1727>Manning's eye swept over him with a faint contempt.

<27NL1726>Poirot stapte vlug naar voren.

<27NL1727>Mannings oog ging over hem heen met vage minachting.

<66NL1727>Poirot deed vlug een stap naar voren.

<66NL1728>Manning nam hem nogal minachtend op.

<Drawe1726>

<Drawe1727>

<Gotfurt1726>Poirot trat schnell einen Schritt vorwärts.

<Gotfurt1727>Manning sah ihn leicht verächtlich an.

<Schindler1726>Poirot machte einen raschen Schritt nach vorn, Manning ließ seinen Blick mit leiser Verachtung über ihn schweifen.

The six translations therefore present us with quite different Poirots. Between the Poirots of the two Dutch translations there are only marginal differences. The Dutch Poirot did not undergo significant changes. The first one follows the ST very closely, which works in the

⁷²³ See chapter 6.1.2.

case of Poirot's characterisation due to similar prejudices which the Dutch have regarding the Belgians. The second Dutch translation differs from the first in tone – the narrator sounds much more modern, which also has an effect on the way Poirot is described. In Drawe's translation we find a completely different Poirot from the ST. He has almost no idiosyncratic features and is, above all, a serious detective, not distinguishable from other detectives or characters from the plot. Therefore here we have a Poirot who is not a serial detective – recognisable features, eccentricity and a distinguishable detecting method being a prerequisite for this – but rather the plot is foregrounded here. Having said that, instances of Poirot being comical are not always omitted by Drawe, here is an example where she leaves it in, although she turns "quaintly humorous" merely into "komisch":

<E1457>He was so quaintly humorous that I was forced to laugh; and we went together to the drawing-room, where the coffee-cups and tray remained undisturbed as we had left them.

<Drawe1457>Er war so komisch, daß ich lachen mußte, und wir gingen zusammen in den Salon, wo die Kaffeetassen und das Servierbrett noch unberührt standen, wie wir sie verlassen hatten.

Yet, there is still a considerable difference to the other texts. Poirot is not so much the Other in this translation. He is Belgian, but this has no consequences for his behaviour and the reactions towards him are not in any way remarkable. Gotfurt's Poirot is flamboyant, eccentric and, as mentioned explicitly, a dandy. On close comparison with the ST, one does see a slight shift. First, there is a change in style. By contracting many sentences, there are shifts of emphasis. Some humorous instances are toned down. There are also a few lexical changes; relativising adjectives are added and words replaced by less extreme ones, for instance "sagte" replacing "cried". Schindler is the first German translator to adopt all aspects of Poirot's character and the comical situations between him and the other characters. She can do this because readers are familiar with Christie's works, are familiar with Poirot and expect to encounter these features.

6.3. Plot

The most essential part of a detective novel is undoubtedly its plot. Therefore, this section will deal with four plot-related topics. These are the relationship between Poirot and Hastings, the characters' function in the plot, the plot development itself through clues, deductions, questions and answers, and the insertion of illustrations.

6.3.1. Poirot and Hastings: the Holmes-Watson Principle

The detective's companion, usually called the "Watson figure" (after Sherlock Holmes' friend), has certain functions in the text: to narrate the story and be a medium between detective and reader, to show the intellectual superiority of the detective, and to comfort the reader in his/her inability to solve the crime.⁷²⁴ The relationship between Poirot and Hastings is therefore a very important element regarding the plot.

Every 'Golden Age' detective, who is usually a serial detective, has to distinguish him/herself from other fictional representatives of this trade. Since most of them are superheroes, they must inherently prove that they are better than the others. This is slightly paradoxical, since all of them are more or less modelled on Auguste Dupin, the archetype of the rational detective.⁷²⁵ Thus, the detectives are different in their looks and behaviour, but also – allegedly – in their working methods. Information about such methods is expressed in the novels and forms an extra metacommunicative level in the conversations with the companion during the sleuthing. Sleuthing is a game and every detective has to lay out the rules, before he can properly begin. Poirot, too, does this at length in *Styles*, mostly in conversations with his friend Hastings. With the following dialogue, Poirot introduces his method for the first time. In order to show the extent of the omissions, Drawe's translation is put next to the ST. One can see that she omits all comical references and everything regarding his behaviour.

⁷²⁴ Nusser, 45f.

⁷²⁵ Cf. for example Nusser, 84.

Also, many of the short sentences which contribute stylistically to the comical effect are omitted. What is left is a serious conversation between Poirot and Hastings, in which Poirot has no distinctive character traits nor a distinctive method. He is a serious detective.

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| <p><E850>Presently, when we are calmer, we will arrange the facts, neatly, each in his proper place.</p> <p><E851>We will examine--and reject.</p> <p><E852>Those of importance we will put on one side; those of no importance, pouf!--he screwed up his cherub-like face, and puffed comically enough--"blow them away!"</p> <p><E853>"That's all very well," I objected, "but how are you going to decide what is important, and what isn't?"</p> <p><E854>That always seems the difficulty to me."</p> <p><E855>Poirot shook his head energetically.</p> <p><E856>He was now arranging his moustache with exquisite care.</p> <p><E857>"Not so.</p> <p><E858>Voyons!</p> <p><E859>One fact leads to another--so we continue.</p> <p><E860>Does the next fit in with that?</p> <p><E861>A merveille!</p> <p><E862>Good!</p> <p><E863>We can proceed.</p> <p><E864>This next little fact--no!</p> <p><E865>Ah, that is curious!</p> <p><E866>There is something missing--a link in the chain that is not there.</p> <p><E867>We examine.</p> <p><E868>We search.</p> <p><E869>And that little curious fact, that possibly paltry little detail that will not tally, we put it here!"</p> <p><E870>He made an extravagant gesture with his hand.</p> <p><E871>"It is significant!</p> <p><E872>It is tremendous!"</p> <p><E873>"Y--es--"</p> <p><E874>"Ah!"</p> <p><E875>Poirot shook his forefinger so fiercely at me that I quailed before it.</p> <p><E876>"Beware!</p> <p><E877>Peril to the detective who says: 'It is so small--it does not matter.</p> | <p><Drawe850> Bis Sie ruhiger sind, werden wir die Tatsachen ordnen und überprüfen und dem Wichtigen unsere besondere Aufmerksamkeit zuwenden."</p> <p><Drawe851></p> <p><Drawe852></p> <p><Drawe853>„Das ist alles sehr schön," warf ich ein, „aber wie wollen Sie entscheiden, was wichtig ist und was nicht?</p> <p><Drawe854>Das ist doch das Schwierige!"</p> <p><Drawe855>Poirot schüttelte den Kopf.</p> <p><Drawe856></p> <p><Drawe857> „Nein.</p> <p><Drawe858> Sehen Sie.</p> <p><Drawe859> Eine Tatsache führt zu einer andern – so fahren wir fort.</p> <p><Drawe860> Paßt die nächste dazu?</p> <p><Drawe861>Wunderbar!</p> <p><Drawe862>Gut.</p> <p><Drawe863> Dann können wir weitergehen.</p> <p><Drawe864></p> <p><Drawe865></p> <p><Drawe866></p> <p><Drawe867> Wir suchen.</p> <p><Drawe868> Wir prüfen!"</p> <p><Drawe869></p> <p><Drawe870></p> <p><Drawe871></p> <p><Drawe872></p> <p><Drawe873>„Ja –“</p> <p><Drawe874></p> <p><Drawe875></p> <p><Drawe876>„Geben Sie acht!</p> <p><Drawe877>Es ist verhängnisvoll für den Detektiv, zu denken: dies ist geringfügig – jenes bedeutet nichts -; alles ist wichtig!"</p> <p><Drawe878></p> |
|--|--|

| | |
|---|---|
| <p> <E878>It will not agree. <E879>I will forget it.' <E880>That way lies confusion! <E881>Everything matters." <E882>"I know. <E883>You always told me that. <E884>That's why I have gone into all the details of this thing whether they seemed to me relevant or not." <E885>"And I am pleased with you. <E886>You have a good memory, and you have given me the facts faithfully. <E887>Of the order in which you present them, I say nothing--truly, it is deplorable! <E888>But I make allowances--you are upset. <E889>To that I attribute the circumstance that you have omitted one fact of paramount importance." </p> | <p> <Drawe879> <Drawe880> <Drawe881> <Drawe882>„Ich weiß. <Drawe883> Sie predigen es mir immer. <Drawe884> Deswegen habe ich Ihnen alles so genau erzählt, ob es mir nun bedeutungsvoll erschien oder nicht." <Drawe885>„Und ich bin mit Ihnen zufrieden. <Drawe886> Sie haben ein gutes Gedächtnis und Sie haben mir alles genau erzählt. <Drawe887> <Drawe888> <Drawe889> Daß Sie eine Sache von größter Wichtigkeit ausgelassen haben, schreibe ich Ihrer begreiflichen Erregung zugute." </p> |
|---|---|

In this dialogue,⁷²⁶ the essence of Poirot's character and methodology becomes clear:

- his order and neatness (<E856>, <E887>)
- his reliance on facts (<E864ff>, <E886f>)
- his comical character traits (<E875>)
- his extravagant and theatrical behaviour (<E870>, <E875>)
- his patronising behaviour towards Hastings (<E886f>)
- his affection for Hastings (<E880>).

Gotfurt also omits the humorous instances, both in description and in style, yet to a lesser extent than Drawe. She summarises and paraphrases sentences, but retains short sentences leading up to the sentence which gave her translation its title, namely sentence <E866>, which turns into "Ein Glied in der Kette fehlt", thus giving it more importance than in the ST. In comparison to the ST, there is a change of tone – Poirot being quite respectable and serious.

⁷²⁶ This dialogue will be used again in Chapter 7 to examine Poirot's syntax and rhetorical figures.

An example of this is the translation of “deplorable” in sentence <E887> as “nicht korrekt”. Schindler is the first German translator to copy all elements of the ST. She omits a few hyphens and adds a few more links but otherwise does not change anything syntactically. A.d.Z.’s translation is literal and copies the ST in every detail, as does the second Dutch translation. Here, the somewhat colloquial language is prominent: “you are upset” turns into “je bent wat over je toeren” [“you are freaking out”], which is contemporary and colloquial language.

There are two further interesting differences in the translations. First of all, the “we” in the first sentence, part of Poirot’s patronising behaviour, is only imitated by the Dutch translations, although it would have been possible to use the “we” in this sense in German, too. Gotfurt does use “wir”, but omits the first half so that Poirot is indeed talking about both of them rather than just meaning Hastings. Secondly, there is the issue of forms of address, which does not apply to the ST, but the translators of both languages have to decide whether to use the formal (“u”/“Sie”) or informal (“je”/“jij”/“du”) form. The Poirot in the first Dutch translation uses “je” to address Hastings, whereas this Hastings uses “u” to address Poirot. This shows the relationship between the two, Poirot clearly being superior in every sense. In the second Dutch translation, this difference is gone and they address each other with “je”. This fits the overall rather contemporary and colloquial tone of the translation, an instance where the time in which this translation was produced – i.e. the 1960s – comes to the fore. To sum up, one can say that the relationship between the two is closer in the Dutch translation. One must add, however, that nowadays there are differences between the use of informal and formal pronouns in Dutch and German – in Dutch the informal pronoun is used more often without implying a relationship as close as in German – this has only recently been the case due to the Americanisation of the Dutch language.⁷²⁷ In contrast, all the German translators let

⁷²⁷ Cf. Zijderveld, Anton C. “Afstand houden!” Online: <http://publishing.eur.nl/ir/repub/asset/12769/Hfd%201.05.07.pdf> [08/04/2011].

both characters use “Sie”. In this context, it is striking that Gotfurt uses many constructions with “man”, rendering the whole dialogue rather impersonal. In other instances revealing Poirot’s patronising behaviour towards Hastings, we find a similar pattern. Drawe omits almost all instances, Gotfurt often omits parts or summarises them, and even Schindler cuts them, although in a few instances only.

An important aspect regarding the plot is Poirot’s secretive behaviour. This is a comical subplot in which Hastings and other characters deem Poirot to be increasingly mad and senile while Poirot gets closer and closer to solving the crime. In Drawe’s translation, these instances are omitted and the contrast between perception and reality is not there. Also, in the many instances in which the reader is, like Hastings, an uninvolved witness to Poirot’s actions, Drawe omits or summarises these without creating the suspense of watching Poirot doing something neither Hastings nor the reader can understand.⁷²⁸

In the ST, Poirot’s and Hastings’ behaviour are contrasted: we have order, neatness and reliance on facts versus romantic sentiment, extravagance, flamboyance and comedy versus the ‘stiff upper lip’. We also have Poirot reacting in a patronising yet endearing manner to Hastings’ musings, which makes the hierarchy between them clear from the start. At the same time, the discrepancy between Hastings’ perception and understanding of what is going on and reality broadens in the course of the novel to create suspense and reveal the solution as a real surprise. Finding the solution is seen as a sport, a game, which both intend to win.

The TTs create their own Poirot-Hastings relationships which in some instances differ from the ST. While the first Dutch translator makes the hierarchy clear by having Hastings address Poirot with “u”, the relationship is different in van Iddekinge-van Thiel’s text. Due to the characters’ colloquial use of language and both addressing each other informally, the friendship is more personal than in the other texts. At the same time, the intellectual hierarchy

Cf. van Haeringen, C.B. *Nederlands tussen Duits en Engels*. The Hague: Servire, 1956. 45. Online: http://www.dbnl.org/tekst/haer001nede01_01/haer001nede01_01_0006.php [accessed 11/04/2011].

⁷²⁸ E.g. <E1473ff> or E1480ff>.

prevails, since the instances where Poirot reveals his superiority are retained. By omitting most of Poirot's comical character traits, his funny use of language and eccentric behaviour, one can clearly see that Drawe tries to present this story without the clear game character it has in the ST. The relationship between Poirot and Hastings is professional and neutral without any intertextuality. Also, the intellectual gap between Poirot and Hastings is not as wide as in the ST, since she omits most instances in which Hastings can only watch Poirot from the outside and does not understand what he is doing or thinking. Furthermore, Poirot's patronising behaviour towards him is very often omitted. In Gotfurt, the humorous instances are often toned down and the relationship is also slightly more professional than in the ST due to subtle changes in Poirot's language, for example his use of the impersonal "man". Schindler remains closest to the ST and there are no significant changes. On the whole, even though the Holmes-Watson formula seems to be a strict and tight one, the translators have managed to convey their very own understanding of the relationship between detective and assistant in this text.

6.3.2. Plot Development: Characters and their Function

Die Romangesellschaft ist dreifach strukturiert. Jeder einzelne hat einen bestimmten Platz und Status in der Familie; jeder hat eine gesellschaftlich-moralische Position; [...] jede Figur ist schließlich – vorläufig noch nicht erkennbar – für eine bestimmte Funktion im Rätselspiel vorgesehen, Opfer oder Täter, Verdächtiger, Informationsträger, Wahrheitssuchender oder Spurenverwischer.⁷²⁹

In this section, I will explore whether the characters' function in the plot described in this quote can be determined by using the WordSmith Tools cluster, pattern and collocate function. For all three, the characters' names and their variants (i.e. first and/or last names, as well as nicknames) were chosen as the node. Sinclair et al. define the term node and collocate as follows:

⁷²⁹ Suerbaum, 1984, 76.

A node is an item whose total pattern of co-occurrence with other words is under examination; a collocate is any one of the items which appears with the node within a specified span. Essentially there is no difference in status between node and collocate [...].⁷³⁰

Since the aim of this study is not to find new insights in the grammatical or lexical field, this definition, as well as the explanation Mike Scott offers, suffices: “Collocates are the words which occur in the neighbourhood of your searchword.”⁷³¹ The collocates determined with WordSmith are occurring up to five words to the left or to the right of the node. Collocational clusters are seen here as phrases, that is units of meaning, which occur five times or more around the node. Lastly, patterns are defined as “the collocates (...), [sic] organised in terms of frequency within each column. That is, the top word in each column is the word most frequently found in that position. The second word is the second most frequent.”⁷³²

As not all of these lists always provide useful material, it was decided to focus on the characters and compile the findings of the three separate lists.

Beginning with the character John Cavendish, two clusters found in Drawe (“wandte sich an”) and Schindler (“sich ... John”) highlight his function as a conversation partner of Hastings and Poirot, and also his role as head of the family after his stepmother’s death, which is therefore stressed slightly more in these two German translations, in contrast to that by Gotfurt and in the Dutch ones. Some of the most frequent collocates⁷³³ around John/Mr Cavendish in the ST (“I”, “said”, “her”, “Poirot”, “Lawrence”, “will”, “asked” and “Mary”) highlight the function of John’s character: communicating with Hastings and Poirot. It becomes clear that his relationships to Poirot, Hastings and his wife Mary are stressed, as well as him being a main suspect together with his brother Lawrence. This is also the case in the translations, with only marginal changes in the respective lists. Schindler’s list of collocates only consists of four

⁷³⁰ Sinclair, John et al. *English Collocation Studies: The OSTI Report (Research in Corpus and Discourse)*. 1970. London: Continuum, 2004. 10.

⁷³¹ Scott, Mike. *WordSmith Tools Version 5.0*. 2010. 121.

⁷³² Scott, 140.

⁷³³ Many results were function words, which were not taken into consideration here.

interesting words: “ich”, “sagte”, “Poirot” and “Mary”, because her text is stylistically more diverse and would therefore produce less hits.

With regard to Mrs Inglethorp, her room dominates the clusters found in the 1927 (“kamer van mevrouw Inglethorp”, “de kamer van” and “in the kamer”) and 1966 (“kamer van mevrouw Inglethorp” and “de kamer van”) Dutch translations. Equivalent clusters do not emerge from the analysis of the ST or of the German translations. Mrs Inglethorp’s room is indeed part of many questions around the crime – as a locked room mystery, as the scene of crime and as the hiding-place for the last missing link. In fact, the room is almost more important and offers more puzzles than the victim herself. The collocates around her name include “will”, “last”, “night”, “coffee”, “how”, “herself”, “made”, “Cynthia” and “take” in the ST, reflecting the important riddles about her death: her will and the coffee, the role Cynthia and her room are playing in the affair, and the question of how the poison was administered, with the conclusion that Mrs Inglethorp took it herself. In the TTs, there are matching collocates, but especially in the German translations, fewer than in the Dutch ones. Yet, translations of “will”, “night” and “herself” feature in all.

In Cynthia Murdoch’s case, her room is also very important, since the bolted or unbolted door between her room and Mrs Inglethorp’s causes much confusion. This explains the recurrence of the phrase “van mademoiselle Cynthia” in the 1927, and “kamer van mademoiselle Cynthia” in the 1966 Dutch translations. In Schindler’s translation, one finds this phrase as well (“von Mademoiselle Cynthia”), however, here most examples refer to her missing cup, which is another part of the mystery.

With Evie Howard, all texts apart from the 1927 Dutch translation reveal the cluster “and Miss Howard”. In the German translations, WordSmith also finds the additional cluster “daß Miß Howard”. No matter in which context these clusters appear, they foreshadow the solution of the riddle, since Alfred Inglethorp was aided by Evie Howard in carrying out the murder,

therefore both Inglethorp and Miss Howard are the culprits. With regards to the characters of Cynthia Murdoch and Evie Howard, the lists merely highlight their functions as characters in a detective novel. In all texts, the pronoun “I”, standing both for Hastings and the characters Cynthia and Evie when speaking, and “said”, are the most important words on the list. Thus, the fact that this detective novel, which, like many others, relies heavily on dialogue, and the fact that the relationship between narrator and character is important, is stressed.

There is a cluster for Mrs Raikes in the ST, which makes her function in the novel clear. “With Mrs Raikes” shows the importance of the question who she had an affair with – John Cavendish or Alfred Inglethorp – which is one of the major questions in the novel. This character’s function in the ST and also in the later Dutch translation is to contribute to confusion and enigma. She has the same function in the other translations, but different modes of expression were employed by these translators.

While the result regarding clusters and patterns⁷³⁴ has been somewhat minimal with the previous characters, this changes with Poirot. From the sheer number of clusters and patterns and the size of the concordance list it becomes very clear that he is the main character of the novel, and this applies to all six texts. The first observation is that the most prominent clusters all have something to do with Poirot communicating with someone, usually Hastings. They can be subdivided into instances when Poirot reacts to Hastings (e.g. “Poirot shook his head”), when Hastings reacts to Poirot (e.g. “Poirot” I said”), and when Poirot communicates generally (e.g. “fuhr Poirot fort”). It is striking that the clusters belonging to the first category include one of Poirot’s most important character traits, which defines him as a detective and which influences the plot development considerably: that he does not tell Hastings what he is thinking. He thus creates an additional layer of questions, namely what is going on in Poirot’s head. In this, Poirot stands in the tradition of Auguste Dupin, Sherlock Holmes and others, who reveal their full line of reasoning only at the end.

⁷³⁴ Unless explicitly mentioned above, they could either not be found or did not provide interesting information.

| Clusters ST | 27NL | 66NL | Drawe | Gotfurt | Schindler |
|--|--|--|--|--|--|
| Poirot shook his head 9x Poirot I said 7x Shrugged his shoulders 5x Said Poirot thoughtfully 5x | Poirot riep ik 6x Haalde de schouders op 6x Poirot zei ik 5x | Poirot riep ik 6x Poirot zei ik 6x ging Poirot verder 6x zei Poirot peinzend 5x haalde zijn schouders op 5x | schüttelte den Kopf 9x fuhr Poirot fort 8x zuckte die Achseln 7x Poirot rief ich 5x Poirot sah mich 5x | zuckte die Achseln 6x fuhr Poirot fort 5x | Poirot sah mich 7x Poirot sagte ich 5x Poirot rief ich 5x |
| Patterns ⁷³⁵ | | | | | |
| 1 said 2 nodded 4 Replied 5 shook 6 cried 7 looked 8 asked smiled 10 remarked 11 continued 12 shrugged 13 thoughtfully | 1 zei keek 4 riep knikte 5 riep vervolgde 6 antwoordde zei 8 merkte 9 schudde 11 vroeg 12 haalde 13 glimlachte | 1 zei knikte 2 monsieur 5 schudde 6 antwoordde keek 7 vroeg zei 9 glimlachte 10 haalde 11 ging peinzend 12 riep 13 riep 14 merkte 16 terwijl | 1 sagte nickte 4 fragte sah 5 bemerkte schüttelte 6 rief lächelte 7 fuhr war 8 Herr fort 9 meinte sagte 10 rief 11 antwoordte 12 zuckte 14 ernst 16 sah 18 lächelnd | 1 Monsieur nickte 2 sagte 3 meinte 4 schüttelte 5 bemerkte 6 erwiderte 7 fragte 8 sah 11 zuckte 13 nachdenklich 14 fuhr lächelte 15 sagte 16 rief | 1 sagte 2 Monsieur nickte 3 sah 4 erwiderte lächelte 5 schüttelte 6 rief 7 bemerkte 8 schien 10 sagte 13 zuckte 15 hatte 16 sah 17 fragte rief |

Table 3: Clusters and Patterns around the node “Poirot”

In Poirot’s case, the list of collocates was capped at 60 to provide a better overview. The collocates around “Poirot” can be divided into similar categories as above; (mere) communication (“said”, “replied”, “asked”, “cried”, “continued”, “remarked”), silent communication, character traits and characteristic/methods he has as a detective (“nodded”, “looked”, “shook”, “thoughtfully”, “head”, “thought”, “gravely”, “smiled”), and his relationship to Hastings (“I” and “friend”). The collocates in all texts can be fitted into these categories. There is only a slight change in the number of words belonging to these categories.

In the second category, it is Drawe’s and Gotfurt’s translations that list the lowest number of

⁷³⁵ Unimportant (function) words were omitted. Two words at the same position mean words to the left and to the right of the node.

types – 6 in contrast to 7-10 in the other translations. In Drawe's case this is not that surprising, since, as we have seen above, many moments where Poirot does not reveal what he is thinking were cut. Nevertheless, all texts have "Poirot", "I" and "said" in the same sequence and in almost the same position, usually 1, 2 and 5. This means that the stress on the dialogue and the Hastings-Poirot relationship is at the centre of all texts.

To summarise, the gap regarding the frequency of certain clusters and patterns is not as wide as one might expect given the differences between the texts: an abridged one (Drawe), one with sections missing (A.d.Z.), and one with many changes in syntax (Gotfurt).

After the analysis of the clusters and patterns around the main characters, their principal functions in the novel become clear, both in the ST and the TTs: most of them are connected to the mysteries revolving around them and their behaviour, but with all of them it becomes clear that their main function is communication. There are no really significant changes in the TTs, only slight ones which might be due to a different choice of words or different use of grammatical constructions. This even applies to Poirot, despite the large number of clusters and patterns. In Drawe, abridged elements mainly concern descriptions and 'superfluous' talk. The plot-elements are left in. Having said that, Poirot's role was cut severely and yet many main characteristics survive on the whole. This suggests that the cuts have been made evenly; that enough was left to retain the sense even though the reader gets a different impression when comparing TT and ST directly, that the core of the story, that is plot and character outlines, were not changed (not including 'soft' elements like dialogue, descriptions, thoughts etc.).

A rather surprising result is that characters' collocates in Drawe correspond (mostly) to the ST ones and the ones of other TTs, although she omits nearly everything to do with the description of these characters and much of the dialogues. The same applies to Gotfurt who also omits some bits of information and summarises/paraphrases a lot of the rest. This

suggests that either the results are corrupted by the points mentioned above or they are an indication that changes found so far in the TTs are merely ‘cosmetic’ and do not touch the core of the text, i.e. the relationship between the characters and the plot.

Nevertheless, there are some points which relativise some of the observations made above:

- One should not forget that there are purely linguistic reasons for certain constructions to be more prominent in texts of one TL than in texts of another TL. For example, the possessive construction with “van” (= “of” in English) in Dutch is often used due to the fact that it is used as a genitive more often than in the other two languages.⁷³⁶
- The analysis only centres around the characters’ proper names as nodes, this means that the cases in which the characters are referred to by a pronoun are not included.
- The frequency is relative to the text: if a word is in position 5 in one translation, and in position eight in the other, it can theoretically still occur more frequently in the latter than in the former. Thus, a direct comparison between them is difficult.
- The less stylistically diverse translations reveal more findings, whereas more word variety means fewer hits.
- Clusters only recognise words in the same form; semantically equivalent clusters might also be there in translations, but the synonyms, e.g. “chamber” and “bedroom” for “room”, are not recognised by the program. This makes general conclusions difficult.

Bearing these problems in mind, the interesting conclusion that can nevertheless be drawn from this section is that the macrostructural relationship between plot and characters is reflected to a large extent in the microstructures in the ST and the translations.

⁷³⁶ In English, the genitive with “of” is usually used in combination with objects, not persons.

6.3.3. Plot Development: Clues and Deductions, Questions and Answers

Styles has one of the most complicated plots, if not the most complicated plot of all of Christie's detective novels.⁷³⁷ Suerbaum comments on the "incredible density" ["unglaubliche Dichte"]⁷³⁸ of the novel with its different levels ("Tätterrätsel, Hergangs rätsel und Enthüllungsspiel") and its many clues and red herrings⁷³⁹ as follows:

Im Ermittlungsteil – über 100 Seiten lang – steckt der Leser ohne die Möglichkeit eigener Orientierung in einem Dickicht von offenen Detailfragen und vorläufig funktionslosen Informationen und Ermittlungsergebnissen. Das Ausmaß der Tiefenhandlung, um deren Existenz er weiß, ohne sie entschlüsseln zu können, wächst sogar noch, weil zu den alten Geheimnissen der Mordhandlung jetzt die undurchschaubaren Aktivitäten des Detektivs und die verdachtblenkenden Operationen der Täter hinzukommen.⁷⁴⁰

There is an abundance of clues and red herrings, the characters have their own secrets, are lying constantly and reacting to events taking place. What's more, questions are constantly being raised and usually only answered at the end. More than in many other Poirot novels, Poirot is hiding his thoughts from the others and therefore the reader.

An important aspect of the plot is observation.⁷⁴¹ The narrator and especially the detective observes, finds clues and separates the real ones from red herrings. A detailed list of the most important clues throughout the story is compiled in Appendix 5. It becomes clear that almost all clues are included by the translators. Only Drawe omits two clues, which, given her overall record of omissions, is very little. They occur early on, in Chapter 1 and Chapter 3, which suggests that she was not aware of the significance of these facts. First of all, the fact that every scrap of paper is collected and not simply thrown away, is omitted. This is important because it explains Mrs Inglethorp's order to have a fire lit in her room in the middle of summer and the difficulty for Alfred Inglethorp to get rid of his incriminating letter. The second clue is that Mary Cavendish is not wearing night but day clothes the night Mrs

⁷³⁷ Suerbaum, 1984, 80.

⁷³⁸ Ibid., 81.

⁷³⁹ Ibid., 80.

⁷⁴⁰ Ibid., 83.

⁷⁴¹ Nusser, 25.

Inglethorp dies, which hints at the fact that she was already up and searching Mrs Inglethorp's room. These are minor points and the omission of the former especially makes the plot development slightly more random, but by omitting them the plot is not seriously altered. A further slight change occurs with regards to the finger-print clues. When Poirot finds finger-prints in Cynthia Murdoch's working place in Tadminster, he returns with three sets:

<E4277>No. 1 were the finger-prints of Monsieur Lawrence.

<E4278>No. 2 were those of Mademoiselle Cynthia.

[...]

<E4281>No. 3 is a little more complicated."

<E4282>"Yes?"

[...]

<E4290>Photo No. 3 represents the highly magnified surface of a tiny bottle in the top poison cupboard of the dispensary in the Red Cross Hospital at Tadminster--which sounds like the house that Jack built!"

<Drawe4277> Nummer eins waren die Fingerabdrücke von Mister Lawrence,

<Drawe4278>Nummer zwei jene von Miß Cynthia.

[...]

<Drawe4281> Nummer drei ist etwas verwickelter."

<Drawe4282>„So?"

[...]

<Drawe4290>„Photo Nummer eins stellt die stark vergrößerte Oberfläche einer ganz kleinen Flasche aus dem Giftladen der Apotheke des Roten-Kreuz-Lazarets in Tadminster dar."

In Drawe's translation, the significance of the third prints remain a mystery. Here, it is the first set that is interesting. This change might be due to a translation mistake, or the feeling that having two sets of prints belonging to Lawrence Cavendish might be too confusing. In the translation, the suspense is changed, since the mystery about the third set of prints is not lifted, but otherwise this change does not alter the plot line.

Another important element of the plot of a traditional detective novel is that it is a game of questions and answers.⁷⁴² Questions are raised at the beginning and answered at the end of the novel, which creates a lot of the suspense and invites the reader into the puzzle. In order to find out whether the translators included the same questions and answers as the ST, see the list included as Appendix 6. All questions and answers examined are present in all translations

⁷⁴² See for example Nusser, 33f.

with the exception mentioned above: In Drawe's text, the answer to why Poirot lets Lawrence Cavendish look for the lost cup of coffee is not explained. This answer has again become a victim of Drawe's severe cuts to the text. However, when everything is explained in the wider context, the reader can make up his/her own mind and will come to the same conclusion. Therefore the plot is not altered significantly.

6.3.4. Guidance and Evidence: Illustrations and Other Inserts

Another important trait of Golden Age detective fiction is its inclusion of maps and other inserts⁷⁴³ to give the reader a greater sense of involvement and the opportunity to participate in solving the crime. In *Styles*, one finds different elements which can be summarised under the generic term "insert", namely pieces of handwriting, plans, and parts in different print. The question now is what the translators do with these. Do they accept these inserts as elements belonging to the genre of detective fiction? Do they link them up in the text as the ST does? Do they translate or change those inserts which are vital clues to the story?

In the ST, there are three inserts of handwriting. The first one is a fragment of paper which Poirot and Hastings find in the fireplace. With the announcement "This is an exact reproduction of it", a picture of the fragment is shown, reading "Il and". Hastings' conclusion comes a couple of lines below: they have found the fragment of a will. For translators, this offers a problem: they would have to decide what to do with the picture, i.e. leave it or alter it, and make sure that the reader finds Hastings' conclusion – in the ST recognising that "Il and" is part of the phrase "last will and testament" – logical. The second piece of handwriting, also in chapter IV, is different scribbles of the word "possessed" in different spellings in Mrs Inglethorp's handwriting in Mr Inglethorp's desk. This ambiguous clue, the word "possessed" being understood in both senses, adds to the gothic atmosphere of the novel, suggesting that

⁷⁴³ See for example Watson, 96f.

Mrs Inglethorp felt she was possessed. This leads Hastings to the conclusion that she might have killed herself:

<E1439>A wild idea flashed across me.

<E1440>Was it possible that Mrs. Inglethorp's mind was deranged?

<E1441>Had she some fantastic idea of demoniacal possession?

<E1442>And, if that were so, was it not also possible that she might have taken her own life?

The solution however is more mundane – Mrs Inglethorp being unsure of the correct spelling of “possess”, a word she needs when writing her will. It will be seen whether the translators found a translation that conveys both meanings. The third is Mrs Inglethorp’s letter in her handwriting, with only “Styles Court/Essex” printed, as a letterhead. A slight contradiction comes to the fore with a letter by Mr Inglethorp in chapter XII, which is printed. This is only a contradiction at first sight, since one of the last clues is hidden in the handwritten letter: from <5262> onwards Poirot explains that Mrs Inglethorp had “very distinctive” handwriting leaving large spaces between words. Therefore, the way in which the date, “July 17th”, is written, is suspicious. The “1” was added later on to date it forward.

There are two plans, in chapter III and chapter IV, showing the first floor of Styles Court and of Mrs Inglethorp’s room, both announced beforehand by Hastings. In the first plan, the letter B was mistakenly left in – supposedly, the original idea was to add a description below the drawing with letters indicating which description belongs to which location.

Regarding printed inserts, there are the newspaper headlines “mysterious tragedy in Essex” and “wealthy lady poisoned”, printed in bold, as well as an extract from a book from the Red Cross Hospital in Tadminster revealing the recipe for the poison. This is presented in inverted commas. Whereas the font is the same as in other examples, the explanation below the recipe is set in italics. It does not become quite clear why, so this can be seen as another inconsistency.

A.d.Z. imitates the picture of the paper fragment and translates the fragment into “il en”, referring to the phrase “laatste wil en testament”. Here, Hastings’ conclusion makes sense,

since due to the closeness of the two languages, the two phrases are identical. The “possessed” scribbles are reduced to two – probably due to spatial reasons, as it is, they could just about be squeezed onto the bottom of the page – and translated as “bezeten” and “bezeeten”, portraying both the ambiguity and the spelling problem. Probably due to printing problems, the two plans are omitted. Since they do not contribute anything to the plot, they are not really needed. The letters are all shown in normal print and in inverted commas, as is the book extract.

Everything handwritten in the ST is also handwritten in the second Dutch translation. For the “Il and” clue this translator finds the same solution as the first Dutch translator, “il en”. The “possessed” scribbles turn into forms of “bezeten” [“possessed”] and “in bezit zijn van” [“to be in the possession of”], hence the confusion in spelling turns into a confusion in meaning. So both the ambiguity and the reason for Mrs Inglethorp writing down these words in the first place, are retained. Mrs Inglethorp’s letter is also printed in handwriting, whereas Mr Inglethorp’s letter at the end is in print. It is less clear in this version of Mrs Inglethorp’s letter that the “1” is inserted, but one could certainly assume so. The book extract is presented in the same way as in the ST, however, the quantities have been turned into a different measure (probably ml) and instead of “fiat misura” the expression “Fac. mixt.” is used. The plans are copied, with letters referring to the descriptions below. The mistake in the ST is therefore corrected.

Drawe uses a picture of the ST scrap of paper, i.e. she retains the English “Il and”, which is not explained. This means that Hastings’ conclusion is not self-evident and hard to understand. With the next piece of handwriting, “posess”, “possess”, “y [sic] am possessing” is written in English, this time with a printed German translation in brackets: “(besitzen – besitzen – ich besitze)”. However, the translation does not vary its spelling and the ST phrase “I am possessed” is omitted. With the omission of the ambiguity, Hastings’ musing about Mrs

Inglethorp's state of mind seems exaggerated. In Poirot's explanation later on, the "I am possessed" is again replaced by the present progressive form to ensure continuity:

<Drawe2076> Sie werden bemerken, daß das Wort ‚possess' (besitzen) zuerst mit einem ‚s' und dann richtig mit zwei ‚s' geschrieben ist.

<Drawe2077> Um ganz sicher zu gehen, hat sie es noch in einem Satz versucht. ‚I am possessing' (ich besitze).

In contrast, the letters handwritten in the ST are printed and translated into German. This means that the reader does not have a chance to verify the handwriting clue.

The two maps are imitated. In the first map, the error in the original map is corrected. The printed references are integrated into the texts and descriptions are in non-gothic print. The same applies to the book extract, while the recipe is in normal print, the description is in gothic print. This can again be seen as a correction of the ST, where only the bottom half of the description is in italics, not the whole text.

Gotfurt has a different strategy. The hand-written clue in chapter IV is integrated as plain text without any pictures: "Ich sah mir das abgerissene Eckchen genau an, auf dem nur noch die Buchstaben *ment* zu lesen waren." This means that Gotfurt changes the clue into a similar German one, which makes Hasting's conclusion understandable. Similarly, the "possessed" scribbles appear printed and in italics: "Es war ein sonderbares Dokument. Ein einfacher, schmutziger alter Umschlag, über den quer einige Worte gekritzelt waren: besessen / Ich bin besessen / Er ist besessen / Ich bin besessen / besessen." Thus she translated the words and kept the ambiguity in, but does not imitate the different forms of spelling, which makes Poirot's later explanation for these scribbles – that Mrs Inglethorp was not sure of the spelling of the word – sound odd. Both plans are imitated, the one of Mrs Inglethorp's room being rather larger but the – somewhat unlikely, even for a country house – scale kept. The superfluous "B" in the first plan is also left in. There are no handwritten fragments in the text and it has the same font throughout. This means that both the letters and the book excerpt are presented as integrated into the text with inverted commas.

One can see a clear connection between Gotfurt's and Schindler's translations, since Schindler adopts most of Gotfurt's strategies. This means that she also integrates the "Il and" clue into the text without showing the picture and also decides to translate the clue as "ment". The spelling of "MENT" in capital letters suggests printed letters rather than written ones, which suggests a template. This does not change the nature of the clue at all. She also uses the German word "besessen", which does convey the ambiguity of the ST. She is the only German translator who also adopts different kinds of spelling: "besessen / ich bin beseßen / Er ist bessessen / ich habe besessen / beseßen." Mrs Inglethorp's letter is also printed, which again does not leave the – at least theoretical – possibility for the readers to discover the clue for themselves. The two plans are imitated in the same way as in Gotfurt's translation. Since the translation of the descriptions is exactly the same, one can assume that they were simply copied. The first plan appears before it is mentioned in the text, due to spatial reasons. The book quote is printed in normal font, the quantities for the recipe are conveyed in Roman letters, and the two letters are printed as well.

Different strategies were used by the translators, sometimes even by the same translator. With regards to the clues hidden in the inserts, these included:

- Copying the English ST in English with the loss of meaning and link to the plot
- Translation of the clue into the TL with loss of ambiguity
- Translation of the clue into the TL copying the ambiguity
- Changing of the clue in the TL creating a new ambiguity.

Regarding the maps and other illustrations these were:

- Copying the insert (plan) from the ST, only translating the descriptions

- Recreating the insert (plan) from the ST, keeping in the mistake
- Recreating the insert (plan) from the ST, removing the mistake
- Copying inconsistencies from the ST
- Correcting inconsistencies from the ST.

Depending on which strategy was chosen, one can see what, in the mind of the translator/publisher, constitutes a detective novel. The definitions presented above and in Chapter 4 with all the different elements listed are taken from the English-language discourse on detective fiction. These ideas do not necessarily correspond with German and Dutch ones. It also becomes clear which translators had a clear overall strategy and which ones did not.

The Dutch translators imitated the ST with creative solutions for adopting the ambiguity of the ST. Inserts are accepted as part of the novel and of detective fiction without further questioning. They are adapted and modernised by van Iddekinge-van Thiel to be more accessible to the contemporary reader. It can be assumed that in the first Dutch translation the plans were not included because this would have taken up too much space and been too complicated for a newspaper serial print.

Gotfurt and Schindler are very consistent in many ways. First of all, Gotfurt corrects the ST and Schindler adopts Gotfurt's ideas and, beyond that, corrects Gotfurt. Many inserts are removed so that as much plain text as possible is kept. The focus is on the text, which draws the attention away from scraps of paper and other clues – the 'game character' is reduced as a result. This means that inserts are not seen as essentially idiosyncratic to detective fiction. Drawe on the other hand is an example of using different strategies. She imitates the ST by not omitting any inserts, but she applies a different strategy each time, even if this means that the link between the insert and the plot does not become clear to the reader. This suggests that the inserts were seen as an element of the novel rather than as an element of detective fiction

– as ornamentations, reproduced because they were there in the ST, but their meaning for the plot was overlooked.

In all translations, there are, if at all, merely insignificant changes regarding the actual plot. Changes do occur regarding the relationships between the characters, mainly the Poirot-Hastings relationship, which has an impact on the suspense and the overall tone of the novel – moving towards the comical or the serious. The most surprising discovery has been that despite all the changes in some of the translations, the essence of the characters' function remains the same. Thus, the plot is not altered, but if something was changed, it was the style, the tone, the relationship between characters, the connotations, or the social and geographical setting. One might compare *Styles* to a house, of which the colour, window frames and ornaments can be changed, but the bricks remain the same.

7. Microstructural Analysis

7.1. Proverbs, Proverbial Expressions and Allusions

In this chapter, the translation of proverbial language and allusions used in *Styles* will be analysed. The aim is to find out which strategies the five translators use to translate such language. All examples for this chapter, apart from the allusions, are drawn from George B. Bryan's study.⁷⁴⁴

As Bryan himself does not define what he means by proverbs and proverbial expressions, definitions will be added here. This is quite a difficult task, because the boundaries between the different terms (proverbs, proverbial expressions, idioms, allusions and figurative language) are not very clear.⁷⁴⁵

Wolfgang Mieder defines proverbs as follows:

A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation⁷⁴⁶

A proverb, defined as above, thus stands in contrast to a proverbial expression, which according to Wilpert is a

durch alltäglichen Gebrauch formelhaft erstarrte, bildhafte, doch uneigentliche Sprachwendung ('einen Kater haben'), die jedoch im Gegensatz zum Sprichwort nicht aus sich selbst heraus; sondern nur in der jeweiligen Einordnung im Satz- und Sinnanlagen Bedeutung erhält und keine allgemeingültige Erkenntnis zum Ausdruck bringt.⁷⁴⁷

To Bryan's list of proverbs and proverbial expressions, allusions have been added. Although Leppihalme's definition of the term allusion would include proverbs and proverbial

⁷⁴⁴ Bryan, George B. *Black Sheep, Red Herrings and Blue Murder: the Proverbial Agatha Christie*. Bern etc.: Lang, 1993.

⁷⁴⁵ Mieder, Wolfgang. *Proverbs are Never out of Season. Popular Wisdom in the Modern Age*. New York: Oxford University Press, 1993. 6.

⁷⁴⁶ *Ibid.*, 24f.

⁷⁴⁷ Wilpert, Gero von. *Sachwörterbuch der Literatur*. 1955. Stuttgart: Kröner, 2001. 666.

expressions,⁷⁴⁸ here, allusion is defined in a more old-fashioned sense, as “a reference, explicit or indirect, to a person, place, or event, or to another literary work or passage”.⁷⁴⁹ In the case of *Styles*, this means references to history and literature.

It is necessary to establish theoretically, what different translation options translators might have. For this, Leppihalme’s study of allusions is very helpful. She splits allusions into proper-name allusions and key-phrase allusions and lists potential strategies for translating proper-name allusions as follows:⁷⁵⁰

- retaining the name (with or without added guidance),
- replacing the name (by a SL or a TL name),
- omitting the name (entirely or keeping the gist of it in through other words).

As to translating key-phrase allusions, the translator, according to Leppihalme, has the choice of the following strategies:⁷⁵¹

- standard translation (official translations of the allusion or proverbial expressions which have the same meaning in the target language as in the source language),
- literal translation,
- translation with added information for the reader,
- footnotes, endnotes etc.,
- “the addition of intra-allusive allusion-signalling features”,⁷⁵²
- replacement by a TL allusion,
- rephrasing the allusion to make it more comprehensible,
- re-creation of the allusion,

⁷⁴⁸ “a variety of uses of preformed linguistic material (...) in either its original or a modified form, and of proper names, to convey often implicit meaning.” (Cf. Leppihalme, Ritva. *Culture Bumps. An Empirical Approach to the Translation of Allusions*. Clevedon etc.: Multilingual Matters, 1997. 3.)

⁷⁴⁹ Abrams, M.H. *A Glossary of Literary Terms*. Holt-Saunders International Edition. New York: Holt, Rinehart and Winston, 1984. As quoted in Leppihalme, 6.

⁷⁵⁰ Ibid., 79.

⁷⁵¹ Ibid., 84.

⁷⁵² Ibid.

- omission.

For this study, I have altered these categories slightly, since, as Leppihalme also discovered, the possible solution of footnotes, for example, is not commonly used. In addition, Christie's work is so popular that the reader nowadays has developed a sense of familiarity with Christie's crime world, even if s/he has never read a book before, and footnotes would disturb this sense of familiarity. Therefore, the categories have been altered slightly to accommodate the findings more easily:

- standard translation,
- literal translation,
- literal translation and extra guidance (regarding content or making aware of the allusion),
- replacement by expression that changes meaning,
- rephrasing in a non-figurative way,
- omission.

As mentioned above, Bryan provides a basic list of the proverbs and proverbial expressions in *Styles*, which, on closer inspection, can be put into two categories: similes (the largest category), and other proverbs and proverbial expressions. In addition, it is worthwhile looking at the translation strategies regarding allusions more closely, since they offer the most extreme culturally determined problems and the biggest challenge to the translator.

7.1.1. Similes

From the 17 cases Bryan found in the text, I have chosen four examples which show different translation strategies.⁷⁵³

<E974>"What have you, my friend," he cried, "that you remain there like--how do you say it?--ah, yes, the stuck pig?"

<27NL974>'Wat heb je, m'n vriend?' riep hij, dat je daar blijft staan als - hoe zeg je dat ook weer? - ah, als een zoutpilaar?"

<66NL975>'Wat is er met jou aan de hand, beste vriend?' riep hij uit. 'Je staat daar te kijken als - hoe zeggen jullie dat? - o ja, alsof je geen tien kunt tellen?'

<Drawe974>„Warum bleiben Sie dort wie eine Marmorsäule stehen?" fragte Poirot.

<Gotfurt974> "Was haben Sie, mein Freund?" fragte er. "Warum stehen Sie denn dort — wie sagt man doch?— wie angewachsen?"

<Schindler974>"Was haben Sie denn, mein Freund? Warum bleiben Sie da stehen wie ein — äh, wie sagt man? — ah ja, wie festgenagelt?"

The expression “to stare like a stuck pig” does exist,⁷⁵⁴ but Poirot uses the definite instead of the indefinite article. For this simile, it is interesting that two translators have a similar translation idea: Both Drawe and A.d.Z. choose the idiom of the pillar of salt, referring back to the bible and the story of Lot’s wife (1 Moses 19:26). Drawe even goes a step further in getting the idiom slightly wrong as well, turning the pillar of salt into a pillar of marble. She does omit Poirot’s reminder that English is a foreign language and that he is not quite sure of what he is saying, thereby alerting the reader to pay attention. Van Iddekinge-van Thiel takes a different approach and changes the meaning slightly: “niet tot tien kunnen tellen” means not to be able to put two and two together, thus implying stupidity rather than stopping abruptly. She does however keep the estrangement-element in, by changing the expression slightly. Gotfurt and Schindler have similar translations, “wie angewachsen” and “wie festgenagelt” are valid idioms, correctly rendered, therefore they do not adopt the estrangement-element of the original.

Whereas the last example was quite obscure, the next one, both in what it is referring to as well as in its meaning, is very clear:

⁷⁵³ For a full list see Appendix 7.

⁷⁵⁴ Cf. Smith, William George. *The Oxford Dictionary of English Proverbs*. 2nd Ed. Oxford: Clarendon, 1966. 500.

<E3675>... Yard men in and out of the house like a jack-in-the-box!

<27NL3675>Mensen van Scotland Yard het huis in en uit als duveltjes in een doosje.

<66NL3676>Mannen van Scotland Yard het huis in en uit als duveltjes in een doosje.

<Drawe3675>Beamte von Scotland Yard gehen im Haus aus und ein, alle Zeitungen sind voll!

<Gotfurt3675>die Scotland-Yard-Beamten gehen ein und aus, man weiß nie, wo und wann man mit ihnen zusammenstößt.

<Schindler3675>Die Männer von Scotland Yard, die wie Springteufelchen dauernd ins Haus platzen!

The Dutch translators have chosen the exact-same idiom: “als duveltjes in een doosje”, since it is an idiom in Dutch as well. The problem is that it is not an idiom in German. Even though the toy is known in Germany, it is associated with English/American culture. It is therefore not surprising that only Schindler uses this imagery, in the light of the continuing Americanisation and/or internationalisation of the last decades. Drawe and Gotfurt have different solutions. Whereas Drawe summarises three sentences, extracting the most important information, Gotfurt contracts two sentences and translates them quite freely – “zusammenstößt” for “turn up next” to convey the essence of the idiom, even though she does not translate it directly.

The next proverbial expression is an example of a case which did not seem to cause the translators much trouble:

<E4785>You stood by the mantel-piece, twiddling the things on it in your usual fashion, and your hand shook like a leaf!

The expression “to shake like a leaf” has twins in German and Dutch – “zittern wie Espenlaub” and “trillen als een (espe)blad” and all translators chose this standard translation. The only difference is the number of hands shaking, since Gotfurt conventionalises the scene by having both hands shake, not just the one.

The following simile, which is clear in its meaning, nevertheless causes problems for the translator, since it is very short and does not exist in the target languages. Therefore, the translator has to make a decision of how to tackle this problem.

<E4885>Quick as thought, she hurries back to the young girl's room, and starts shaking her awake.

<27NL4885>Vlug als water snelt ze terug naar de kamer van het jonge meisje en begint haar wakker te maken.

<66NL4886>Bliksemsnel rent ze terug naar de kamer van mademoiselle Cynthia en begint haar wakker te schudden.

<Drawe4885>Sie eilt in das Zimmer des jungen Mädchens zurück und weckt sie.

<Gotfurt4885>Ihr Entschluß ist im Bruchteil einer Sekunde gefaßt: sie eilt zurück in das Zimmer des jungen Mädchens und versucht es wachzurütteln.

<Schindler4885>Blitzschnell eilt sie zurück in das Zimmer des jungen Mädchens und rüttelt sie wach.

There are three solutions: omission (Drawe), replacement with another idiom, in this case “blitzschnell”/bliksemsnel” (Schindler and van Iddekinge-van Thiel), replacement with another simile (A.d.Z.) and replacement by non-figurative language (Gotfurt).

7.1.2. Allusions to Literature and History

With her choice of quotations, allusions and historical references, Christie reveals her own English middle-class background. Thus we find allusions to Shakespeare, the bible, John Bunyan, a nursery rhyme, a nineteenth century play, and one of the most important figures of English history.⁷⁵⁵ The links to the source culture are very strong with these, using the expression of Carol M. Archer, “culture bumps”,⁷⁵⁶ and therefore allusions are an even bigger challenge to the translator who, provided s/he has recognised the fact that they are allusions and knows about their sources and meaning, has to decide whether and how to transport them into the target language and culture.

There are two references to Shakespeare in this novel, the first one is as follows:

<E4228>" 'To speak or not to speak,' as your so great Shakespeare says, 'that is the question.'"

<27NL4228>"Te spreken of niet te spreken," zooals je groote Shakespeare zegt."

<66NL4229>"To speak or not to speak," zoals jullie grote Shakespeare zegt, "that is the question."

<Drawe4228> Ob ich handeln soll oder nicht – es steht viel auf dem Spiel.

<Gotfurt4228>"Sprechen oder nicht sprechen, das ist die Frage', wie Ihr großer Dichter Shakespeare sagt."

⁷⁵⁵ All allusions to history and literature found are dealt with in this section.

⁷⁵⁶ Cf. Leppihalme, 4.

<Schindler4228> "Sprechen oder nicht sprechen, wie Ihr großer Shakespeare sagt, das ist hier die Frage."

It might be surprising that a reference as well-known and as straight-forward as the beginning of the soliloquy in *Hamlet* I.3 has been translated differently each time.

Although "te spreken" sounds distinctly odd (as "zu sprechen" would in German), one finds quite a few Dutch translations which use the same formulation as well, possibly to keep the metre, for example: "Te zijn of niet te zijn; dat is de vraag!" by van Goens in 1774⁷⁵⁷ or "Te zijn, of niet te zijn? Dat is de vraag" by Hinlopen in 1798.⁷⁵⁸ It can therefore not be established whether A.d.Z., the 1927 translator, was influenced by these translation versions, or whether this is a literal translation of the original.⁷⁵⁹

The German translations are more consistent. Only Drawe opts for a paraphrase, omitting the Shakespeare reference (both by omitting the middle part of the sentence and by translating the rest differently) all together. Given that Shakespeare is actually mentioned and the almost proverbial popularity of the phrase, this cannot be a case of simply not getting the reference. Rather, the omission and transformation fits into the pattern of leaving out all unnecessary information that deviates from the plot. The closest are Gotfurt's and Schindler's translations, with Schindler quoting Schlegel's translation most accurately.⁷⁶⁰

The fact that the two Dutch translations are further apart from each other than the two German translations (leaving Drawe with her different translation agenda aside), suggests the premise that in Dutch there has not been a translation of that line which became as proverbial as Schlegel's "Sein oder Nichtsein; das ist hier die Frage".⁷⁶¹ A reason why Schlegel's version has become so canonical can be seen in the creation of 'Weimar' as a national treasure and the

⁷⁵⁷ Pennink, R. *Nederland en Shakespeare. Achttiende eeuw en vroege romantiek*. The Hague: Martinus Nijhoff, 1936. 277.

⁷⁵⁸ Ibid., 279.

⁷⁵⁹ It is also important to note here that the first Dutch translations of *Hamlet* were not translations from the English original, but from German and French (*Belles Infidèles*) sources. See Pennink for details.

⁷⁶⁰ Gotfurt forgot the "hier" in the second part.

⁷⁶¹ Shakespeare, William. *Hamlet, Prinz von Dänemark*. Translated by August Wilhelm Schlegel. Online: <http://gutenberg.spiegel.de/buch/5600/4> [accessed 19/06/2011].

source of national pride and identity from the mid-19th century onwards, to which Shakespeare was key as inspiration for *Sturm und Drang* writers. The translations of that time (e.g. by Schlegel and Tieck) became canonical in their own right.⁷⁶² The fact that there is no such deep-rooted link to the Dutch culture and identity contributed to the lack of a Dutch translation which has become proverbial. In my research, I have come across seven different translations of that line and a ‘hierarchy of conventionality’ could not be established among these.⁷⁶³ This might have led van Iddekinge-van Thiel to the decision to keep in the English original in the Dutch text, which, apart from being quite original, will not cause any difficulties in understanding, since it is probably better-known in English than in Dutch in the Netherlands.

The second example combines a proverbial expression and a reference to an utterance by Polonius in *Hamlet* II.2.⁷⁶⁴

<E4088>Sometimes, I feel sure he is as mad as a hatter; and then, just as he is at his maddest, I find there is method in his madness."

No Dutch fragment

<66NL4089>Soms ben ik ervan overtuigd dat hij stapelgek moet zijn, en dan, als ik denk: nou kán het niet gekker, dan merk ik toch dat hij, om het zo maar eens te zeggen, methodisch gek is.'

<Drawe4088>

<Gotfurt4088>Manchmal habe ich das Gefühl, daß er komplett verrückt ist, dann plötzlich entdecke ich, daß der scheinbare Wahnsinn einen Sinn hat."

<Schindler4088> Manchmal denke ich, er ist total übergeschnappt, und wenn er sich gerade am verrücktesten aufführt, entdecke ich in seiner Verrücktheit Methode."

All translators apart from Drawe have similar strategies: they rephrase the proverbial expression in a non-figurative way – “zo gek als een hoedenmaker”/“verrückt wie ein

⁷⁶² Larson, Ken. “‘The Classical German Shakespeare’ as Emblem of Germany as ‘geistige Weltmacht’: Validating National Power through Cultural Prefiguration.” 1991. Online: <http://aurora.wells.edu/~klarson/papers/mla91.htm> [accessed 19/06/2011].

⁷⁶³ “Te zijn, of niet te zijn; dat is de vraag!” (van Goens, 1774), “Zie daar de vraag; te zijn of niet te zijn” (Bilderdijk 1783), “Te zijn, of niet te zijn? Dat is de vraag.” (Hinlopen 1798), “Bestaan of niet bestaan: zie daar de onzekere vraag!” (Tollens 1816), “Te zijn of niet te zijn, dat is ’t.” (M.G. de Cambon-van der Werken 1779), “Te zijn of niet te zijn, dat is de vraag” (Voeten 1958), “Zijn of niet zijn, dat is de vraag” (Claus 1982).

⁷⁶⁴ The proverbial expression “as mad as a hatter” might be best known for its ‘use’ in *Alice in Wonderland*, but in fact it is older: hat-makers used mercury in their production cycle and the inhalation of this substance often caused mood changes and aggressive behaviour. See for example “The Phrase Finder.” Online: <http://www.phrases.org.uk/meanings/mad-as-a-hatter.html> [accessed 19/06/2011].

Hutmacher” being a possible option, which might or might not be recognised by the target audience. However, *Alice in Wonderland* was only translated into Dutch in 1948⁷⁶⁵ and could therefore not have helped the 1927 audience nor influenced the translator, A.d.Z. None of the translators opt for the standard translation of the *Hamlet* quotation. Instead, they rephrase the expression in a non-literal manner, maybe because this is a quotation which is not as famous as the first line of the Hamlet-soliloquy.

Styles also contains two references to the bible:

<E107>'The labourer is worthy of his hire', you know.
 <27NL107>"De werkman is zijn loon waard, zooals je weet.
 <Drawe107>
 <Gotfurt107>Wer arbeitet, muß essen, nicht wahr?"
 <66NL107>"Een arbeider is z'n loon waard", zoals je weet.
 <Schindler107> Du hast dir eine Pause verdient.

Only the Dutch translators have chosen the standard translation of Lucas X,7 and Tim. V, 18, possibly because it is a proverbial expression in Dutch as well. In German, however, this quotation is not that well-known, which explains why the German translators have either omitted it or have chosen to paraphrase it, thus getting rid of the reference. The translation of the second bible reference however stands in contrast to the first:

<E4069>"See you, one should not ask for outside proof--no, reason should be enough.
 <E4070>But the flesh is weak, it is consolation to find that one is on the right track.
No 1927 fragment
 <66NL4071>Maar het vlees is zwak, en het is in ieder geval een troost als je merkt dat je op het goede spoor bent.
 <Drawe4069> „Ah, mein Freund, ich bin äußerst befriedigt.
 <Gotfurt4070>Aber das Fleisch ist schwach, und man legt nun einmal Wert auf konkrete Beweise, die einem zeigen, daß man auf der richtigen Spur ist.
 <Schindler4070> Aber das Fleisch ist schwach, es ist doch immer befriedigend, wenn man feststellt, dass man auf der richtigen Spur ist.

Drawe, as with the other examples, omits the reference to Matthew 26:41 and replaces it with a general, summarising paraphrase. The other three translators, however, are in unison here

⁷⁶⁵ Although into German as early as 1869 by Antonie Zimmermann. See <http://gutenberg.spiegel.de/buch/3389/1> for the full text [accessed 19/06/2011]. For the Dutch translation see “Alfred Kossmann.” Online: <http://www.dbnl.org/auteurs/auteur.php?id=koss001> [accessed 19/06/2011].

and have chosen the standard translation. It is a proverbial expression in Dutch and German as well, unlike the next quotation, from Bunyan's *Pilgrim's Progress*:⁷⁶⁶

<E1861>"Hanging's too good for him.
 <27NL1861>'Ophangen is nog te goed voor hem.
 <66NL1862>'Hangen is nog te goed voor hem.
 <Drawe1861> „Aufhängen ist sogar zu gut für ihn –
 <Gotfurt1861>"Hängen ist noch zu gut für ihn, er sollte gevierteilt und gerädert werden—
 wie in den guten alten Zeiten."
 <Schindler1861> "Hängen ist noch viel zu gut für ihn.

Here, we find literal translations throughout, which is a straightforward option because, as one can see with Gotfurt's translation, the next sentence (which is also there in the ST) drives the point home. Therefore, it does not matter whether it is a quotation or not, whether it is proverbial or not, since it is a transparent phrase rather than an idiom.

<E3821>"Lot of Paul Prys," grunted Miss Howard.
 <27NL3821>'Een troep dwarskijkers!' bromde miss Howard.
 <66NL3822>'Een stel nieuwsgierige bemoeials!' mopperde Evelyn Howard.
 <Drawe3821>
 <Gotfurt3821>"Müssen ihre Nase in alles stecken", brummte Miss Howard.
 <Schindler3821>"Nichts weiter als neugierige Halunken", grummelte Miss Howard.

This reference to Poole's farce *Paul Pry* from 1825 is an allusion to the main character's mischievous meddling and curiosity,⁷⁶⁷ to which the police's behaviour is likened. A.d.Z. opts for a neutral translation - "dwarskijker" meaning watchdog or spy -, whereas in Drawe's translation, this reference is omitted. This changes the meaning slightly but it conveys the point of the police behaving unacceptably in the eyes of Miss Howard. Gotfurt employs a non-figurative translation as well, and Schindler's and van Iddekinge-van Thiel's translations are quite similar. These three stay closer to the original than A.d.Z. The play *Paul Pry* has more or less been forgotten in the English-speaking world – not much information could be found in several dictionaries and literary histories. While Drawe omits this sentence, the other

⁷⁶⁶ Bunyan, John. *Pilgrim's Progress From This World to That Which Is to Come. Delivered Under the Similitude of a Dream*. 1678. Edinburgh: Johnstone and Hunter, 1855. 99.

⁷⁶⁷ See for example: *The Oxford English Dictionary*. Vol. VII. Oxford: Clarendon, 1933. 567.

translators opt for clear, self-explaining expressions rather than imitating the literary reference. The next example proves to be as difficult for the German translators:

<E4290>Photo No. 3 represents the highly magnified surface of a tiny bottle in the top poison cupboard of the dispensary in the Red Cross Hospital at Tadminster--which sounds like the house that Jack built!"

<27NL4290> [...] te Tadminster - wat klinkt als "het huis van Adriaan".

<66NL4291> [...] in Tadminster - het klinkt haast als "...de twijg aan de tak en de tak aan de boom, en de boom stond op de bergen...", je weet wel.'

<Drawe4290> [...] in Tadminster dar."

<Gotfurt4290> [...] in Tadminster dar. "

<Schindler4290> [...] in Tadminster — das klingt wie in einer Suchanleitung."

The Dutch translators, on the other hand, come up with two different nursery rhymes which work in the same way that "The house that Jack built" does. Whereas A.d.Z. chooses the nursery rhyme "Het huis van Adriaan", which is the direct equivalent of "The house that Jack built", possibly a translation, van Iddekinge-van Thiel opts for an allusion to the nursery rhyme "En de boom staat op de bergen" and offers the reader extra help by adding "je weet wel" ["you know"]. However, none of the German translators could find a direct 'equivalent'. Both Drawe and Gotfurt therefore decided to leave this allusion out completely. Schindler chose a different approach: she turns the allusion into a direct simile: "das klingt wie in einer Suchanleitung." This has an effect similar to the original, in that it emphasises the tediousness of the word repetitions. Furthermore, it fits the sentence the simile refers to – it does indeed sound like a search instruction.

The last example of this section is a reference to British history:

<E394>"Such a charming invitation from Mrs. Rolleston.

<E395>Lady Tadminster's sister, you know.

<E396> The Rollestons came over with the Conqueror--one of our oldest families." ...

<27NL396>De Rollestons zijn met den Veroveraar meegekomen - één van onze oudste families."

<66NL396>De Rollestons kwamen hier tegelijk met Willem de Veroveraar -het is één van onze oudste geslachten.'

<Drawe394>

<Drawe395> Lady Tadminsters Schwester, wissen Sie – eine unserer ältesten Familien."

<Drawe396>

<Gotfurt394> "Mrs. Rolleston hat mir eine ganz reizende Einladung geschickt, sie ist die Schwester von Lady Tadminster, und die Rollestons sind eine unserer vornehmsten alten Familien."

<Gotfurt395>

<Gotfurt396>

<Schindler396> Die Rollestons kamen schon mit Wilhelm dem Eroberer nach England — eine unserer ältesten Familien."

The question is how one can translate a reference to a historical figure, which in the source culture is well-known and has certain connotations, like William the Conqueror. Christiane Nord has already compared German translations of *Alice in Wonderland* to each other and investigated this problem.⁷⁶⁸ It is telling that the line in *Alice in Wonderland* is quite similar to this one, revealing its significance and its importance as an almost proverbial phrase: "Perhaps it doesn't understand English; [...] I dare say it's a French mouse, come over with William the Conqueror."⁷⁶⁹ Whereas other translators retain the reference and thereby also the English cultural setting, Christian Enzensberger decided to take an allusion more familiar to German readers: "ich könnte mir denken, sie ist eine französische Maus und mit Napoleon herübergekommen",⁷⁷⁰ hence also changing the setting of the novel and the whole cultural context.

The translators of *Styles* have different solutions: both Drawe and Gotfurt omit "the Conqueror", but keep in the un-allusive remark that the Rollestons are "one of our oldest families." Gotfurt inserts the adjective "vornehmsten" to convey the social implication expressed with that remark. Schindler and van Iddekinge-van Thiel both complete the name in their language ("Wilhelm dem Eroberer" / "Willem de Veroveraar") to help the reader understand who is referred to. Schindler also adds "nach England", again aiding the target audience. A.d.Z. on the other hand, translates the lines without any changes or any help.

⁷⁶⁸ Nord, Christiane. "So treu wie möglich?" *Linguistik und Literaturübersetzen*. Ed. Rudi Keller. Tübingen: Narr, 1997. 35-60.

⁷⁶⁹ Cf. Nord, 44.

⁷⁷⁰ Cf. Nord, 45.

7.1.3. Others

In *Styles*, there are proverbs and proverbial expressions which are neither allusions nor similes, this category is, due to its unsorted nature, the largest. Representative examples of translation techniques of these are presented here.⁷⁷¹

<E377>The only fly in the ointment of my peaceful days was Mrs. Cavendish' ...

<27NL377>Het enige roet in het eten van mijn vreedzame dagen was de buitengewone, en voor onverklaarbare voorkeur van mevrouw Cavendish voor het gezelschap van dr Bauerstein.

<66NL377>De buitengewone en mijns inziens onverklaarbare voorkeur die Mary Cavendish toonde voor het gezelschap van dokter Bauerstein was het enige dat een beetje een schaduw wierp op mijn prettige dagen.

<Drawe377>Das einzig Störende meiner friedlichen Tage war Mary Cavendishs außerordentliche und meiner Ansicht nach unerklärliche Vorliebe für Dr. Bauersteins Gesellschaft.

<Gotfurt377>Mein angenehmer Erholungsaufenthalt wurde nur von der mir unerklärlichen Tatsache getrübt, daß Mrs. Cavendish eine ausgesprochene Vorliebe für Dr. Bauerstein an den Tag legte.

<Schindler377>Das einzig Störende während dieser friedlichen Tage war Mrs. Cavendishs höchst merkwürdige und in meinen Augen völlig ungerechtfertigte Vorliebe für die Gesellschaft Doktor Bauersteins.

The first example is not directly translatable into Dutch or German. The Dutch translators chose proverbial expressions, A.d.Z. with “roet in het eten” [soot in the meal], and van Iddekinge-van Thiel with “een schaduw wierp” [cast a shadow]. Both Drawe and Schindler on the other hand translate it with “Das einzig Störende”, opting for a non-figurative approach. Gotfurt finds a solution that lengthens the sentence considerably, a construction with “getrübt”. There is therefore a difference in the approach of the translators in the two languages.

The next example is a particularly interesting one. This expression, created by Christie in this novel, has become proverbial itself:

<E2092>Imagination is a good servant, and a bad master.

<27NL2092>De verbeelding is een goede dienaar, maar een slechte meesteres.

<66NL2093>Fantasie is een goede knecht, maar een slechte meester.

<Drawe2092>

⁷⁷¹ “Representative” meaning showing in proportion the translation decisions made by translators, both examples with diverging solutions and ones with similar or identical translations. For the full list see Appendix 7.

<Gotfurt2092>Die Phantasie ist ein guter Diener, aber ein schlechter Herr.

<Schindler2092>Phantasie ist ein guter Diener, aber ein schlechter Herr.

Of course, the early translators could not know of this development. It is surprising, however, that all translators found the same solution: all translated this remark literally. None of them looked for a standard expression, none paraphrased it in a non-figurative way.

In contrast, the following expression is a very common one:

<E2642>If I'm not greatly mistaken, he's got something up his sleeve.

<27NL2642>Als ik me niet erg vergis, voert hij iets in 't schild.

<66NL2643>Als ik niet helemaal abuis ben, heeft hij nog een paar troeven achter de hand.

<Drawe2642> Wenn ich mich nicht irre, hat er einen bestimmten Verdacht.

<Gotfurt2642> Wenn ich mich nicht sehr irre, verfolgt er eine gewisse Spur.

<Schindler2642> Wenn ich mich nicht gewaltig irre, dann hält er mit irgendwas hinterm Berg.

The translators all have found different translation strategies. Both the Dutch translators use proverbial expressions: whereas A.d.Z. chooses “iets in't schild voeren” (as in German, “etwas im Schilde führen”), van Iddekinge-van Thiel keeps the reference to gambling by using “een paar troeven achter de hand houden” (literally: “to keep back some aces”). Drawe, in contrast, chooses non-figurative language. Gotfurt follows that path as well, but uses language typical for detective fiction. The only German translator who also uses a proverbial expression is Schinder with “etwas hinterm Berg halten”.

The last example is interesting for two reasons: firstly, because a direct translation is not possible, and secondly, the fact that it is one of those expressions which uses “Dutch” in a negative way, similar to “Dutch courage” or “going Dutch”, originating from the enmity between the two countries in the 17th century.⁷⁷²

<E3508>It's double Dutch to me.”

No 27NL fragment

<66NL3509>Ik snap er geen laars van.'

<Drawe3507>„Sagen Sie ihm, daß ich nicht weiß, was er meint."

<Drawe3508>

<Gotfurt3508>Es ist mir völlig unverständlich."

<Schindler3508> Ich hätte nicht die geringste Ahnung."

⁷⁷² “Double Dutch.” Online: <http://www.phrases.org.uk/meanings/119250.html> [accessed 27/06/2011].

Only the second Dutch translator (unfortunately, the fragment from the 1927 translation is missing) uses a figurative expression from the target language, which literally translates as: “I don’t understand a boot.” The German translators all omit the figurative language and paraphrase it in a neutral way.

7.1.4. Overview and Conclusion

The examples of this chapter were chosen for their representativeness. If one adds up all instances of use of proverbs, proverbial expressions and allusions in the different translations, one gets the following picture:

| | standard | non-fig./non-all. | change | literal | omission | explanation |
|-----------|----------|-------------------|--------|---------|----------|-------------|
| AdZ | 28 | 5 | 1 | 7 | 0 | 0 |
| vIvTh | 44 | 8 | 4 | 2 | 1 | 1 |
| Drawe | 16 | 22 | 1 | 5 | 16 | 0 |
| Gotfurt | 28 | 24 | 0 | 4 | 4 | 1 |
| Schindler | 31 | 22 | 2 | 4 | 0 | 1 |

Table 4: All proverbs, proverbial expressions and allusions in Styles

There are now several ways of summarising these results. Firstly, one can look at the translations individually:

A.d.Z. uses standard translations most frequently (28), followed by literal (7) and non-figurative/non-allusive translations (5). S/he does not use omissions or explanations. The fact that A.d.Z. employs standard translations most frequently might be surprising, since at the same time his/her translation is closest to the original. It is the most direct copy of the ST.

Van Iddekinge-van Thiel uses standard translations predominantly – in 44 cases, with only 8 cases of non-figurative/non-allusive language use. This means that in contrast to most other translators, the gap between standard and non-figurative/non-allusive translations is very wide. Although these figures seem to suggest that she produced a translation most ‘equivalent’ to the ST according to contemporary translation norms, there are also quite a few

instances of changes in meaning or imagery, which suggests that her translation is very creative and also quite daring in places.

Drawe's most frequent strategies on the other hand are re-phrasing proverbial expressions and allusions in a non-figurative/allusive way (22), omissions (16) and standard translations (16), whereas she does not employ the explanation strategy at all. With regards to allusions only, Drawe uses the technique of omission most frequently (7), then literal translations, one standard translation and one paraphrase. Thus keeping and conveying proverbial language and allusions in particular are not important to Drawe. What is important to her is not to imitate the style but to convey the plot.

Gotfurt's most frequent strategy is standard translation (28) closely followed by rephrasing into non-figurative/non-allusive language (24). There are also cases of literal translation (4) and omissions (4). Thus there is an even clearer gap between the strategies of standard and non-figurative/non-allusive translations on the one hand, and all the other strategies on the other. With regard to the translation of allusions, she uses non-allusive language more frequently than standard translation. She is also the first German translator offering help to the reader, translating "the Conqueror" with "Wilhelm dem Eroberer", clarifying who is meant to a German audience. Yet the overall strategy can be summarised as using neutral language when "culture bumps" occur.

Schindler follows in Gotfurt's footsteps in this respect. Her most frequent strategy is also standard translation (31) followed closely by non-figurative/non-allusive language (22), then by literal translation (4). Again, looking at the allusions alone, non-allusive language is used most often. In this respect, therefore, Schindler's translation is very similar to Gotfurt's, deciding between the strategy of standard translation and non-figurative/non-allusive translation without seeing alternative strategies as a real option.

A synchronic comparison highlights quite significant differences between the two languages. While the Dutch clearly chose standard translations most often – the translations from 1927 and 1966 being quite equal in that respect – the German translators opted for standard and non-figurative/non-allusive solutions almost equally often. A possible reason might be a closeness of the proverbial language of Dutch and English, which allows more proverbs and proverbial expressions to be translated directly. Another, more likely, reason might be a difference in translation norms; while the Dutch translators want to transport the text in its entirety into the target language and culture, the German translators do not find it that important to convey figurative language and allusions to the source culture into the target language and culture. It is also striking that there are many more omissions in the German translations than in the Dutch ones, the contrast between Drawe's translation from 1929 (16 omissions) and A.d.Z.'s from 1927 (0 omissions) being the most extreme one. Here again, German translators have found it more necessary to change the ST, to edit it, than the Dutch did.

Looking at the translations in a diachronic way, one finds that the discrepancy regarding the use of translation techniques is larger between the three German translations from 1929, 1959 and 1999 than in the Dutch translations from 1927 and 1966. The German translations have moved from many changes and alterations to more closeness to the text. Nevertheless, changes still occur, mainly by turning figurative/allusive into non-figurative/non-allusive language. The Dutch translations have moved from a quite literal rendering to more experimental and place the translation more firmly into the target language.

On the whole, despite the differences, standard translations have been used most often, followed by non-figurative/allusive language translations. Between these two and all the other options there is a considerable gap, suggesting that, as far as proverbs and allusions are concerned, these, with the exception of omissions, are not – and have not been – seen as valid

alternatives. Summarising the findings one can say that certain clusters have emerged, which seem to be more than just random patterns. It remains to be seen whether these patterns are consistent throughout the texts, whether more can be said about the specific nature of these patterns, and whether deductions can be made from them to tentatively reconstruct translation norms.

7.2. Language Levels

In *Styles*, Christie delineates characters by their register. Since the novel consists mostly of dialogue and the characters have to be distinguishable, Christie endows them with linguistic idiosyncrasies. Their register manifests their position in the society depicted. In addition, it also adds a sense of humour thus adding entertainment value.

7.2.1 Dialect and Sociolect

First of all, it becomes clear that Christie is not consistent in the way she lets her representatives of the different classes speak.⁷⁷³ For example, whereas Mrs Inglethorp's language is quite neutral (in contrast to the content, as argued in Chapter 3), her stepson John Cavendish's is not. This might be due to the fact that her actual appearance in the novel is quite brief.

John Cavendish's language is the language of the stereotypical upper-class 'toff' in literature. The Cavendish family, John and his friend Hastings in particular, are therefore cousins of characters like Bertie Wooster or Lord Peter Wimsey. Four examples have been chosen to illustrate how the translators deal with this kind of language.

John refers to his (step-)mother as "the mater" three times, again stereotypically revealing his class. Almost all translators opt for a neutral translation ("Mutter" or "moeder"). The exception is van Iddekinge-van Thiel. In contrast to the neutral "moeder", she uses the word

⁷⁷³ Due to spatial constraints only the most important and interesting ones were chosen.

“ma”, which is higher in register, a term upper (middle) class members would use, and also conveying more respect than “moeder”. Thus this translator has adopted most features of the ST word and specifically its register.

John Cavendish is the only one to use the word “jolly”, again a word associated with the upper class, twice in combination with “difficult”, which is sometimes translated idiomatically, but in the translations the idiom does not reveal the character’s social position: “heel moeilijk” <27NL40>, “behoorlijk verpest” <66NL40>, “schwer” <Drawe40>, “er macht uns alle das Leben zur Hölle” <Gotfurt40>, “ziemlich schwer” <Schindler40>, “verduiveld moeilijk” <27NL958>, “vreselijk moeilijk” <66NL958>, “sehr schwierig” <Gotfurt958>. What the translators using figurative language could save, however, was John’s rather colloquial tone.

Furthermore, John Cavendish is the one who uses the word “fellow” most often – 16 times (in the other five instances it is his ‘Co-Bertie’ Hastings who uses it). Cavendish usually uses it in a negative way, nine times referring to Alfred Inglethorp and four times to Bauerstein. There are only three instances in which he uses it positively, meaning Poirot, Hastings and Japp respectively. Hastings on the other hand uses it in a positive sense, three times meaning or addressing John and twice meaning or addressing Poirot.

The Dutch 1927 translation translates “fellow” more consistently as “kerel” 14 times and has other options for the rest, including the word “vent” or - using the same technique as Drawe - replacing it with the name and/or using a negatively connotated pronoun: “dien Bauerstein” for example. Van Iddekinge-van Thiel adopts a variety of techniques: she uses “vent” seven times, “kerel” twice, “die” plus name three times, and the pronoun “hem” once. Drawe translates five of the negatively connotated “fellow”s as “Bursche” and otherwise replaces it by the name and/or a demonstrative determiner expressing disgust: “dieser Inglethorp”, for example. Gotfurt is not as consistent, she uses both “Bursche” and “Kerl”, “Kerl” both in a

positive and a negative sense. She omits “fellow” once and also uses the solution with “dieser” once. Schindler translates the ‘negative fellows’ as “Kerl” eleven times, once as “er” and three times using the pronoun “dieser” in different grammatical cases. Thus none of the translators always translates “fellow” with the same word. The changes they introduce, however, do not serve the purpose of reproducing the class connotations of the original, since they use words not associated with the upper class.

Another word belonging stereotypically to upper class speech is the word “rotten”, again mainly used by John Cavendish. Examples are “rotten little bounder” (<E39>) or “a most rotten business” (<E331>). Both Dutch translators use colloquial language with “akelig mispunt”/“misselijke vent” for “rotten little bounder”, and “een afschuwelijk geval”/“heel nare zaak” for “a most rotten business”. It becomes apparent, however, that in the course of time the German translations become more dramatic. For example, Alfred Inglethorp turns from a “langweiliger Geselle” (Drawe) and a “Taugenichts” (Gotfurt) into a “mieser kleiner Lump” (Schindler). Thus one can say that while Cavendish’s colloquial language is often adopted, the upper class register and connotations are not conveyed by the translations.

The most prominent working class character in *Styles* is Dorcas, the maid. The first striking aspect of her use of language is that she always adds “sir” or “m’m” to her utterances, which expresses her lower status as an employee. Watson notes that this is typical for servants in detective fiction.⁷⁷⁴ The Dutch translators use “mevrouw”, the Dutch stereotypical form for addressing superiors. In contrast to the German translations, both Dutch translators translate “m’m” every time, thus staying closer to the original. In the German translations, “m’m” is translated as “gnädige Frau”, the servants’ form of address of that time. The German translators however omit “m’m” almost in unison when it does not fit the sentence structure. Apart from the general comments below on the use of sociolect in Dutch detective novels, the question of whether this difference in translation is due to different social conventions in

⁷⁷⁴ Watson, 142.

German and Dutch households of the time cannot be answered. It might simply be easier for Dutch translators to use “mevrouw” more frequently because it is only one word and only has two syllables, which makes it easier to integrate than the long German “gnädige Frau”.

The Dutch translators also show the same consistency with regard to the male form of address “Sir”, translating it with “meneer”. They always translate it; A.d.Z. always uses “meneer”, as does van Iddekinge-van Thiel, except when Poirot is addressed. In those cases s/he lets the servants have more knowledge of foreign words and customs than in the English ST, by having them use the word “monsieur”. In most cases, Drawe translates the “Sir” with “Herr”, but omits it sometimes for syntactical reasons. Gotfurt on the other hand omits the “Sir” in many cases. For “Yes, sir” she uses phrases like “Jawohl” (e.g. <Gotfurt1322>) or “Sehr wohl” (<Gotfurt1725>) to convey the balance of power. In other instances she replaces the “Sir” with the name of the addressee, e.g. “Jawohl, Mr. Cavendish” (<Gotfurt1713>). She uses the English “Mr.” and not the German “Herr”, thus reminding the reader that the story is set in Britain. With Poirot she follows the same strategy as van Iddekinge-van Thiel, for example “Ja gern, Monsieur Poirot” (<Gotfurt1263>). Another reason for two translations of the 1950s and 60s to employ the strategy of using the French word “monsieur” might be the growing popularity of Poirot as a fictional character, establishing himself almost as an archetype: therefore, to readers he is not “Mr. Poirot” any more, nor “Herr Poirot”, but, ‘obviously’, “Monsieur Poirot”, a form of address introduced for all the characters to fulfill the reader’s expectation. Schindler, the most recent translator, even goes a step further by retaining the English “Sir” in short utterances, for example “Dankeschön, Sir” (<Schindler1124>) or “Aber ja, Sir” (<Schindler1232>). One could say that this is another indicator for the Anglo-American culture having become more familiar to German readers over the years, but it also fits well into the German discourse of detective fiction being ‘quintessentially English’ as discussed in Chapters 4 and 6. Also due to German films like the

Edgar Wallace films combined with the already longer existing stereotypes of the English upper class, this mode of address has become part of this discourse and contributes to the game character, the humorous tone, and adds colour to the English setting.

Coming back to Dorcas, the maid, there is only one instance where her speech slips into colloquial language and dialect. It is the one already discussed regarding its content in Chapter 6:

<E3247>A very nice gentleman he is, sir.

<E3248>And quite a different class from them two detectives from London, **what** goes prying about, and asking questions.

<E3249>I don't hold with foreigners as a rule, but from what the newspapers say I make out as how these brave **Belges** **isn't** the ordinary run of foreigners, and certainly he's a **most polite spoken** gentleman."

A.d.Z., the first Dutch translator, opts for non-dialectal, but, with expressions like "vragen doen", definitely spoken language.

<27NL3247>Een heel aardige meneer is dat.

<27NL3248>En van een heel ander slag dan die twee rechercheurs uit London, **die** rond lopen te neuzen en *vragen doen*.

<27NL3249>Ik houd in den regel niet van vreemdelingen, maar uit wat de krant zegt, maak ik op, dat die flinke **Belgen** niet de gewone soort vreemdelingen **zijn** en hij is stellig **een heel beleefde meneer!**"

The translator who uses spoken language most consistently, and, with expressions like "snap ik" and "heb ik't niet op" near-colloquial language, is van Iddekinge-van Thiel.

<66NL3248>Ik vind hem erg aardig, meneer.

<66NL3249>En echt een ander soort dan die twee detectives uit London die alsmaar lopen rond te neuzen en vragen stellen.

<66NL3250>In de regel *heb ik 't niet op* buitenlanders, maar uit wat de kranten zeggen *snap* ik best dat die dappere **Belgen** niet het gewone slag buitenlanders **zijn** - en hij is werkelijk **een heel beleefd iemand**, echt een heer!"

Drawe translates it into standard German.

<Drawe3247> Es ist ein sehr netter Herr.

<Drawe3248> Und **ganz anders** als die zwei Londoner Detektive, **die** überall herumschnüffeln und alles Mögliche fragen.

<Drawe3249> Ich halte gewöhnlich nichts von Ausländern, **aber der Belgier ist ein höflicher Herr.**"

Gotfurt also uses a spoken language register for Dorcas:

<Gotfurt3247>Und der belgische Herr ist wirklich sehr nett, ganz was anderes, (sic) als diese zwei Kriminalbeamten aus London, die ihre Nase in alles stecken und einen ausfragen.

<Gotfurt3248>

<Gotfurt3249>Ich halte ja sonst nicht viel von Ausländern, aber **diese Belgier sind** wohl keine gewöhnlichen Ausländer, nicht wahr? Und der belgische Herr spricht immer **so höflich und freundlich** zu mir."

In Schindler's translation, Dorcas' social position becomes clear due to the "Sir" and "Herr" (at the end):

<Schindler3247>Er ist wirklich sehr nett, Sir, ganz anders als diese zwei Kriminalbeamten aus London, die überall ihre Nase reinstecken und einen ausfragen.

<Schindler3248>

<Schindler3249>Im Allgemeinen kann ich Ausländer ja nicht besonders gut leiden, aber nach dem, was die Zeitungen schreiben, ist mir klar geworden, dass er kein gewöhnlicher Ausländer ist, und ganz gewiss ist er **ein sehr höflicher Herr**."

This example of pseudo-Cockney which Watson describes (see below) is used for various reasons: To add to the comical effect of the scene – her being impressed by Poirot, which, if he had heard it, he would have considered it an insult; to mock the xenophobia expressed and to ridicule the servant's apparent simple-mindedness. One can find further examples of marked dialect/sociolect varieties used by lower-class villagers, for example by a farmer Hastings meets on the road:

<E2264>As I walked away, I met an aged rustic, who leered at me cunningly.

<E2265>"You'm from the Hall, bain't you?" he asked.

<E2266>"Yes.

<E2267>I'm looking for a friend of mine whom I thought might have walked this way."

<E2268>"A little chap?

<E2269>As waves his hands when he talks?

<E2270>One of them Belgies from the village?"

<E2271>"Yes," I said eagerly.

<E2272>"He has been here, then?"

<E2273>"Oh, ay, he's been here, right enough.

<E2274>More'n once too.

<E2275>Friend of yours, is he?

<E2276>Ah, you gentlemen from the Hall--you'n a pretty lot!"

The farmer uses colloquial words and grammatical constructions marking his speech as dialect. And, as with Dorcas, he passingly shows contempt for the Belgian refugees and remarks on one of Poirot's supposedly un-English habits. Unfortunately, this fragment is

missing from A.d.Z.'s translation, but van Iddekinge-van Thiel once again is the only one who uses colloquial language, for example with "Vrind van u, hè?" <66NL2276>. Again, Drawe translates it in a neutral way, but she keeps the remark about Poirot waving his hands often, which is a rare example of her keeping one of Poirot's idiosyncracies. Gotfurt puts in markers of spoken language, for example the contraction "aus'm Dorf" <Gotfurt2270>. Schindler solves this similarly, by translating this dialogue quite neutrally, but then having the farmer say "Doch ja, der war hier, jawohl" <Schindler2273>.

The same is true for the next example, where Hastings wants to see Dr. Bauerstein and "an old woman", possibly the landlady, opens the door and the following misunderstanding happens:

<E3894> "Is Dr. Bauerstein in?"
 [...]
 <E3900> "**He's took.**"
 <E3901> "**Took?**"
 <E3902> "**Dead?**"
 <E3903> "No, took by the **perlice.**"
 <E3904> "By the police!" I gasped.
 <E3905> "Do you mean they've arrested him?"

There are two translation problems: how to translate the ambiguity of "took" (i.e. "taken") and secondly how to translate the non-standard, sociolectal English of "He's took" and "the perlice". Regarding the sociolectal language, again, only van Iddekinge-van Thiel imitates it, when she writes "pliessie" instead of "politie" <66NL3904>, a general, well-known lower class pronunciation of the word "politie". For "He's took", which can mean both literally taken somewhere and deceased, the translators have found different strategies again: A.d.Z. translates it literally ("weggenomen"), which makes the leap to him having died rather a big one:

<27NL3894> 'Is dr. Bauerstein thuis?'
 [...]
 <27NL3900> 'Hij is **weggenomen.**'
 <27NL3901> '**Weggenomen?**'
 <27NL3902> '**Dood?**'

<27NL3903>'Neen, weggenomen door de **politie**!'

Van Iddekinge-van Thiel on the other hand found a similar solution to the ST with “Hij is er niet meer” (meaning both “he is no more” and “he is not here”), which then allows Hastings to enquire whether she means that Bauerstein died.

<66NL3901>'Hij **is er niet meer**.'

<66NL3902>'Is er niet meer?

<66NL3903>'Hij is toch niet **dood**?'

<66NL3904>'Nee, meegenomen door de **pliessie**!'

Drawe omits the “took” and changes the ambiguity into a voluntary (“abgereist”) and an involuntary absence:

<Drawe3900>„Er ist **fort**!”

<Drawe3901>„**Abgereist**?“

<Drawe3902>

<Drawe3903>„Nein, fort, mit der **Polizei**.”

Gotfurt replaced the “took” with the neutral “passiert” and lets Hastings suggest that Bauerstein died in order to stay close to the original.

<Gotfurt3898>"Wissen Sie nicht, was ihm **passiert** ist?"

<Gotfurt3899>"Passiert?"

<**Gotfurt3900**>**Ist er tot?**"

<Gotfurt3901>"Nein, abgeholt haben sie ihn."

<Gotfurt3902>"Abgeholt?"

<Gotfurt3903>"**Eingesteckt** — die **Polizei** hat ihn geholt."

Perhaps to uphold some kind of colloquial language, she has the woman add „eingesteckt“, which might be a synonym to “einkassiert”, a term which (fictional) criminals like to use. Schindler chose the ambiguous “Er ist weg” and has Hastings understand that Bauerstein is on holiday.

<Schindler3900>"Er ist **weg**."

<Schindler3901>"Weg?"

<Schindler3902>**Verreist**?"

<Schindler3903>"Nein, die **Polizei** hat ihn mitgenommen."

One can see that Christie employs forms of dialect and/or sociolect to characterise upper and lower class language. She was not the only one doing so, her contemporaries like Dorothy L.

Sayers, Freeman Wills Crofts or Lynn Brock did the same.⁷⁷⁵ What emerged from this kind of literature was a generally recognisable mock-language invented to define and portray the working class, and especially servants. In order to answer the question as to why none of the German translators and only one of the Dutch translators tried to imitate this mock-language, the use of dialect/sociolect in contemporary literature of the two countries will be examined briefly in the following paragraphs.

In the German context, the first difficulty is that there are no examples of perceived low-brow fiction of that time comparable to detective fiction, since mainly literature considered high-brow has survived in the memory of society and literary scholars. Generally speaking, one has to distinguish between two kinds of usages of dialect in literature. There are texts which are completely written in dialect – so-called dialect literature – and there are texts in which certain characters speak dialect,⁷⁷⁶ for example in Thomas Mann's *Buddenbrooks*.⁷⁷⁷ Along with eleven detective novels,⁷⁷⁸ one novel by Hedwig Courths-Mahler⁷⁷⁹ and Vicky Baum's *Menschen im Hotel*⁷⁸⁰ were examined. What becomes clear is that there are instances of spoken language, but, with one exception,⁷⁸¹ none of dialect or sociolect. Other recent research reaches the same conclusion, namely that one cannot say that dialects in German

⁷⁷⁵ Watson, 140ff.

⁷⁷⁶ See also Eickmans, Heinz. "Dialekt als Problem des Literaturübersetzens. Grundsätzliche Überlegungen anhand eines Fallbeispiels aus Cees Nootebooms Roman 'Rituale'." *Von Beschrijvinge bis Wibbelt: Felder niederdeutscher Forschung. Festgabe für Hans Taubken zum 60. Geburtstag*. Ed. R. Damme, et al. Münster: Aschendorff, 2003. 272.

⁷⁷⁷ The fact that so many scholars (Schenker, 39ff; Eickmans, 2003, 277; Jünemann) mention Mann's *Buddenbrooks* when discussing the use of dialect in literature cannot only be explained due to the status the novel has in the canon of world literature. Rather, it confirms the intuitive feeling that this novel stands out in this respect. However, using this novel as an example here would be problematic, since the theme of the novel is the decline of an upper-middle-class family and it therefore stresses different classes and their characteristics. A more sensible approach for this study is therefore a brief survey of the use of dialect and sociolect in German entertainment fiction. (Cf. Schenker, Walter. "Dialekt und Literatur." *Zeitschrift für deutsche Philologie* 96, Sonderheft, 1977; Jünemann, Katrin. "Das Verhältnis von Hochsprache und Dialekt in Thomas Manns Roman 'Buddenbrooks'." *Niederdeutsches Wort* 22, 1982.)

⁷⁷⁸ For a detailed list please revert to the bibliography.

⁷⁷⁹ Courths-Mahler, Hedwig. *Aus erster Ehe*. n.d. Munich: Weltbild, 1997.

⁷⁸⁰ Baum, Vicky. *Menschen im Hotel*. 1929. Berlin, Darmstadt: C.A. Koch, n.d.

⁷⁸¹ In *Menschen im Hotel*, a chauffeur utters two words in Berlin dialect: "verstehste" and "nisch", which contributes to the Berlin feeling of the novel. (Cf. Baum, 97.)

literature are used to position someone into a certain class.⁷⁸² Thus, there is a clear difference regarding the function of the use of dialect in English and German fiction. Schenker also concludes that dialect in a high German context is used to characterise the protagonists across all class boundaries.⁷⁸³

An analysis of eight Dutch contemporary detective stories reveals a different picture. In works by F.R. Eckmar and A. Roothaert, landladies,⁷⁸⁴ workers,⁷⁸⁵ soldiers,⁷⁸⁶ in other words working and lower middle class members, speak their local dialect which is recognisable as such (for example, in a Rotterdam or Amsterdam accent). The problem is that these are higher in social rank than the servants in *Styles*. Furthermore, the accent some characters have is very recognisable as coming from a certain region/city and not (solely) meant as an indication of their class.⁷⁸⁷ One example of a clear sociolect could be found in Roothaert's *Onbekende Dader*.⁷⁸⁸ Of the novels read, Willy Corsari's *Het Mysterie van de Mondscheinsonate*⁷⁸⁹ is the most similar to *Styles* in relation to setting, milieu, tone, and general style. One of the maids is German and converses in a funny mixture of the two languages. Furthermore, the chauffeur's wife speaks in Amsterdam dialect. Therefore, one may be justified in concluding that, in the novels which imitate the archetypal British 'Golden Age' detective novel, an imitation of working-class dialect is possible. The question now is, why the Dutch translators did not do

⁷⁸² Cf. Eroms, Hans Peter. "Identität durch Sprache in der neueren deutschen Literatur." *Sprachidentität – Identität durch Sprache*. Ed. by Nina Janich and Christiane Thim-Mabrey. Tübingen: Narr, 2003. 137-154; Or Richter, Matthias. *Die Sprache jüdischer Figuren in der deutschen Literatur (1750-1933)*. Studien zu Form und Funktion. Göttingen: Wallstein, 1995.

⁷⁸³ Schenker, 39.

⁷⁸⁴ Eckmar, F.R. [Jan de Hartog]. *Drie doode dwergen*. 1937. Utrecht: Bruna, 1962.

⁷⁸⁵ Eckmar, F.R. [Jan de Hartog]. *Ratten op de trap*. 1937. Utrecht: Bruna, 1963.

⁷⁸⁶ Roothaert, Anton. *Spionnage in het veldleger*. 1933. Utrecht: Bruna, n.d.

⁷⁸⁷ The self-confidence working-class characters express in these novels is another difference to for example the devoted Dorcas in *Styles*; it is both an echo of the then-popular children's books dealing with street-kids with a good heart whose destinies reveal both the problems of Dutch society and possible (Christian) solutions, as well as the literary glorification of the culture of the Jordaan, a working class district in Amsterdam, similar to the East End in London. Examples are *Boeffe* (1903) by M.J. Brusse, *Kruimeltje* (1923) and *Pietje Bell* (1914-16) by Chris van Abkoude, and *Ciske de Rat* (1941) by Piet Bakker.

⁷⁸⁸ Baron van Schipluyden clearly uses marked upper class language (cf. 237ff). He is contrasted to a typist, who is therefore much lower in social rank, who does not use any marked language, and with whom the reader is to feel sympathy. This is a clear contrast to the upper class happily living their lives in *Styles* and the servants knowing their place, which indicates, as in *Styles*, a change of times, but a change for the good.

⁷⁸⁹ Corsari, Willy [Wilhelmina Angela Douwes-Schmidt]. *Het Mysterie van de Mondscheinsonate*. 1934. The Hague: Leopold, Nijgh & van Ditmar, 1977.

this - even van Iddekinge-van Thiel uses dialectal forms only tentatively. Possible answers to what might have prevented them from doing so will be explored in the remainder of this chapter.

Since the analysis of contemporary TL texts cannot give us the full picture, we can perhaps turn to sociolinguistics and language anthropology. Durrell⁷⁹⁰ gives an overview of the differences between the status of dialects and sociolects in the two countries. According to Durrell, the English have always associated linguistic variation with social status. The variation of received pronunciation (RP), for example, is associated with a social group, the upper class and especially the aristocracy, which has not been able to establish it as the norm. It is a sociolect rather than a dialect. It is also associated with a set of values which non-RP speakers do not identify themselves with, which means that there is a strong aversion to RP. Although this is written from a contemporary perspective, one can assume that this development was already under way in the 1920s. On the other hand, Durrell states that in the 19th and early 20th century the intellectual elite claimed RP to be the norm. The conclusion can therefore be drawn that, firstly, detective and other popular fiction deliberately used (a mock-version of) RP as a means of ridiculing the upper classes, and, secondly, that in order to counterbalance that kind of speech with the opposite, i.e. a (mock-version of) working class language, was added. Thus the result was two artificial renderings of the speech characteristics of the top and the bottom of society, adding to the artificiality of the entire text, to entertain the (lower) middle class readers.

‘Hochdeutsch’, on the other hand, is based on cross-regional written language (in contrast to the spoken sociolectal variety of the speech characteristics of southern and home counties of England known as RP⁷⁹¹) and does not define a clear social group (though it usually coincides

⁷⁹⁰ Durrell, Martin. “Standardsprache in England und Deutschland.” *Zeitschrift für germanistische Linguistik*. 27, 1999. 285-308. 293f in the following passage.

⁷⁹¹ Van Haeringen, 7.

with a higher degree of education).⁷⁹² This means that the standard norms of written German are stronger and that breaching these norms and using different language variants would not evoke the impression of a class difference between the characters. There are different associations and connotations regarding the different classes in Germany, which, as such, are also difficult to compare. Thus no ‘tradition’ of written forms of sociolect could be established. This does not mean that dialect is not used in German literature, only that dialect usually has a different use.⁷⁹³

In Dutch, as in German, a written unity was achieved earlier than a spoken unity.⁷⁹⁴ And, as in English, standard Dutch came into being among the upper class and the intellectuals of the big cities of the province Holland and then spread mainly via education.⁷⁹⁵ It promised success and prestige which was an incentive for many to learn it.⁷⁹⁶ From the eighteenth century onwards, however, in big cities, which were sources of standard Dutch, the dialect became a sociolect.⁷⁹⁷ In some areas, e.g. in The Hague and Leiden, the upper classes wanted to distance themselves to such an extent from the lower classes that they created a form of pronunciation deviating from standard Dutch.⁷⁹⁸ Very similar to RP, this “geaffecteerde spraak” as it is sometimes known, is associated with the upper classes and the Royal Family and has similarly negative connotations. This development stands in contrast to rural areas, where the dialects have remained dialects in the sense of regiolects.⁷⁹⁹ Therefore, to quote van Haeringen, both in title and content, the development and situation of standard Dutch, regiolects and sociolects, is somewhere “between German and English”.⁸⁰⁰ Perhaps even more

⁷⁹² Durrell, 296.

⁷⁹³ For example to render a comic effect in Ludwig Thoma’s satires, to underline the Realism in some of Theodor Storm’s works or the Naturalism in works by authors like Gerhart Hauptmann or Arno Holz and Johannes Schlaf.

⁷⁹⁴ Van der Wal, Marijke. *Geschiedenis van het Nederlands*. Utrecht: Spectrum, 1994². 342.

⁷⁹⁵ Ibid., 344.

⁷⁹⁶ Ibid., 348.

⁷⁹⁷ Ibid., 357.

⁷⁹⁸ Ibid., 359.

⁷⁹⁹ Ibid., 364.

⁸⁰⁰ Van Haeringen, 11.

so than in German literature, so-called ‘streekromans’ have been very popular in Dutch literature - novels set in a certain rural area in Flanders or the Netherlands dealing with the lives of people from that area.

Still, this does not quite explain the reluctance to translate the dialect/sociolect in the ST. However, in his essay on the Dutch translation of Irvine Welsh’s novel *Trainspotting*,⁸⁰¹ Cees Koster mentions the existence of a translation norm in the Netherlands of not translating a ST dialect with a TT dialect:

Een junk in een *pub* in Edinburgh [...] de taal laten spreken van Bartje of Merijntje Gijzen⁸⁰² is misschien een aanvaardbare vorm van komedie, maar wordt zeker niet als een legitieme vertaalstrategie beschouwd.⁸⁰³
[To have a junkie in a *pub* in Edinburgh [...] talk like Bartje or Merijntje Gijzen might be an acceptable form of comedy, but is not regarded as a legitimate translation strategy.]

Langeveld agrees on principle and notes that a “[w]eergave in de standaardtaal is niet per se ongerechtvaardigd en hoeft niet altijd een werkelijke verarming van de tekst te betekenen.”⁸⁰⁴ [“A rendering in standard language is not per se unjustified and does not necessarily mean a great loss in the text.”] Yet, arguing from the point of view of traditional equivalence, he adds that if the dialect/sociolect has a certain function, e.g. to characterise protagonists, it should be translated.⁸⁰⁵ There is therefore an indication of this being a translation norm, at least a norm of the mid-1980s when Langeveld’s study was first published. Coming back to the original question, one can say that although there was a sociolect to fall back on, e.g. the Amsterdam or Rotterdam dialect, which native detective story writers did use, a translation norm prevented van Iddekinge-van Thiel from doing so more strongly than she did. The forms she uses are forms of colloquial language or working class language, which cannot be pigeonholed as belonging to this or that dialect.

⁸⁰¹ Koster, Cees. “Treinen spotten - ‘Kut. Fuck. Klote. Shit.’: het Engels in het Nederlands.” *Filter* 4.1. 40-46. Online: http://www.tijdschrift-filter.nl/cms/media/artikelen/Koster_4-1.pdf [accessed 24/07/2011].

⁸⁰² Bartje and Merijntje Gijzen are both characters in ‘streekromans’ by Anne de Vries and A.M. de Jong.

⁸⁰³ Koster, 40.

⁸⁰⁴ Langeveld, 136.

⁸⁰⁵ Ibid., 136.

Finally, Langeveld quotes E. Etkind's study which confirms the observations made here. Etkind's research shows that the use of dialect in literature is more frequent and accepted in some languages than in others, for example he concludes that in Russian literature it is quite normal, in French literature however not so. Translating dialect into French would therefore have a foreignising effect.⁸⁰⁶ In this context, Langeveld points out that he associates dialect in Dutch literature with the so-called streekromans mentioned above,⁸⁰⁷ therefore limiting it to a certain genre. He also remarked in 1986 that since Heijermans and A.M. de Jong, dialect has been used less frequently and therefore also seems old-fashioned.⁸⁰⁸ With regards to German, Eickmans makes a similar point. Theoretically, dialect in the ST can be translated as dialect, regiolect, sociolect, colloquial or standard language.⁸⁰⁹ However, he seems to favour the solution of using standard German when translating dialect, because TL dialects, regiolects etc. have different connotations than the ST dialect.⁸¹⁰ This suggests an existing (current) norm of translating dialect neutrally.

7.2.2. Native and Foreign

Apart from the use of dialect and sociolect, there are also many other language levels to be found in *Styles*, for example the dichotomies romantic/unromantic language or language used by the youth/aged. Due to spatial constraints, I will only look at one further example of language levels in the text, which plays a fundamental role in the novel: the dichotomy English as a native versus a foreign language, that is the use of language by foreigners and native speakers of English. There are several characters who are foreign (Poirot, Bauerstein) or who are perceived as such (Mrs Raikes, Mary Cavendish). However, Poirot is the only one whose language is marked (the German-Polish Bauerstein, in contrast, speaks perfect

⁸⁰⁶ Cf. Langeveld, 139f.

⁸⁰⁷ Ibid., 140.

⁸⁰⁸ Ibid.

⁸⁰⁹ Eickmans, 2003, 274.

⁸¹⁰ Ibid., 276.

English). This chapter will therefore deal with the language of the most important and also ‘most foreign’ foreigner in the book: the language of Hercule Poirot. Poirot’s idiosyncrasies regarding his use of language involve lexical, grammatical and syntactical aspects.

Lexis

The French words and expressions Poirot uses are ones which most readers would understand. They do not contribute to the plot, are usually exclamations of some kind, which, even if one does not understand French, are recognisable as such.

Poirot uses the phrase “mon ami” 37 times in the ST and usually means Hastings by that. Whereas the Dutch translations do not change this, Drawe replaces it with “mein Freund” or “lieber Freund” in 30 cases and omits the remaining six. Gotfurt adopts the “mon ami” in 29 cases and omits it in long sentences or sentences in which it would disrupt the sentence structure. Schindler leaves “mon ami” in 35 cases and changes it into “mein Freund” in two. The reason for this is not discernible.

Although “mon ami” is perhaps Poirot’s most famous catch-phrase, he actually uses the phrase in English (“my friend”) 42 times, so more often than in French. A.d.Z. translates it as “m’n vriend” in all instances. Gotfurt, Schindler and van Iddekinge-van Thiel also usually translate it with “mein Freund” and “beste vriend” respectively. Drawe remains consistent and often retains the phrase as “mein Freund” or “lieber Freund”. While the Dutch translator always translates it, in some cases with “mijn vriend” but usually with “beste vriend”, both Gotfurt and Schindler omit it from time to time. Together with Drawe, Gotfurt omits it most often, and she also is the only one who turns it into “mon ami” in eight cases, probably to be more consistent.

Christie lets Poirot call other characters “monsieur” in many instances. The two Dutch translators retain these forms of address, but in Drawe’s translation they, again, are turned into

“Mister”, thus Poirot is anglicised and the English setting emphasised. Gotfurt does this too with most male characters.⁸¹¹ For example, she turns “Monsieur John” into “Mr. John”. Schindler switches from “Monsieur John” to “Monsieur Cavendish” as well as to replacements like “seinen Bruder”. Nevertheless, Schindler is on the whole more consistent than Gotfurt. “Mademoiselle” is used by Poirot 39 times, usually referring to Cynthia Murdoch. Drawe generally translates it as “Fräulein Cynthia”, however, she retains “Mademoiselle” five times and uses “Miß” seven times. This shows on the one hand little consistency and on the other, with the use of “Miß” (in the ‘German’ spelling) a highlighting of the Englishness and therefore foreignness of the novel. Gotfurt also uses a mixture of “mademoiselle” and “Miss”, whereas A.d.Z., van Iddekinge-van Thiel and Schindler use “Mademoiselle Cynthia” (with a lower case “m” in van Iddekinge-van Thiel’s case).

Other French exclamations and phrases used by Poirot are for example.⁸¹²

| | ST | A.d.Z. | v.I.-v.Thiel | Drawe | Gotfurt | Schindler |
|------|----------------------------|--------------------------------|----------------------------|------------------------|----------------------------|----------------------------|
| 852 | <i>pouf!</i> | p o u f! | fft! | - | - | <i>paff</i> |
| 858 | <i>Voyons!</i> | Vo y o n s! | <i>Voyons!</i> | Sehen Sie. | <i>Voyons!</i> | <i>Voyons!</i> |
| 861 | <i>A merveille!</i> | A m e r v e i l l e! | <i>A merveille!</i> | Wunderbar! | <i>Ja - merveilleux!</i> | <i>Ja - merveilleux!</i> |
| 909 | <i>Ça y est!</i> | Ç a y e s t! | <i>Ça y est!</i> | | <i>Ça y est!</i> | <i>Ça y est!</i> |
| 984 | <i>En voilà une table!</i> | E n v o i l à u n e t a b l e! | <i>Et voilà une table!</i> | Welch ein Tisch! | <i>En voilà une table!</i> | <i>Et voilà une table!</i> |
| 1110 | <i>Eh bien, eh bien!</i> | E h b i e n , e h b i e n | <i>Eh bien, eh bien!</i> | Schon gut, schon gut | <i>Eh bien, eh bien.</i> | <i>Eh bien, eh bien!</i> |
| 1447 | <i>Oh, là là!</i> | O h l à l à ! | <i>O là là!</i> | Oh! | <i>Oh! Là là!</i> | <i>Oh, là là!</i> |
| 1453 | <i>Ne vous fâchez</i> | N e v o u s f â c h e z | <i>Ne vous fâchez pas!</i> | Ärgern Sie sich nicht. | <i>Ne vous fâchez pas,</i> | <i>Ne vous fâchez pas!</i> |

⁸¹¹ The exception is Lawrence Cavendish, who is referred to as “Monsieur Cavendish”, probably because he is a minor character.

⁸¹² The spelling has been corrected, because there were different mistakes made in different editions of the ST and certain TTs.

| | | | | | | |
|----------|-------------------------------------|---|---|---------------------------------|--|--|
| | <i>pas!</i> | z p a s! | | | <i>mon ami!</i> | |
| 165 3 | <i>Hein!</i> | (No Dutch fragment) | <i>Hein!</i> | | <i>Tiens!</i> | <i>C'est ça!</i> |
| 192 5 | <i>En voilà une affaire!</i> | (No Dutch fragment) | <i>En voilà une affaire!</i> | Eine schöne Geschichte ! | <i>En voilà une affaire!</i> | <i>En voilà une affaire!</i> |
| 273 6 | <i>Bah!</i> | B a h ! | Kom nou! | | <i>Lächerlich!</i> | <i>Bah!</i> |
| 278 9 | You were not precisely sympathetic! | Pardon, mon ami, je waart niet bepaald sympathique! | Je was ook niet bepaald sympathique! | Verzeihen Sie mir, mein Freund. | Sie waren bisher nicht sehr sympathique! | Sie waren nicht unbedingt sympathique! |
| 479 6 | Ah, <i>ma foi</i> , no! | Ah – m a f o i , neen! | Nee - <i>moi</i> (sic) <i>foi</i> , nee! | | <i>Ah, ma foi!</i> | <i>Ah, ma foi</i> , nein! |

Table 5: French exclamations used by Poirot in Styles

All translators – except for Drawe, who either translates these into German or omits them – highlight these expressions in some way as being foreign, by putting them in italics or in bold. The – at first sight bizarre – question is: how did they translate French into French, that is French for English readers into French for Dutch or German readers? A further question is how to translate the French by an author whose command of the language is limited. The French language skills of the translators vary, which also influences the translation decisions. In addition, the translators' expectations of the average reader's language skills also have to be taken into account. All of these questions and the resulting problems are reflected in the different translations. First of all, one can see that most phrases are not a problem. More interesting however are the cases where translators deviate from the ST. It is the three postwar translators who change the expressions. Gotfurt and Schindler, for example, change “A merveille!” into “Ja – merveilleux!” This might be because they thought that “merveilleux” was more familiar to their readers. A similar motivation might have been behind van Iddekinge-van Thiel and Schindler changing “En voilà une table” into “Et voilà une table”,

even though they retain but the same construction of “En voilà une affaire” later on. In two cases one can clearly see that changes have been made to help the reader understand what is meant. “Hein!” does not really fit into this context, therefore, Gotfurt and Schindler find in their opinion more suitable alternatives, namely “Tiens” and “C’est ça”. “Bah!” is an exclamation of disgust (normally used in a context concerning food) in Dutch. Since this would lead to an incorrect understanding among Dutch readers, van Iddekinge-van Thiel changes it and makes explicit what is meant with “Kom nou” (“Come on”). Gotfurt also renders this utterance less ambiguous by translating it with “lächerlich”. Thus the translators felt a variant need to change French expressions more or less strongly: loyal to her strategy throughout, Drawe neutralises the language and translates them into German. Gotfurt corrects Christie’s French in places, more so than Schindler (only once) and van Iddekinge-van Thiel (who does so once, presumably to avoid miscomprehension).

A further exclamation which is used 44 times in the ST, mainly by Poirot and Hastings, is “Ah”. Whereas the first Dutch translator retains them, van Iddekinge-van Thiel uses a whole range of different words and exclamations, of which she uses “Juist” [“Indeed”] most often, which highlights Poirot as an intellectual, and indicates a shift from the original, where the “Ah!” is mainly an indicator of his flamboyancy. Drawe omits two thirds of these, therefore, there are far fewer exclamations in Drawe, the characters are not as excited as in the ST, tempers are not raised, and Poirot especially is well-behaved, which one can also see by Drawe changing many exclamation marks into full stops. Gotfurt also omits about half of the exclamations, which has a similar effect on the text as Drawe’s translation techniques. Schindler has limited her translation variants: she uses “Ach”, “Ah!” and “Aha!” most often and omits about a quarter. Therefore, it has become clear that the translators felt the need for more variety, whether for stylistic or semantic reasons. The range of variety differs considerably, with van Iddekinge-van Thiel providing the widest.

Poirot also often uses English words that have a French origin, for example “you shall recount to me” (<E839>), “Permit me” (<E907>), “aid me in my search” (<E980>) or “do not intrigue yourself” (<E1289>). With these, Christie exploits the closeness between English and French, which of course causes a problem for translators who have to translate the English Gallicisms into another language. In two instances A.d.Z. uses a French-Dutch expression, namely “Permitteer me?” and “intimideren”. Van Iddekinge-van Thiel does not adopt the use of Gallicisms; here, Poirot’s language sounds rather youthful (“Kom me maar helpen zoeken”) and slightly colloquial (“Mag ik even”), rather similar to John Cavendish’s tone. Drawe either uses standard German words or omits them. But with Gotfurt, we have a very interesting case. On the surface it seems as if she does translate all of these examples in a straightforward way. But if one takes a closer look at the co-text in two cases, one discovers that this is not the case:

<E906>**Excuse me**, mon ami, you dressed in haste, and your tie is on one side.

<E907>**Permit me**."

<Gotfurt906>**Pardon**, mon ami, Sie scheinen sich in Eile angekleidet zu haben - Ihre Krawatte sitzt etwas schief -

<Gotfurt907>**gestatten** Sie."

<E839>"Wait, **my friend**, I will let you in, and you shall **recount** to me the affair whilst I dress."

<Gotfurt839>"Einen Augenblick, **mon ami**, ich werde Sie hereinlassen, und Sie können mir alles genau **beschreiben**, während ich mich ankleide."

One can see that Gotfurt used what Langeveld calls “compensation” in these two cases.⁸¹³ If a translator cannot find a suitable ‘equivalent’ for e.g. a metaphor in the source text, s/he sometimes compensates this by putting in a metaphor somewhere else, where the ST did not provide one. Here, Gotfurt does not insert Gallicisms, but French words to remind the reader of Poirot’s foreignness. Therefore, “Excuse me” becomes “Pardon” in the TT, whereas “Permit me” is translated with standard German. The same occurs in the second example, where the “recount to me” is translated in perfect German, but in exchange “my friend” is

⁸¹³ Langeveld, 129f.

turned into “mon ami”. Furthermore, the language sometimes is quite quaint, for example “Permit me” becomes “Gestatten Sie.” Thus there is a subtle difference between Poirot’s language and the overall language of the novel. Schindler translates the examples neutrally, but in some instances she imitates Gotfurt, especially in the two examples just mentioned.

To summarise,⁸¹⁴ the translators faced a complicated situation: a native speaker of (supposedly Wallonian) French acts in an English upper-class environment and addresses the people surrounding him in English. Nevertheless, it is important to make his origin clear, therefore, Poirot uses French words and Gallicisms. Dutch and German translators now have to decide what to transport, that is to make clear that the story is set in an English environment and/or that Poirot is a foreigner in that environment. They thus have to include or otherwise deal with a further change of perspective, that of German / Dutch readers being reminded of the foreign (i.e. English) setting, which ST readers (especially contemporary ones) would not need to be.

Heinz Eickmans emphasises that foreign-language elements in a text stand out and have a certain effect on the reader, an effect which, according to Eickmans, is intended by the author.⁸¹⁵ He points out the problem that translation is make-believe, which in the case of Christie’s novels means: the ‘real’ characters do not speak German or Dutch, but English. Yet the reader reads their expressions in German or Dutch. This goes well until a second language is introduced in the ST, which is likely to make the reader aware of this charade. In the case of a mixture between languages, it becomes even more complicated: should the Belgian Poirot speak broken German or Dutch, whereas the English characters speak German or Dutch

⁸¹⁴ The idiomatic language Poirot uses thematically belongs into this chapter as well, but it has already been dealt with in chapter 7.1.

⁸¹⁵ Eickmans, Heinz. “Fremdsprachen und Sprachmischung in Literatur und Übersetzung oder Wie übersetzt man Deutsch ins Deutsche?” *“westfeles unde sassesch” Festgabe für Robert Peters zum 60. Geburtstag*. Ed. R. Damme and N. Nagel. Bielefeld: Verlag für Regionalgeschichte, 2004. 385.

perfectly?⁸¹⁶ According to Eickmans, the translator has to decide whether s/he can assume that the majority of the audience would understand the foreign language or not. But, in contrast to his example of page-long passages in French in Thomas Mann's *Zauberberg*, in the case of Poirot, it is not really important whether the reader can understand his utterances or not. Like his moustache, they are décor rather than conveying content. In the course of his essay, Eickmans presents different translation strategies:⁸¹⁷ to translate them into the TL, to leave them uncommented in the foreign language, or to leave them and translate them in the same sentence.

This decision process sheds light on the different translation techniques: As expected, A.d.Z. is the closest to the ST and changes very little. Van Iddekinge-van Thiel keeps most French utterances unchanged, but shows the widest range of variety when it comes to short exclamations. Drawe opts for an Anglicisation, which means that Poirot is not clearly foreign; his language does not stand out. Although she omits many references to the English setting elsewhere, here, she makes clear that the story is set in Britain e.g. by using English forms of address. There might be several reasons why she is less consistent with the female forms of address: they are less frequent, therefore a clear translation strategy might have been missing; or she might have had the feeling that the female forms in French are more familiar to the German readers than the male ones. Gotfurt translates most French phrases, and even adds some more "mon ami"s, but also omits some, changes some and also translates some into German. For her, it seems to be important that Poirot's use of French is correct. Schindler also translates most French phrases and changes very little, but she does correct Christie's French sometimes, like Gotfurt.

⁸¹⁶ Eickmans has the even more paradoxical case of a Dutch-German language mixture, which then has to be translated into German, which might then lead to the Dutch characters speaking perfect German, while the German character speaks broken German. (Cf. Eickmans, 2004, 397.)

⁸¹⁷ Eickmans, 2004, 386ff.

Grammar

Poirot is the only character in the novel who never uses contractions. For instance, he uses “is it not?” or “is it not so?” eight times. The same applies for “do not” and “it is”, which are never contracted when Poirot speaks.

<E1007>“I must confess that I see nothing particularly curious about it.”

<E1008>“**You do not?**”

None of the translators imitate this since it is not possible to do so in the TL directly. Therefore, most of them opt for a neutral questioning negation: “Niet?” (A.d.Z.), “O nee?” (v.I.-v.Thiel), “Wirklich nicht?” (Gotfurt), or “Nein?” (Schindler). Only Drawe, in this case, chooses a longer sentence, giving the remark some more weight and importance: “Sie bemerken nichts?” Reading an example in its context makes clear the effect that missing contractions can have. In the ST they make Poirot sound long-winded, awkward and strange. In the translations, this effect is missing.

In other instances Poirot makes grammatical mistakes. This presents a further problem for the translator – whether to attempt an equivalent grammatical solecism or find some substitute equivalence, or indeed to ignore the errors altogether and normalise this feature of Poirot’s speech.

<E850>Presently, when we are calmer, we will arrange the facts, neatly, each in **his proper place**.

<27NL850>Straks als we kalmer zijn, zullen we de feiten arrangeeren, netjes, **ieder op z'n eigen plaats**.

<66NL851>Zometeen, wanneer we wat gekalmeerd zijn, zullen we de feiten keurig rangschikken, **ieder op z'n juiste plaats**.

<Drawe850> Bis Sie ruhiger sind, werden wir die Tatsachen ordnen und überprüfen und **dem Wichtigen unsere besondere Aufmerksamkeit zuwenden**."

<Gotfurt850>

<Schindler850> Wenn Sie sich beruhigt haben, werden wir die Tatsachen ordentlich sortieren und **in die richtige Reihenfolge** bringen.

Whereas the Dutch translations stay closer to the ST in this regard, the German translators either translated it very freely or omitted it completely (Gotfurt). None of the translators, however, imitated the use of the wrong pronoun or compensated for it in some way. One can

also see another difference in the translations, again with regards to a pronoun: both Schindler and Drawe replace the condescending “we” by the neutral “Sie”, hence taking away the irony in the sentence. The Dutch translators on the other hand again stay close to the ST, imitate it and use the pronoun “we”. Therefore, Poirot’s character is different in the German translations – he is less condescending and arrogant.

Another feature of Poirot’s language is his predominant use of simple verb forms, omitting auxiliaries and using the simple present tense in cases in which a native would not. This is a difficult task for the translators due to the grammatical differences between the two languages and the important differences between the tenses and the aspect in English. In this case, for example, the use of the future simple tense would have been more conventional:

<E888>But I make allowances--you are upset.
 <27NL888>Maar ik zie het door de vingers - je bent zenuwachtig.
 <66NL889>Maar ik zal het door de vingers zien - je bent wat over je toeren.
 <Drawe888>
 <Gotfurt888>
 <Schindler888> Aber ich will Ihnen zugute halten, dass Sie erschüttert sind.

Both Schindler and van Iddekinge-van Thiel insert an auxiliary, while A.d.Z. is the only translator who copies all the features of the ST. Yet the same effect cannot be achieved, since in Dutch, the simple present form is correct. While Drawe and Gotfurt omit the sentence, Schindler fills out the syntax by replacing the hyphen and the following main clause with a subordinate clause.

The following example also illustrates that Poirot makes it clear himself, especially when using English idioms or proverbs, that English is a foreign language to him:

<E2111>" 'Bad shot!' **as you English say!**
 <27NL2111>"Misgeschoten!" zooals jullie Engelsen zegt.
 <66NL2112>"Bad shot!" zoals jullie Engelsen zeggen.
 <Drawe2111>"Falsch!" rief Poirot.
 <Gotfurt2111>"Nicht ins Schwarze getroffen, mon ami!
 <Schindler2111>"Daneben!, wie ihr Engländer sagt.

A.d.Z. again translated it literally, which leads to a different effect – since the expression does not make much sense in Dutch. When followed by the remark highlighting his foreignness, the reader will either guess what is meant by retranslating it into English, or s/he will assume that Poirot got the word wrong, which then would again confirm his foreignness. Van Iddekinge-van Thiel left the expression in the SL, thus having Poirot speak three languages in the translation: Dutch, English and French. As with the *Hamlet*-quote, she assumed that the average reader was able to cope with that. Both Drawe and Gotfurt omit this comment. However, in Gotfurt's text, we again have a special case of compensation, in that she highlights his foreignness by adding "mon ami", which is not there in the ST. Therefore, his foreignness is highlighted implicitly rather than explicitly. Another problem is the figurative phrase "Bad shot!", and it is interesting to see that Gotfurt found a fitting idiomatic expression to do with shooting (though with arrows rather than rifles).

Syntax and Rhetorical Figures

Poirot often uses very short sentences of a paratactic nature, employing rhetorical figures like anaphora (e.g. <E849>) and parallelisms (e.g. <E1015>f) which give his utterances an almost rhythmical quality. The emphasis is often on the last word, which is often monosyllabic (e.g. <E985>). The sentences also often end abruptly and display a certain clumsiness which is a contrast to his impeccable appearance. There are also many inversions, for example "You are sure...?" instead of "Are you sure...?", which he uses three times (<E1167>, <E1375>, <E2499>). Most of these rhetorical devices become clear in this extract:⁸¹⁸

<E849>You are agitated; you are excited--it is but natural.
 <E850>Presently, when we are calmer, we will arrange the facts, neatly, each in his proper place.
 <E851>We will examine--and reject.
 <E852>Those of importance we will put on one side; those of no importance, pouf!--he screwed up his cherub-like face, and puffed comically enough--"blow them away!"

⁸¹⁸ This extract was used earlier in Chapter 6.3.1. to examine the relationship between Poirot and Hastings in the ST and TTs.

<E853>"That's all very well," I objected, "but how are you going to decide what is important, and what isn't?
 <E854>That always seems the difficulty to me."
 <E855>Poirot shook his head energetically.
 <E856>He was now arranging his moustache with exquisite care.
 <E857>"Not so.
 <E858>Voyons!
 <E859>One fact leads to another--so we continue.
 <E860>Does the next fit in with that?
 <E861>A merveille!
 <E862>Good!
 <E863>We can proceed.
 <E864>This next little fact--no!
 <E865>Ah, that is curious!
 <E866>There is something missing--a link in the chain that is not there.
 <E867>We examine.
 <E868>We search.
 <E869>And that little curious fact, that possibly paltry little detail that will not tally, we put it here!"

A comparison of this extended quotation in the translations allows for a clearer impression of the strategies the translators opt for and the extent of their changes. A.d.Z. translates it word for word, punctuation mark for punctuation mark, adopting the rhetorical devices of the ST. The literal translation also has the side-effect that there are some Anglicisms in Poirot's language, for example "Er mist iets" (<27NL866>):

<27NL849>Je bent zenuwachtig, je bent opgewonden - dat is niet meer dan natuurlijk.
 <27NL850>Straks als we kalmer zijn, zullen we de feiten arrangeeren, netjes, ieder op z'n eigen plaats.
 <27NL851>We zullen ze onderzoeken - en verwerpen.
 <27NL852>Die van belang zullen we aan één kant zetten; die van geen belang pouf!' - hij zette een cherubijngezicht en pufte grappig - 'ze wegblazen!'
 <27NL853>'Dat is alles goed en wel,' wierp ik tegen, 'maar hoe zult u beslissen wat belangrijk is en wat niet?
 <27NL854>Dat lijkt me altijd de moeilijkheid.'
 <27NL855>Poirot schudde heftig het hoofd.
 <27NL856>Hij arrangeerde nu zijn knevel met groote zorg.
 <27NL857>'Niet aldus.
 <27NL858>V o y o n s!
 <27NL859> Het ééne feit leidt naar het andere - dus we vervolgen.
 <27NL860>Sluit het volgende daarin?
 <27NL861>A m e r v e i l l e!
 <27NL862>Goed!
 <27NL863>We kunnen voortgaan.
 <27NL864>Dit volgende kleine feit - neen!
 <27NL865>Ah, dat is vreemd!

<27NL866>Er mist iets - een schakel in de keten, die er niet is.

<27NL867>We onderzoeken.

<27NL868>We doen nasporingen.

<27NL869>En dat kleine vreemde feit, dat misschien onbeteekenende kleine détail, dat niet wil passen, dat zetten we hier!'

On the whole, van Iddekinge-van Thiel imitates the style of the ST. Only in the first sentence does she elongate the clause after the hyphen – a measure she does not repeat below.

<66NL850>Je bent geagiteerd; je bent opgewonden - maar dat is ook heel begrijpelijk.

<66NL851>Zometeen, wanneer we wat gekalmeerd zijn, zullen we de feiten keurig rangschikken, ieder op z'n juiste plaats.

<66NL852>We zullen ze onderzoeken - en selecteren.

<66NL853>De belangrijke zetten we aan de ene kant; de onbelangrijke - ffit! - het was een komisch gezicht hem te zien blazen met zijn bolle cherubijnwangen - 'blaas ze weg!'

<66NL854>'Dat is allemaal goed en wel,' wierp ik tegen, 'maar hoe wil je uitmaken wat belangrijk is en wat niet?'

<66NL855>Dat is voor mij altijd de moeilijkheid.'

<66NL856>Poirot schudde nadrukkelijk zijn hoofd.

<66NL857>Hij was nu bezig de uiterste zorg aan zijn snorretje te besteden.

<66NL858>'Helemaal niet.

<66NL859>Voyons!

<66NL860> Het ene feit volgt uit het andere - zo gaan we verder.

<66NL861>Past het volgende erin?

<66NL862>A merveille!

<66NL863>Goed!

<66NL864>We kunnen verder gaan.

<66NL865>Het volgende feitje - nee!

<66NL866>Hé, dat is gek!

<66NL867>Ik moet iets gemist hebben - er ontbreekt namelijk een schakel in de keten.

<66NL868>We onderzoeken.

<66NL869>We speuren.

In contrast, what becomes obvious immediately in Drawe's translation is that several sentences are missing. This is due to the fact that Drawe contracted some sentences, but she also left a lot of information out. Therefore, the length of sentences has sometimes been changed. The short sentences that were kept in do not stand out any more, because of the reduced frequency due to the cuts. The same applies to the rhetorical figures – the ones kept in are not as prominent as in the ST.

<Drawe848>Lassen Sie sich Zeit, mein Freund, Sie sind aufgeregt, das ist nur natürlich.

<Drawe849>

<Drawe850> Bis Sie ruhiger sind, werden wir die Tatsachen ordnen und überprüfen und dem Wichtigen unsere besondere Aufmerksamkeit zuwenden."

<Drawe851>
 <Drawe852>
 <Drawe853> „Das ist alles sehr schön,“ warf ich ein, „aber wie wollen Sie entscheiden, was wichtig ist und was nicht?
 <Drawe854> Das ist doch das Schwierige!“
 <Drawe855> Poirot schüttelte den Kopf.
 <Drawe856>
 <Drawe857> „Nein.
 <Drawe858> Sehen Sie.
 <Drawe859> Eine Tatsache führt zu einer andern – so fahren wir fort.
 <Drawe860> Paßt die nächste dazu?
 <Drawe861> Wunderbar!
 <Drawe862> Gut.
 <Drawe863> Dann können wir weitergehen.
 <Drawe864>
 <Drawe865>
 <Drawe866>
 <Drawe867> Wir suchen.
 <Drawe868> Wir prüfen!“
 <Drawe869>
 <Drawe870>
 <Drawe871>
 <Drawe872>
 <Drawe873> „Ja –“
 <Drawe874>
 <Drawe875>
 <Drawe876> „Geben Sie acht!

Gotfurt's translation contains most changes. She omits as much as Drawe, but she also changes the syntax considerably: several sentences are turned into one long one and the style is smoothed with the help of hypotactical constructions. Looking at sentences 852 and 867 more closely, they do not only read as a summary of the ST sentences, but also as a paraphrase. Poirot's language here is therefore completely different from the ST Poirot. This extract is also important because the German title is explained – that is how “a link in the chain that is not there” (<E866>) is turned into the fast-paced “Ein Glied in der Kette fehlt”.

<Gotfurt848> Lassen Sie sich Zeit, immer mit der Ruhe.
 <Gotfurt849>
 <Gotfurt850>
 <Gotfurt851>
 <Gotfurt852> Wir werden die Vorfälle nach und nach gemeinsam in die richtige Reihenfolge bringen, und wenn wir alles korrekt eingeordnet haben, werden wir versuchen, das Wichtigste beizubehalten und das Unwichtige zu eliminieren."
 <Gotfurt853> "Sehr richtig. Aber wie entscheidet man, was wichtig und was unwichtig ist?

<Gotfurt854>Das scheint die Hauptschwierigkeit zu sein."
 <Gotfurt855>Poirot schüttelte energisch den Kopf, während er sich daranmachte, seinen Schnurrbart zu bürsten.
 <Gotfurt856>
 <Gotfurt857>"Durchaus nicht.
 <Gotfurt858>Voyons!
 <Gotfurt859>Die erste Tatsache führt zur zweiten, und paßt die dritte dazu?
 <Gotfurt860>
 <Gotfurt861>Ja — merveilleux!
 <Gotfurt862>Also weiter!
 <Gotfurt863>Nun folgt eine ganz unscheinbare Kleinigkeit — aber nein —
 <Gotfurt864>sonderbar —
 <Gotfurt865> hier fehlt etwas.
 <Gotfurt866>Ein Glied in der Kette fehlt.
 <Gotfurt867>Wir müssen es finden, wir müssen weitersuchen, denn selbst die kleinste, unwichtig erscheinende Einzelheit mag von ausschlaggebender Bedeutung sein.
 <Gotfurt868>
 <Gotfurt869>
 <Gotfurt870>
 <Gotfurt871>
 <Gotfurt872>
 <Gotfurt873>
 <Gotfurt874>
 <Gotfurt875>
 <Gotfurt876>
 <Gotfurt877>Wehe dem Detektiv, der sagt: 'Ach was, vergessen wir diese unwichtige Einzelheit.'

Schindler largely imitates the ST regarding sentence length and rhetorical devices. Like Gotfurt, she changes sentence 850, though not to such an extent. However it is striking that it is longer and stylistically better than the one in the ST. She also omits the dash, another element that renders the ST less eloquent. Although she adopts the abrupt, paratactic style, she sometimes cannot resist putting in more words to conventionalise the sentences slightly, for example sentence 859 and 867. Since she adopted the title from Gotfurt, she also adopted her translation of sentence 866. Furthermore, in one instance, as in A.d.Z.'s translation, an Anglicism enters Poirot's language in the form of the word "Fakt" (<864>), which brings the English setting to the fore again rather than Poirot's foreignness.

<Schindler849> Sie sind erregt, Sie sind aufgebracht — das ist ganz natürlich.
 <Schindler850> Wenn Sie sich beruhigt haben, werden wir die Tatsachen ordentlich sortieren und in die richtige Reihenfolge bringen.
 <Schindler851> Wir werden sie prüfen und eliminieren.

<Schindler852> Die wichtigen Dinge suchen wir heraus, die unwichtigen — paff", er verzog sein Gesicht und stieß auf eine drollige Art die Luft raus — "pusten wir einfach weg!"
 <Schindler853> "Das ist ja alles schön und gut", widersprach ich, "aber woher wollen Sie wissen, was wichtig ist und was nicht?"
 <Schindler854> Das erscheint mir sehr schwierig."
 <Schindler855> Poirot schüttelte energisch den Kopf.
 <Schindler856> Er zwirbelte nun mit großer Sorgfalt seinen Schnurrbart.
 <Schindler857> "Nicht doch.
 <Schindler858> Voyons!
 <Schindler859> Eine Tatsache führt zur nächsten — und so machen wir weiter.
 <Schindler860> Passt die nächste dazu?
 <Schindler861> Ja — merveilleux!
 <Schindler862> Gut!
 <Schindler863> Wir können weitermachen.
 <Schindler864> Dieser nächste kleine Fakt — nein!
 <Schindler865> Ah, das ist aber seltsam!
 <Schindler866> Da fehlt etwas — ein Glied der Kette fehlt.
 <Schindler867> Wir überprüfen alles.
 <Schindler868> Wir suchen es.

Having examined this example of Poirot's speech, it has to be said that Christie herself is not consistent. Poirot does often use short sentences and the rhetorical devices mentioned above, which add to the comic effect and to the idiosyncrasy of the character. However, he also uses long sentences, mainly in instances when he is explaining his deductions, that is, when his intellectual ability comes to the fore. At this point, the Gallicisms and mistakes are also reduced. This is very much a detective story feature: for matters of suspense, he is not saying much, not revealing much, until a lengthy explanation at the end, when he demonstrates his superiority to Hastings and the reader. Before (and also after) the denouement, scenes of comic effect dominate, luring Hastings, the other characters, and the reader into thinking that he is childish, eccentric and naïve rather than intelligent. Even in these cases, e.g. <E5124ff>, Drawe and Gotfurt in particular, but also, to a lesser extent, Schindler, conventionalise the last distinctive features.

Conclusion

In the ST, Poirot's peculiar use of language is one of his strongest and most important idiosyncrasies. It constantly highlights the fact that he is foreign (and therefore odd) and produces a series of comical scenes. This means that the question of how to translate Poirot's language is an important and also a difficult one for translators, since it involves a lot of decision-making. In theory, several distinct approaches are possible, which in practice, of course, can partially overlap or combine to produce blends of these basic types:

- A conventionalise all aspects of his speech (lexis, syntax and grammar)
- B conventionalise some elements
- C leave all elements as in the ST
- D neither conventionalise elements nor leave them as in the ST but change them in a different way.

A.d.Z. retains French expressions and forms of address in French, uses two Gallicisms and does not change the most frequent exclamation "Ah". S/he also imitates the syntax and many rhetorical figures are adopted, which sometimes has the effect that the translation becomes vague in the TT, because it is too literal. But since Poirot is distinctly a foreigner, that does not matter. Thus his/her approach can be described as mostly C.

Van Iddekinge-van Thiel mostly retains the French expressions, but does not imitate any Gallicisms. On the whole, her Poirot speaks in a rather casual and modern tone. When there is an explicit reference to his foreignness, she retains the English expression to highlight it. On the whole, she imitates the syntax and as a result also most of the rhetorical figures. Here we have a case of B and D (since the English expressions are a foreignising element in the TT).

Drawe's approach is in some ways the exact opposite of the one taken by A.d.Z. With regards to lexis, all French words and Gallicisms are conventionalised, and most of the other distinguishing features like the "ahs" and "mein Freund" expressions omitted. Instead,

Poirot's speech is anglicised by using English forms of address. Drawe changes the syntax considerably – by omitting and contracting sentences. Short sentences therefore are no longer a dominant feature in the TT. Her translation techniques are therefore A and D.

Gotfurt tries to render Poirot's language 'more French' by keeping in the French elements, adding new ones ("mon ami") and correcting some French phrases. There are also two cases of compensation regarding the Gallicisms. At the same time, she anglicises some forms of address, by turning some "monsieur"s into "Mr.", and some "mademoiselle"s into "Miss". With regards to syntax, she changes the most of all the translators, especially in relation to sentence length, sentences are contracted and summarised, paraphrased and omitted. Gotfurt's techniques can hence be summarised as B and D (correction of French).

Schindler also changes some of the French phrases, but mainly leaves the French unaltered. She does change "Monsieur John" into "Monsieur Cavendish", however, to conventionalise it for the German reader who would find a formal form of address followed by a first name odd. She does not imitate any Gallicisms and employs one Anglicism, whether consciously or unconsciously. Furthermore, she copies the syntax and rhetorical figures. This means that her overall translation technique corresponds to B.

With regard to the grammatical features of Poirot's language, none of the translators have imitated these. While some features would not have been possible to imitate (e.g. the missing contractions), other features could have been adopted. However, a move away from standard grammar is one of the most significant changes possible and all the translators might have felt that this would have been a step too far, a step that the reader would not have been prepared to accept.

Leaving the ST aside now and focusing on the TTs, the five translations show us five Poirots, who, through their language, are defined in quite different ways. In the first translation, Poirot is a foreigner who is eccentric and extrovert, using French expressions, some Gallicisms and

sometimes using quite English-sounding language. Van Iddekinge-van Thiel's Poirot is odd, eccentric and has an astonishingly modern use of language. He uses French expressions, but otherwise his Dutch is neutral. Nevertheless, when he highlights that he is foreign, he sometimes switches into English to illustrate that. Apart from his name, Drawe's Poirot cannot be recognised as a foreigner through his language. He speaks German of a native quality without any remarkable features and all pointers to his foreignness and eccentricities are removed. The fact that the story is set in Britain is stressed by Poirot using English forms of address. He comes across as a thoughtful, rather ordinary person using language which is not distinctive in any way. In Gotfurt's text, Poirot is a foreigner who uses many French phrases, especially "mon ami". However, apart from those, his language is very neutral. He uses long sentences to express himself but renders them in perfect German. Schindler's Poirot is eccentric, uses French phrases but otherwise his language is neutral. He is foreign in an English society. His syntax is distinctive, but still falls within the norm of the German language. From the examples it has become clear that on the whole the German translators felt the need to change more about Poirot's language than the Dutch translators. At the same time, one can say that there has been a move from extreme opposite to almost common ground considering the similar techniques used in the last German and the last Dutch translation.

8. Translation practice

In order to consolidate the link between all three parts of this thesis, this chapter offers a comprehensive summary of the findings so far. In doing so, it will also address features of the various translations which have not been discussed thus far, bringing in plot-related, lexical, grammatical and syntactical features. This also means that there will be more to say about some translations than about others. The focus will be on each individual translator in turn and on his/her approach to translating Christie's story.

8.1. A.d.Z.

Since not all fragments are accessible, a detailed analysis and a definite summary is not possible. Nevertheless, general conclusions can be drawn since the translation is very consistent. The setting of this novel is a Dutch-English hybrid. Dutch and English honorifics are used, the English ones being the well-known, "Lady" and "Miss". One can also see a mixture with the house names – "huize Styles" and "Villa Leastways" – the actual name being the English one, the definition being Dutch. There is no geographical change and the historical setting is as in the ST. This means that it is clear to the readers that this story is set in England, and the mixture described above is recognisable for the readers as a result of the translation process. The upper class connotations of the ST are either neutralised or retained without any explanation or comments. In terms of the characters, there are no significant changes of idiosyncrasies; Poirot is the Belgian outsider and Hastings his uncomprehending companion. The cultural differences between them are also imitated, yet not explained. The stereotypes expressed in the novel are all adopted. Poirot is presented with the same features as in the ST. The hierarchy between him and Hastings is highlighted by Hastings addressing Poirot with the formal "u" and Poirot using the informal "jij". Characters' functions and the

general plot development are as in the ST. Apart from the plans, which might have been too costly for this newspaper version, all inserts of the ST are adopted. Regarding the microstructures, allusions and proverbs are translated mostly by using TC allusions and proverbs. There is no sociolect or dialect. However, the servants' politeness is imitated and Dorcas partly uses simplistic language. Poirot uses the French expressions of the ST, retains the rhetorical figures, but does not have the grammatical and syntactical problems he has in the ST. Overall, expressions are sometimes translated too literally so that they become vague in the TT. Some realia are explained, but most are retained without explanation. Because it is so close to the ST, this translation stands in complete contrast to the first German translation.

8.2. A. van Iddekinge-van Thiel

In terms of the macrostructures, this translation adopts most features from the ST. The geographical setting is the same and the story is firmly set in England. The same applies to the adoption of the historical setting. The honorifics, however, are mainly Dutch, and the social setting is not as clear as in the ST – the upper class connotations are either kept or turned into a bourgeois environment. Hastings therefore also is a mixture of bourgeois and upper class. But his function remains the same as in the ST. Most features of characters are adopted, many language idiosyncrasies imitated. Also, the stereotypes are not changed. This Poirot is also very close to the ST Poirot – practically all the features are adopted, apart from his grammatical and language errors. Another exception is his tone. The language he uses is more casual and even more colloquial in places than in the ST. Particularly noticeable is van Iddekinge-van Thiel's alteration of neutral into non-neutral language. In this example, the neutral verb "suppress" is translated as "verdonkeremaant", which, although a common word, is more negatively connotated than Dutch alternatives like "achterhouden":

<E5270>Why does Miss Howard suppress the letter written on the 17th, and produce this faked one instead?

<76NL5271>Waarom verdonkeremaant juffrouw Howard de brief van de zeventiende en komt ze in plaats daarvan met een brief voor de dag, waarmee heel bedriegelijk is geknoeid?

This familiar and easy approach also applies to Poirot's relationship to Hastings, expressed by their use of informal pronouns. The translator tried to keep as much plain text as possible which means the loss of some inserts. The ones remaining were modernised. Plot-wise, this TT corresponds to the ST. This is the first translation in which most allusions and proverbs are translated by using TC proverbs and retaining the ST allusions. This method was chosen more often than all the other methods taken together. As regards dialect and sociolect, there is a slight imitation of upper class markers, Dorcas' language is definitely spoken language, and there are also a few cases of dialect use.

8.3. Anna Drawe

Both the geographical and the historical setting are less important in this translation. The location is mentioned less often than in the ST, as is the fact that the novel is set during a war. One finds a similar mixture of SL and TL as in the first Dutch translation, only that here, it is even more arbitrary. In the case of the honorifics, for example, we find both "Frau" and "Mrs." and the same applies to "Sir" and "Herr". Many English place and house names are simply omitted. Realia are translated with a German explanatory expression, translated vaguely, or omitted. Also, the nationalities of the characters are less clear. The English are 'less English', and the fact that Poirot is a foreigner is far less pronounced. Furthermore, many features of characters – class, speech, actions and descriptions – are toned down or omitted, if they are not immediately plot-related. Dialogues and descriptions are shortened or omitted and language idiosyncrasies are toned down. Some stereotypes in the novel are adopted, e.g. the gypsy stereotypes, others omitted, e.g. the ones concerning Germans and Jews. Hastings is not 'quintessentially English', he is a neutral character. Many of his functions in the novel are reduced. Similarly, Poirot is not a dandy in terms of appearance or

behaviour, he is not eccentric, comical or flamboyant. Nor is he the Other to English society. Although it is mentioned that he is Belgian, this is not highlighted as much as in the ST and has no consequences in terms of his behaviour. His relationship to Hastings, likewise, is a serious one. He is not educating Hastings, there is no secretive behaviour nor are there any reprimands. There is no game character, nor any intertextuality, nor a playfulness with detective story conventions. As to the plot, however, only slight, insignificant changes can be found. All the ST inserts are adopted, but often without any link to the text. With regard to the microstructures, the allusions and proverbial expressions are mainly translated non-figuratively or omitted. No sociolectal or dialectal language is used. Colloquial language found is lexical, not phonological. Poirot's language is completely neutralised; the French words are translated, distinguishing features omitted, and English honorifics added. There therefore is no difference between Poirot and the other characters.

In the case of Drawe's translation, it is worthwhile looking at a few more changes in detail since they are evidence of a certain method. Most striking are the many omissions. These fall into different but yet interlinked categories: First of all, we have omissions of sentences as 'stylistic improvements'. For example, Christie's characters sometimes react to something which is not explicitly mentioned, as in the following example, where, supposedly, Hastings gives the villager a small reward for his information. His reaction, "Oh, thank you, sir, I'm sure" is omitted.

<Drawe2278> „Kommen denn die Herren vom Schloß oft her?“ fragte ich so gleichgültig als möglich.

<Drawe2279> Er nickte vielsagend.

<Drawe2280> „Einer wohl, Mister.

<Drawe2281> Ich nenne keinen Namen.

<Drawe2282> Ein freundlicher Herr.“

<Drawe2283>

<Drawe2284> Ich ging schnell weiter.

Also, long dialogues and descriptive 'distractions' from the plot are shortened.

The omission of words by Drawe can also be grouped into similar categories. There are words which are difficult to translate, like “stentorian tones”,⁸¹⁹ there are class and cultural references as mentioned above. But we also find omissions for ‘stylistic improvement’ again, e.g. to avoid repetition.⁸²⁰ Finally, there are also syntactical changes. Most often, these are two sentences turned into one in the translation.⁸²¹ In most cases, the reason for the changes is ‘stylistic improvement’. The most interesting discovery is that often sentences and phrases have been added to the original text, and it is surprising that there are approximately as many added phrases and sentences as there are omissions. These additions usually are shorter than the omissions, hence the discrepancy in the word count between ST and TT. They are inserted into dialogues for three reasons:

Firstly, to characterise the speakers and/or their way of speaking:

<E1125>”You have been with your mistress many years, is it not so?”

<E1126>”Ten years, sir.”

<E1127>”That is a long time, and very faithful service.

<E1128>You were much attached to her, were you not?”

<E1129>”She was a very good mistress to me, sir.”

<E1130>”Then you will not object to answering a few questions.

<Drawe1125>„Sie waren viele Jahre bei Ihrer Herrin, nicht wahr?”

<Drawe1126>„Zehn Jahre, Herr.”

<Drawe1127>„Das ist eine lange Zeit und spricht für treue Dienste.

<Drawe1128> Sie haben die Verstorbene wohl gern gehabt?”

<Drawe1129>„Sie war sehr gütig gegen mich, Herr.” **Poirot nickte ihr freundlich zu.**

<Drawe1130> „Dann werden Sie wohl nichts dagegen haben, einige Fragen zu beantworten.

Secondly, to explain and elucidate their answer/reaction:

<E5143>You have not yet realized that it was Miss Howard who went to the chemist’s shop?”

<E5144>”Miss Howard?”

<E5145>”But, certainly.

<Drawe5143>Sie wissen noch immer nicht, daß es Miß Howard war, die in die Apotheke gegangen war?”

⁸¹⁹ <E92>.

⁸²⁰ For example <Drawe1307ff>.

⁸²¹ For example <Drawe372>.

<Drawe5144> „Miß Howard?!“

<Drawe5145> **Ich lachte laut auf, denn das erschien mir zu unglaublich. Er nickte ganz ernsthaft. „Gewiß!“**

Thirdly, to turn direct into indirect speech:

<E4650> ”On Tuesday, the 17th July, you went, I believe, with another guest, to visit the dispensary at the Red Cross Hospital in Tadminster?”

<E4651> ”Yes.”

[...]

<E4654> ”I put it to you that you did do so?”

<E4655> ”Yes.”

<Drawe4650> „Am Dienstag, dem 17. Juli, haben Sie, glaube ich, mit einem Gast Ihres Bruders die Apotheke des Roten-Kreuz-Lazaretts in Tadminster besucht?“

<Drawe4651> **Lawrence gab das zu.**

[...]

<Drawe4654> „Ich nehme an, daß Sie es getan haben?“

<Drawe4655> **Lawrence zögerte einen Augenblick, dann gab er auch das zu.**

What these additions have in common is that they only occur in long dialogues, their main function therefore is breaking these up. They often give the scene a more dynamic feel by including physical action. ‘Golden Age’ detective novels (and not only detective novels of that era) mainly consist of dialogues due to the detective-and-companion construction (the “Holmes-Watson-relationship”) and the interviewing of suspects. These additions are hence deliberate stylistic changes. The omission of information perceived irrelevant can be seen as an attempt to render the story more accessible to the reader, and the plot – which is very much a Gordian knot – more comprehensible.

8.4. Dorothea Gotfurt

In many ways, Gotfurt’s translation stands somewhere between Drawe’s and Schindler’s. The setting, again, is not as clear as in the ST, but clearer than in Drawe. On the one hand, the honorifics in this translation are English ones throughout (apart from the ones used by Poirot), on the other, the location is mentioned less often than in the ST. In terms of its social setting, upper class connotations are either omitted or translated to fit into a bourgeois context. The

historical setting is also more vague than in the ST, some war references are omitted or changed into a more general context. The role of Belgium during the First World War is also unclear. Many features, actions, conversations and descriptions of characters are toned down, which means that they are still not deemed important if they are not plot-related. The implied anti-Semitism is omitted and replaced by anti-Polish sentiment in one case. Language idiosyncrasies by the individual characters are not imitated. Also, Hastings' role is different to the one in the ST, as he is not explicitly a member of the upper class, and due to the omission or toning down of his romantic outbursts. On the whole, he is a more neutral narrator as the change of syntax, the omissions and the lexical changes create more distance between him and the reader. Poirot's character, on the other hand, becomes clearer. He is Belgian and an eccentric dandy, but not as flamboyant as in the ST. Utterances are summarised, paraphrased and toned down, which leads to Poirot not having a distinctive voice. There is less metacommunication and the game character is less pronounced. The register in which he speaks is also higher than in the ST. On the other hand, he speaks more French than in the ST. Also, some of his French utterances are corrected by Gotfurt. There is little change as regards to the plot: characters' functions are as in the ST, as is the plot development. This cannot be said, on the whole, for the allusions and proverbial expressions in the text, since many of them are translated non-figuratively. No dialect or sociolect can be found. Spoken language is, however, used, which is also slightly colloquial due to the literal translation of the ST. A prominent feature of this translation is its attempt to 'correct' the ST. This happens for example with some inconsistent descriptions of characters, with the overall paratactic style, the inconsistent use of honorifics in the ST, and with the French expressions used.

Gotfurt's general translation techniques include turning one sentence into two,⁸²² making whole sentences out of elliptical ones,⁸²³ omitting direct speech,⁸²⁴ and summarising the

⁸²² For example <Gotfurt1448ff>.

⁸²³ For example <Gotfurt1596>.

essence of the information given in the ST.⁸²⁵ These techniques are applied consistently throughout the text, which means, that, as in Drawe's translation, a certain logic can be detected in the changes. The syntax in the ST is not deemed important and many changes are applied to 'improve' the ST style.

8.5. Nina Schindler

Schindler's approach is different from the other two German translators, although one can see that Gotfurt's text served as a role model.⁸²⁶ What is noticeable is that this translation has a thoroughly English setting: The honorifics are the English ones (apart from Poirot's French ones), the location is mentioned as often as in the ST, and the place names are also left in English. Also, the historical setting is as in the ST with only slight changes in the war references. For example, what could be perceived as anti-German sentiment is taken out. The social setting is also clearer than in the earlier German translations – what is upper class in the ST is bourgeois in this one. The characters' features and language idiosyncrasies are mostly adopted. The anti-Semitism and the anti-intellectualism are retained, but the anti-German sentiment and the Antiziganism are toned down. Hastings has the same functions as in the ST. The relationship between him and Poirot is the same as in the ST, as are the plot development and characters' functions in general. She follows Gotfurt's example in terms of inserts and retains as much plain text as possible, which means that she adopts Gotfurt's approach, adding even more corrections. While roughly 40% of the allusions and proverbial expressions are translated non-figuratively, the others are translated by using TC allusions and proverbs. There are no upper class markers in the characters' language, Dorcas' language is clearly spoken language, but includes no sociolect or dialect. For Poirot's language, Schindler retains many of the ST features, she sometimes corrects Christie's French, retains the rhetorical

⁸²⁴ For example <Gotfurt1452>.

⁸²⁵ For example <Gotfurt5016>.

⁸²⁶ If one thinks of the title, the treatment of inserts, and of overall similarities of the translations.

figures, and copies the syntax. What she does not copy, however, like all the others, is Poirot's problems with the English language. Anglicisms are also noticeable in this translation.⁸²⁷ This is especially different to the other two German translations, which means that, also on this level, the text is closer to the SC than the two other German ones. In general, also the syntax of the ST is imitated.

Thus, each translation carries its own interpretation of the features of the ST, omitting, adding and substituting them, so that each of the five has a distinctive version of the original. We have the same plot, but six different sets of settings and characters.

⁸²⁷ For example the use of the word "Publicity" in <Schindler765>.

Part C. Synthesis

9. Combinations and Deductions

9.1. Translating the Genre – Defining the Genre

By translating the genre in a certain way one defines it. By omitting or changing some structures and retaining others, the translator changes or retains the rules of the (ST) game. In the case of detective fiction, the rule changes are particularly interesting because it is generally seen as very formulaic.⁸²⁸ Changes in the structures generally perceived to constitute detective fiction will therefore shed new light on detective story theory by either redefining its structures or questioning the possibility of a clear definition. In a first step, the structures defined in Chapter 4 will be compared to the structures of the translations, to then draw further conclusions. This comparison can best be presented in the form of a table.

| ST | A.d.Z. | Drawe | Gotfurt | v.I.-v.Th. | Schindler |
|---|------------------------------|-----------------------------------|--|------------------------------|-----------------------------------|
| Setting: English country house Upper (middle) class society mainly defined by sociolect | + - | (+) ⁸²⁹ - | + - | + - | + - |
| Characters: Stock and cliché characters Detective eccentric outsider - regarding his behaviour - regarding his use of language Hastings as a Watson-figure | + + - + | - - - (+) ⁸³⁰ | (+) ⁸³¹ + - (+) ⁸³² | + + - + | (+) ⁸³³ + - + |
| Style: General “Englishness” Sense of humour and game character (jokes, puzzles, puns, intertextuality) | (+) ⁸³⁴ + + | (+) ⁸³⁵ - - | (+) ⁸³⁶ (+) ⁸³⁷ - | (+) ⁸³⁸ + + | + (+) ⁸³⁹ + |

⁸²⁸ See the compilation of characteristics in Chapter 4.

⁸²⁹ Meaning: correspondence only in part. In this case, the use of the term “Schloß” has slightly different connotations.

⁸³⁰ The only criteria left are him being the narrator and Poirot’s conversation partner.

⁸³¹ Many cliché characters changed (upper class, Bauerstein etc.).

⁸³² See Drawe.

⁸³³ Some stock characters changed.

| | | | | | |
|--------------------------|---|---|---|---|---|
| Predominance of dialogue | | | | | |
| Plot: | | | | | |
| Structure | + | + | + | + | + |
| Characters' function | + | + | + | + | + |

Table 6: Detective story structures in Styles

Whether the translators adopt certain structures thought to be clear detective story structures depends on the contemporary discourse of the genre in the country. Especially in the two early German translations, virtually all the structures apart from the plot have been altered. It is striking that especially Drawe, with all her alterations, plays into the hands of the critics of the time who criticise the dominance of the plot above everything else.⁸⁴⁰ At a first glance, Buchloh's and Becker's reflections on the influence of the translations on the German discourse of detective fiction, mentioned briefly in Chapter 2, seem conclusive:

Da deutsche Kritiker und Rezensenten häufig nur mit den deutschen Übersetzungen englischer Romane vertraut sind, sind sie selten in der Lage, die sprachliche Qualität des Originals zu beurteilen, und ihre Kritik ist genaugenommen mehr eine Kritik der Übersetzung als des Werkes. Das Genre scheint durch schlechte Aufmachung zur Minderwertigkeit verdammt.

[...]

Die Verlage legen auf die Übersetzungen anscheinend keinen besonderen Wert, da es ihnen offensichtlich darauf ankommt, einen „Krimi“ möglichst schnell zu produzieren. Und sicher arbeitet auch in diesem Augenblick ein schlechtbezahlter Übersetzer unter Zeitdruck, der sehr häufig idiomatische Wendungen des Englischen nicht beherrscht und sie dann wörtlich wiedergibt oder nicht weiß, wie er den amerikanischen Slang der „hard-boiled novels“ adäquat übersetzen soll.⁸⁴¹

While the remarks on the status of detective fiction in West-Germany in 1973 and the quick production process are undoubtedly true, the question is whether, seen from a transfer- and target-oriented perspective, this is a valid comment. First of all, Buchloh and Becker do not only define the genre of detective fiction as 'quintessentially English-language' but also as

⁸³⁴ Realia sometimes kept in English, sometimes explained, sometimes translated; some English and some Dutch honorifics, English place names kept.

⁸³⁵ Use of some English and some German honorifics, abbreviation and reduction of English place names, German expressions for or omissions of realia.

⁸³⁶ English honorifics, German expressions for realia, English place names.

⁸³⁷ Some kept, some left out.

⁸³⁸ Explanation of realia or using English expressions, use of Dutch honorifics, English place names retained, use of English sentences.

⁸³⁹ Explanation of realia or using English expressions, English honorifics and place names, use of Anglicisms.

⁸⁴⁰ Cf. von Werder's comments quoted in chapter 2.

⁸⁴¹ Buchloh, Becker, 27.

‘quintessentially ST’. It is the STs as ‘true’ representatives of the genre which should be evaluated, not the inadequate translations. From within the framework of the polysystem theory, however, detective fiction as a TC genre exists as its own, in many ways independent, system in the TC. This throws light on a dilemma: the majority of critics who have studied the genre so far have done so via the original texts, not via the translations into their own language, which means that there is a gap between the readers, that is the majority of consumers, of detective fiction and the critics. It would be very helpful if scholars would, depending on their research question, make clear which genre of detective fiction they were going to examine. Scholars writing on Dutch and German detective fiction, for example, should see translations as an integral part of their research.

Observations like this show that translations of popular literature should be taken into account more. At present, there are only few analyses of translations of ‘lowbrow’ fiction, which distorts the picture we get from translation practice, since these translations constitute the majority of translation production. Therefore we should not only focus on ‘highbrow’ literature in order to obtain a comprehensive understanding of translation methods of certain periods of time, but take all kinds of literature into account as Even-Zohar suggests:

If one accepts the polysystem hypothesis, then one must also accept that the historical study of literary polysystems cannot confine itself to the so-called ‘masterpieces’ even if some would consider them the only *raison d’être* of literary studies in the first place.⁸⁴²

As we have seen with Drawe’s and Gotfurt’s translations, which, seen from Buchloh’s and Becker’s point of view would be considered examples of ‘bad’ translations, the changes of the text can only be attributed to a limited extent to the translators’ lack of knowledge of English. Rather, the reasons for even very radical changes lie elsewhere, as I will now show.

⁸⁴² Even-Zohar, 13.

9.2. Fields and Polysystems – Translations in their Context

Both Agatha Christie and the genre of detective fiction have occupied different positions in the literary field over time. And “it is only in the structure of a field that the meaning of these successive positions can be defined”.⁸⁴³ Even-Zohar expresses a similar thought when defining his concept of the polysystem:

‘THE’ literary system does not ‘exist’ outside the relations contended to operate for/in it. So whether we use a conservative conception of a ‘system,’ or adopt the dynamic concept of it (polysystem), there is no *a priori* set of ‘observables’ that necessarily ‘is’ part of this ‘system.’⁸⁴⁴

The conclusion of this thought is that “[...] translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system”.⁸⁴⁵ With this blurring or even blending of text and context, the idea of translation as a dynamic and arbitrary process – arbitrary in the sense that the translator’s decisions are determined by the field or polysystem – shows a link to New Historicist theories. Here, history “should be understood as a web or network of events, peoples, texts, and contexts”.⁸⁴⁶ Hence, an analysis of a literary text “reorients the axis of inter-textuality, substituting for the diachronic text of an autonomous literary history the synchronic text of a cultural system”.⁸⁴⁷ This is what the polysystem theory sets out to do as well, despite Bourdieu’s and Hermans’ criticism of it being merely text-based.⁸⁴⁸ Their criticism becomes superfluous if one understands the notion of text in Derrida’s sense, expressed in his notorious words “il n’a pas de hors-texte”,⁸⁴⁹ meaning that one assumes that everything is text and our perceived reality is produced by text as well.

⁸⁴³ Bourdieu, 1986, 189.

⁸⁴⁴ Even-Zohar, 28.

⁸⁴⁵ Ibid., 51.

⁸⁴⁶ Palmer, William J. *Dickens and New Historicism*. London: Macmillan. 1997. 4.

⁸⁴⁷ Montrose, Louis. “Professing the Renaissance: The Poetics and Politics of Culture.” *Literary Theory: An Anthology*. Ed. by Julie Rivkin and Michael Ryan. Oxford: Blackwell, 1998. 779.

⁸⁴⁸ Bourdieu, 1983, 34; Hermans, 1999, 118f.

⁸⁴⁹ Derrida, Jacques. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. 158f.

This thesis draws these ideas together and describes the literary field or polysystem of the different time periods and the two countries which the translations were produced for. In the course of this chapter its influence on the translation decisions of the different translators will be explored to show the socio-cultural influences on the translators. Three factors above all determine the position of the translation in the TC: the status of the genre; the author; and translations from English. Special attention will be given to these, mainly in a summary of the chapters on the translation history and the history of detective fiction. The three German translations will be looked at initially to also establish a tentative chronology of shifts in the field/polysystem, after which the same will be established for the two Dutch translations.

Drawe's translation came into being in the Weimar Republic, a time in which detective fiction was at its first height of popularity. At the same time, the genre remained a foreign one which did not tally with the perception of Germanness. What is more, there was the distinction between 'E' and 'U' i.e. 'highbrow' and 'lowbrow' culture. This distinction led to the discourse of whether the government should intervene and try to steer public reading tastes. One culmination of this was the issuing of the "Schmutz- und Schundgesetz" in December 1926, which put an age restriction on certain publications, mainly erotic fiction and penny dreadfuls.⁸⁵⁰ The culmination of this debate can be seen in the National Socialist policies steering reading tastes and then banning translations from English once Britain and the USA had entered the war and serious thoughts of banning detective fiction as a genre. Thus, there was a conflict between avid readers of detective fiction and publishers of the genre on the one side, and the media, political activists, critics and intellectuals on the other. Agatha Christie was first translated into German in 1927, in all likelihood due to the scandal around her

⁸⁵⁰ Mai, Gunther. *Die Weimarer Republik*. Munich: C.H. Beck, 2009. 81; *Simplicissimus*. Jahrgang 31, Heft 34. 15. Nov. 1926. Online: <http://swk-web1.weimar-klassik.de/simplicissimus/31/31%2034.pdf>; Wrobel, Ignaz [Kurt Tucholsky]. "Fort mit dem Schundgesetz!" *Die Weltbühne*, 02/11/1926, Nr. 44. 704. Online: <http://www.textlog.de/tucholsky-fort-schundgesetz.html> [both accessed 13/03/2012].

disappearance. This means she was a new and relatively unknown author, who would not have been read because of her name but as simply one author amongst many. The Georg Müller Verlag had already published her first translation, and *Styles* was the fourth Christie novel to be published. It was part of a series of cheaply produced detective fiction to bring in money for the ‘real’ books published by the firm. As we have seen, this practice was very common at that time. The change of ownership in 1928, when the Georg Müller Verlag was sold to an extreme right-wing company also offers an explanation for the fact that Irene Kafka, who had translated the first Christie novel for them, was not re-employed, and Anna Drawe was chosen. With the change of owners came along a change in the programme of the publishing house. According to the records of the Deutsche Nationalbibliothek and further online searches of second-hand bookshops, *Styles* was, together with Valentin Williams’ *Ramosi*, the last English detective novel to be published by Georg Müller – presumably the rights had been bought before the takeover. After that, corresponding with the new *zeitgeist*, the publishing house specialised in Scandinavian and ‘Heimat’ literature, as well as military history. Thus, even before the translation was written, general factors like the status of detective fiction and the status of Agatha Christie and immediate factors like the change of course of the publishing house and the choice of the translator set the parameters for the creation of the text as such. These offer an explanation for many of the characteristics explored above: The general omission of descriptions of both the characters and the landscape, and thereby the concentration on the plot only corresponds with the German detective fiction produced at the time.⁸⁵¹ The adoption of ST cultural items in some and the use of their German translation in others can be seen as the slow development from translations placing the texts completely into a German setting towards retaining more SC elements, which is continued in the subsequent German translations.

⁸⁵¹ As discovered when reading German detective novels for chapter 7.2.1.

What is also quite customary is the arguably inconsistent treatment of cultural elements, which are randomly adapted to the source and the target culture. This is something the German reader of detective fiction would have been used to.⁸⁵² With this strategy, the text conforms to what was a genre norm of the TC. Even-Zohar offers an explanation for this:

Naturally, when translated literature occupies a peripheral position, it behaves totally differently. Here, the translator's main effort is to concentrate upon finding the best ready-made secondary models for the foreign text, and the result often turns out to be a non-adequate translation or [...] a greater discrepancy between the equivalence achieved and the adequacy postulated.⁸⁵³

The aim of the text is not to introduce a new serial detective, nor to establish a new author in her own right, but to publish another detective story in a series that is running out. Therefore, Poirot's idiosyncrasies and his methods become rather unimportant. That this text is part of a series of detective stories devoid of any individuality in its own right also becomes clear with the trademark cover used for the series and the advertising of other publications within this series. Furthermore, no links to the previous translations were discovered. Poirot is not introduced nor is it taken for granted that people will have read one of the three previous books. The plot is the only important thing, not the characters. Since the genre was seen as 'trivial', there was no need to represent the ST in any way and drastic changes were allowed. As this was a cheap publication merely published in order to support the firm financially, cuts also meant lower production costs.

Gotfurt's translation was still part of the wave of translations which flooded into West-Germany after the war. In many ways, it constitutes a continuation but also a new beginning. The old dichotomy between public and publishers at the one end, and critics and institutions at the other, each still holding on to the old notion of detective fiction being foreign and

⁸⁵² To give but one example, in Moritz Wilhelm Sophar's novel *Dunkle Taten*, set in London, street names are domesticated "Berkland Straße, SW" (3), whereas terms like "City" and the newspaper "[Daily] Telegraph" (12) are foreignised. This mixture of English and German already becomes clear in the name of the detective, Justus Wise. (Cf. Sophar, Moritz Wilhelm. *Dunkle Taten*. Dresden: Rudolph'sche Verlagsbuchhandlung, 1920.)

⁸⁵³ Even-Zohar, 51.

trivial, comprised this continuation. In addition, the authors translated were mainly English-language writers who had been able to establish themselves before the war. With regards to German authors, one can even speak of a new conservatism, since publishers almost exclusively published translations, not giving native authors a real chance. The old prejudices towards detective fiction meant that publishers felt they had to legitimise their choice of texts by highlighting their quality in advertising and in the books themselves.

During the 1950s and 1960s, Agatha Christie was at the height of her fame and, along with Edgar Wallace, the most successful author of detective fiction in Germany. It was the peak of her popularity for three reasons: she was a famous author who was producing at least one new novel per year; her old works were being slowly re-translated and mainly published by the new publishing house Scherz; and her work slowly became a cinematic success as well, reaching new audiences.⁸⁵⁴ Due to the total demise of German publishing houses by 1942, the Swiss Scherz Verlag, which after the war established a branch in Munich, could establish a monopoly on detective fiction (the only real competition being Goldmann, re-founded in 1952). In this period, Scherz almost exclusively published detective fiction, branded via their cover design so that they were easily recognisable as being part of that series. Agatha Christie's novels were part of this series including many – mainly English-language authors. Gotfurt's translation decisions can thus be set into context. First of all, there are the 'improvements' to the text, the 'corrections' of Christie's French, the change of the syntax throughout the text, i.e. the merging and summarising of sentences, the addition or omission of characters' reactions to something not explicitly mentioned in the text, and the stylistic changes of e.g. toning down sentimentality and exaggerations in general. The quality of detective fiction was perceived to be bad and therefore needed improvement for the German market. Detective fiction was still seen as an alien genre, and its characteristics could

⁸⁵⁴ Leaving *And Then There Were None* from 1945 aside, the first of these was *Witness for the Prosecution* in 1957, followed by the Miss Marple films in the early 1960s.

therefore still not be adopted fully. This is an explanation of the toning down of eccentricities and the rendering of Poirot as a more serious character than in the ST. Again, the status of detective fiction as a ‘trivial’ genre, published in cheap paperbacks, allows the publisher/translator to change the text considerably to make it fit for the target market. As with Drawe, the omission of some of the pictures and the turning of instances of direct speech into indirect speech also saves space. Saving space and therefore costs is a factor that becomes clear if one looks at the tiny font size and the very narrow margins around the text.

Schindler’s translation can best be introduced with the following quote by Pierre Bourdieu:

When a new literary or artistic group makes its presence felt in the field of literary or artistic production, the whole problem is transformed, since its coming into being, i.e. into difference, modifies and displaces the universe of possible options, the previously dominant productions may, for example, be pushed into the status either of outmoded [déclassé] or of classic works.⁸⁵⁵

In Schindler’s case, this group consists of new and budding writers of detective fiction from Germany and other non-English-speaking countries, who have been establishing themselves slowly since the 1980s, and who redefine the genre on their own terms and abandon the structures which they consider old-fashioned. Christie therefore, as the ‘Queen of Crime’ and the most prominent representative of “crossword puzzle type” detective fiction has become both outmoded as a role model and a classic at the same time.

The translation came into being as part of the celebrations on the integration of Scherz into the Holtzbrinck group⁸⁵⁶ in 1996, in the course of which many Christie novels were re-translated. Christie has come a long way to this ‘highbrow’ publishing house. Unlike its predecessors, this book does not look as if it is part of a series, but is treated as a work in its own right, just as Christie is being treated as an author in her own right and not as just another author of detective fiction. Indeed, there is very little reference to the genre at all in terms of

⁸⁵⁵ Bourdieu, 1983, 33.

⁸⁵⁶ Of which Fischer is a part.

the book design. A further hint of Christie now being a classic is the choice of translator. Nina Schindler is a writer of detective and other fiction, and a writer on detective fiction herself, in contrast to both Anna Drawe and Dorothea Gotfurt, who are translators of entertainment fiction exclusively.

Thus, the change of position of Agatha Christie as a writer as well as the merging of two publishing houses and the choice of translator all influence the shape of the actual text. It is no wonder therefore, that Schindler's translation is the most faithful German one. It has become important to represent Christie's text as exactly as possible, since she and her novel have become a classic. In Schindler, a translator was chosen who takes both the author and the genre seriously. At the same time, it becomes obvious both from the introduction of the story at the beginning and from elements copied that Schindler knows Gotfurt's translation and is aware of standing in her tradition. Another reason for the copied elements – the title, the omission of some pictures, the correction of Poirot's French, etc., might be the assumption that quite a few readers would know the old translation and expect to find these elements in this new version of the story. Despite this being the most faithful translation, the humour is still toned down in places, suggesting still a quiet 'improvement' of Christie's style and possibly an integration of Christie's first novel into her later work. The most interesting fact however is that even in this translation, Poirot's linguistic mistakes are not imitated – he still speaks perfect German. This suggests a translation norm, the adherence to which prevented the translator from translating faulty SL into faulty TL.

It has become clear that the Dutch translation tradition differs considerably to the German one. In the Netherlands, due to agents like the publisher A.W. Bruna and the critic E. du Perron, a home-grown tradition of detective fiction was achieved alongside an integration of the genre into the literary field. Taken together with the 'internationality' of Dutch detective

fiction, for example Dutch writers sometimes writing in English, many stories being set abroad and including French and English clues and sentences without further explanation, it becomes clear that the shape and coordinates of the Dutch polysystem were different to the German one. The ‘internationality’ and closer proximity to Britain might also have been the reason for the first Christie novel to be translated into Dutch in 1924 or 1925, which means that neither her disappearance nor the scandal around *The Murder of Roger Ackroyd* played part in the publication decision. It also means that her novels were established more quickly in the Netherlands.

A.d.Z.’s translation was not published as a book but in a newspaper. Furthermore, it is likely to have been produced exclusively for newspaper and magazine publication, since it was Sijthoff’s strategy to re-publish serialised novels in different media belonging to his media empire. This explains why this *Styles* translation was never published in book form. All these factors also offer an explanation for the translation technique. The fact that it is a very faithful translation can be explained by the overall acceptance of the genre. If there aren’t any reservations towards the genre and the stigma of triviality is not imposed upon it, there is also no need to change anything. It is also a very literal translation and not much thought is given to the preliminary norm, i.e. the adherence to the SC or TC. The ‘internationality’ of the genre and the readers’ acceptance of ‘foreign’ elements will have played a part here, as did the fact that this translation was, presumably, made for quick consumption – for readers of this daily newspaper who would throw it away afterwards. Poirot here is introduced as a revered detective, which becomes clear through Hastings using the informal form of address ‘u’, whereas Poirot uses the informal ‘je’ when talking to Hastings. This is an indication that Poirot is acknowledged as a – relatively – new detective. No matter whether readers knew him already or not, he is there in his own right.

The field of detective fiction in the Netherlands in the 1960s resembles the one described in Germany in the 1990s. Whereas in the immediate postwar period conservative detective fiction following the traditional format was written and translated, at that time, a new generation of Dutch writers of detective fiction emerged, breaking loose from these old role models. They modelled their plots and style more on the American hard-boiled school of the 1930s and at the same time, taking up the *zeitgeist*, broke many taboos with their works. Thus we have another case of what Bourdieu calls “prise de position”.⁸⁵⁷ Christie’s position as a crime writer who was a role model for others changed and she became an old-fashioned classic about thirty years earlier in the Netherlands than in Germany. The ‘modern’, i.e. creative, spoken and sometimes even colloquial use of language of the translation, as well as the informal relationship between Hastings and Poirot can therefore be seen as a reaction to this development. It can be read as a conscious or unconscious attempt to conform to the *zeitgeist*, to render Christie attractive again for audiences consuming new Dutch detective fiction as well as for young audiences in general. This has now become important due to Christie’s status as an established author.

Van Iddekinge-van Thiel’s translation was published by Sijthoff, the exclusive publisher of Christie novels after the war, and the book is clearly part of a series which was dedicated to Christie only. This again is a huge difference to the first two German translations where Christie was just one author amongst many - again another difference in her status in the two countries. Also, no reassurances by the publishing house that it only publishes good quality detective stories are needed here, as is the case with the publication of the Scherz Verlag only seven years earlier. A similarity however is the choice of translator; like Gotfurt, van Iddekinge-van Thiel is a translator of entertainment fiction and *Styles* is her only Christie translation.

⁸⁵⁷ Bourdieu, 1983, 16f.

Inspired by Bourdieu's model of the field of the bourgeois and avant-garde forms of art, with respect to their economic capital and their cultural capital, one can now map out a model depicting the position changes of detective fiction as a genre and of Agatha Christie as a detective story writer.⁸⁵⁸ Bourdieu's model has, however, been adapted in the following. His premise is that avant-garde art is low in economic capital (money and sales) and high in cultural capital (recognition by intellectuals) whereas bourgeois art is high in economic capital and low in cultural capital.⁸⁵⁹ For this study, the cultural capital (CC) and economic capital (EC) are turned into a y-axis and an x-axis to render it possible to mark changes of position throughout time. Another advantage of this change is that with this model it is possible to have works both being low or high in cultural or economic capital – a possibility that Bourdieu excluded.⁸⁶⁰ The genre of detective fiction does not fit wholly into his categorisation of high versus commercial art, since it has been mainly produced and also consumed by intellectuals and members of the (upper) middle class and therefore the question – which cannot be answered here – remains to what extent detective fiction has ever been mainly entertainment for the lower classes. Bourdieu himself does not really seem to know what to do with the genre, since in his mapping out of the French literary field in the second half of the nineteenth century, detective fiction, under the heading “popular novel (serial)”, hovers in a middle position between the categories “‘intellectual’ audience” and “bourgeois audience” (sic), leaning slightly towards the bourgeois side.⁸⁶¹ Bearing these two points in mind and conducting the alteration described above, a “trajectory” can be mapped out for detective fiction and Agatha Christie for the time period and the two countries in question,

⁸⁵⁸ Bourdieu, 1986, 186.

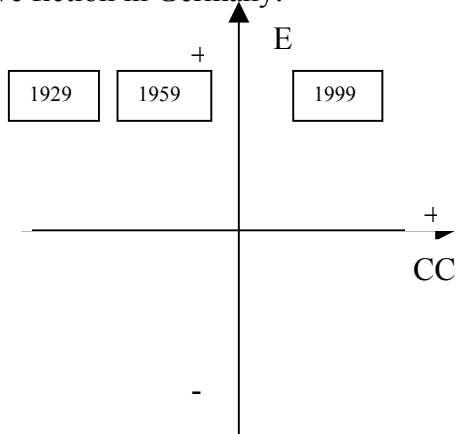
⁸⁵⁹ Bourdieu, 1986, 185f.

⁸⁶⁰ He describes the structure of the field as “chiasmic”. (Cf. Bourdieu, 1986, 185.)

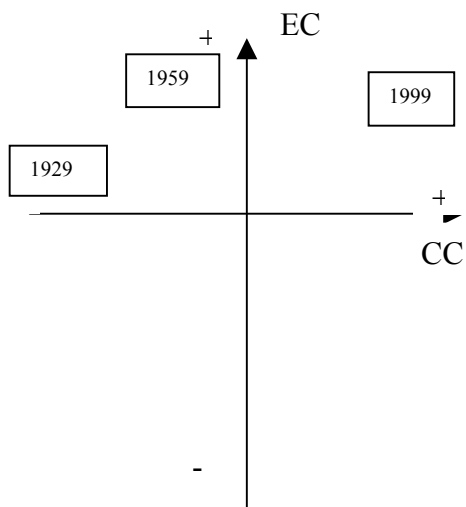
⁸⁶¹ Bourdieu, 1983, 49.

that is the “series of positions successively occupied by the same writer in the successive states of the literary field”.⁸⁶²

Detective fiction in Germany:

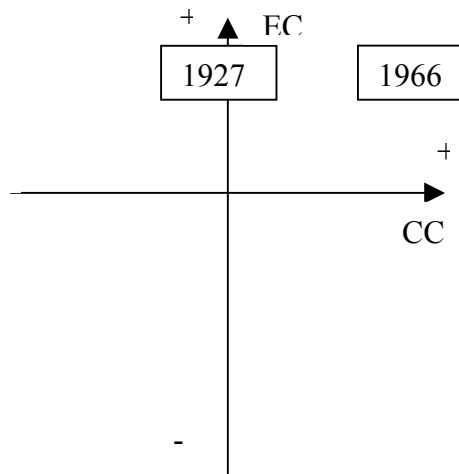


Agatha Christie in Germany:

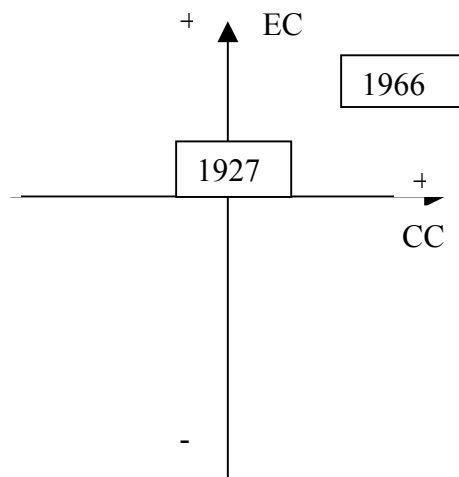


⁸⁶² Bourdieu, 1986, 189.

Detective fiction in the Netherlands:



Agatha Christie in the Netherlands:



In both countries, there is mainly a change in the cultural capital and not so much, apart from the phase where Agatha Christie was a new and budding author, of economic capital. And again it becomes evident that regarding cultural capital, i.e. acknowledgement of author and genre, Germany had a longer way to go.

Now the differences between the two countries have been established, the question remains why these exist. Johan Heilbron proposes an answer:

National elites [in the Netherlands] have traditionally defined themselves in relation to foreign models, and receptivity to foreign influence is often viewed as a national virtue. Contrary to French 'chauvinism' or English insularity, the

Dutch national pride is based on not being nationalistic. The readiness to adapt to changing international circumstances is lived as a precondition for national survival. Political and cultural practices in the Netherlands tend to follow on the heels of shifts in the international balance of power. Instead of resisting cultural domination in international affairs, we find a pattern of active accommodation and a predominant tendency to adjust to reality as defined internationally.⁸⁶³

This statement might of course be true, but having unravelled the projection of national stereotypes onto detective fiction earlier on I feel one has to be quite wary of such assertions. Nevertheless I think one can determine at least the following two factors: The first is German identity established by the institutions in power as a ‘Kulturnation’ along with the historical emergence of the ‘Bildungsbürgertum’ and the rising nationalism determined a discourse defining what was ‘German’ and ‘un-German’ and also the ideological purpose of literature as an educational tool. The underlying source for acceptance of new elements is always self-confidence. A lack of self-confidence produces fear of and the feeling of being threatened by anything alien. This was the case for the recently newly established German nation, which had just lost a world war. Secondly, there is the lack of agents in West-Germany who were able to influence public opinion: there were publishers like Goldmann who tried to establish a German tradition of detective fiction but failed, whereas in the Netherlands Bruna managed to do this almost on his own. There were also critics in West-Germany who defended the genre of detective fiction but they were not heard and accepted as widely as E. du Perron was. Here, the size of the country and the sheer number of publishing houses, newspapers and critics also has to be taken into account.

To summarise, the literary field/polysystem of detective fiction in the two countries changed and different agents came to the fore and changed the position of these translations, that is of Agatha Christie novels and of detective fiction as a genre. These included publishers, critics,

⁸⁶³ Heilbron, Johan. “Responding to Globalization – The Development of Book Translations in France and the Netherlands.” *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: John Benjamins, 2008. 189.

media (e.g. newspapers) and political bodies (in the Weimar Republic and the National Socialist dictatorship) and also external circumstances (the Second World War).

One should of course be careful not to generalise. The translation decisions made in these examples are translation decisions of these individual translators and editors. It might well be that other translations of Christie novels by other editors and translators published at the same time show different characteristics. However, my conclusion still holds. If there are differences in the translation decisions of translators of detective fiction working at the same time, and one should assume that this is the case, the range of possibilities to choose from will be limited by the constitution of the polysystem/the field in which these translations came into being. The range of norms for the translator to adhere to or to break is limited.⁸⁶⁴ As Bourdieu notes in a different context:

Fields of cultural production propose to those who are involved in them a *space of possibles* that tends to orient their research, even without their knowing it, by defining the universe of problems, references, intellectual benchmarks (often constituted by the names of its leading figures), concepts in *-ism*, in short, all that one must have in the back of one's mind in order to be in the game.⁸⁶⁵

There is thus a clear link between the polysystem theory, Bourdieu's notion of 'habitus' and translation norms.

9.3. Norms, Laws and Findings

What do the findings mean for the notion of translation norms? Can tentative steps be made to formulate some?

In Drawe's case, the text was chosen for financial gain (for the publisher). An English detective story was chosen because the genre was seen as 'quintessentially English'. Agatha Christie was a new and rising author at the time. The choice of translator was presumably

⁸⁶⁴ See for example Fish and his notion of shared understanding in interpretive communities. (Cf. Fish, Stanley. *Is There a Text in This Class? The Authority of Interpretive Communities*. London, Cambridge, Mass.: Harvard University Press, 1980. E.g. 14 and 320f.)

⁸⁶⁵ Bourdieu, 1986, 176. His italics.

influenced by the extreme right-wing owners. It is more difficult to come to a conclusion regarding the initial norm, i.e. source or target language/culture orientation. This translation opts for assimilation to the target culture in certain respects, for example by imitating the ‘cultural ambiguity’ of German detective fiction. The heavy alterations and omissions are also an indication of target culture orientation. On the other hand, there are instances of literal translation and adoption of ST words. This means that source and target culture orientation cannot be seen as binary but polar opposites. Regarding operational norms, it is mainly the matricial norms that allow considerable changes to the text material. The translator felt the need to ‘correct’ the style of the author by breaking up dialogues, altering humorous instances and shortening paragraphs. Thus, these characteristics of English detective fiction and Agatha Christie were not deemed acceptable, which can be summarised as a norm of stylistic improvement. A further norm is not to adopt dialect or sociolect in the translation. Since the plot remains untouched, one can conclude that it would have been a breach of existing norms if Drawe had done so. Conversely, one can say that on the matricial level anything can be changed but the plot. As to the textual norms, no pattern could be found, only that the matricial norms determined ad hoc decisions: if a certain character does not speak sociolect, nor do the others, if the description of one character is shortened, the same applies to the others.

In Gotfurt’s case, the preliminary decisions made are similar to Drawe – the popularity of translations of English-language detective fiction – here together with Agatha Christie’s fame. Again, although a clear target culture orientation exists due to heavy alterations, there is more source culture orientation than in Drawe’s case, for example by keeping in English honorifics consistently and the portrayal of Poirot closer to the ST. Furthermore, the matricial norms again dominate over the textual norms and we find many alterations for stylistic improvement.

This changes with Schindler's translation, which is more SC oriented in that Schindler retains many cultural features and realia, uses Anglicisms and only applies subtle changes. This however does not mean that foreignisation takes place, since these elements are understood by the German audience. On the whole, the dominant norm in Schindler's case is the initial norm of accepting the text as it is (with only very few exceptions), and the operational norms are determined by that decision. The preliminary norm can be seen as determining the initial norm, since the translation was commissioned as a re-translation to celebrate the merging of two publishing houses and to give Agatha Christie a new status and reintroduce her 'real' text to the audience.

Likewise, the publication background determines the other translation norms in A.d.Z.'s case. As a translation for quick consumption one can assume not so much the presence but the absence of certain norms preventing certain translation decisions. An adherence to the source or target culture is difficult to answer. It is certainly more SC oriented since it is a very literal translation, but some elements, for example the honorifics, are mainly Dutch. With regard to the operational norms, one element that does stand out is that neither sociolect nor dialect nor Poirot's faulty language were adopted. This is another indication of there being a norm for Dutch translators not to do so. It also shows that the literalness of this translation does not go beneath the surface. Rather, in Gardt's terms, it is an indication of there not being a clear translation strategy which also makes it more difficult to find the norms influencing A.d.Z.'s translation decisions.⁸⁶⁶

In van Iddekinge-van Thiel's case this is much easier. As well as a clear SC orientation (being the most faithful translation of all those examined here) there is also a clear TC agenda in modernising the language. Thus at least *ex negativo*, there was not a norm preventing her from doing so. The translation decisions here are more textual than in the other TTs, nevertheless, since there is a pattern of using modernised language, one could argue that this

⁸⁶⁶ Gardt, 277.

takes place more on a matricial level. The preliminary norm leading to the choice of this particular text determined the decision of the exclusive publisher of Christie's novels to re-translate the text, thereby offering a contemporary translation of this classical author.

As a result, one can state that the establishment of a genre and an author results in a steady increase of constraints and hence creates pressure for the translators. At the same time, the influence and pressure of adhering to the target culture wanes once the genre becomes internalised. Even though the translation techniques are very different, there is one consistent element: the normalisation of sociolectal and dialectal features (apart from a few instances in the second Dutch translation) as well as the normalisation of incorrect language. Poirot's use of language is such a distinctive feature in the ST that it is surprising it was not adopted by the later translations. It must have been a conscious decision not to imitate it, which suggests a powerful norm. What has become clear as well is that translation decisions regarding form and style are general rather than case-bound. For example, the five Poirots using different language each time is more influenced by the translation decisions made for the whole text rather than his presentation in the ST. This again means that the matricial norms are more important than the textual norms. It is my suspicion that this is a genre-specific character trait, meaning that in translations of entertainment or 'trivial' fiction, it is the matricial norms which determine the macro-structure, and which are more important than textual-linguistic ones or even the initial norm. In other words, it can be assumed that in different genres different types of translation norms are more (or less) dominant. In the context of the polysystem theory this means that norms are as diverse as the polysystem they belong to, that is, they are time-, location-, genre-, translator- and author-specific. Sapiro develops a similar idea: "On peut faire l'hypothèse que les normes de traduction varient tout d'abord selon le degré de légitimité culturelle du texte."⁸⁶⁷ She proposes that three types of variables

⁸⁶⁷ Sapiro, Gisèle. "Normes de traduction et contraintes sociales." *Beyond Descriptive Translation Studies*. Ed. Anthony Pym et al. Amsterdam, Philadelphia: John Benjamins, 2008. 203.

determine translation norms: (political, economic and cultural) constraints determining the transfer; the position of the text with regard to its symbolic capital; and the position of the mediators in the field of cultural production.⁸⁶⁸ The analysis of the socio-historical background and the position of the texts in the target polysystems confirms this, as does the information relating to the translators themselves, about whom unfortunately not many data could be found.

It has also become clear that translation norms are not the only norms influencing translation decisions. There is also a moral norm which tells translators what is politically correct or morally acceptable and what is not. This is the case with the anti-Semitism and Antiziganism in the text, which forces postwar translators to decide between faithful translation and moral intervention. Thus, in a more general sense, translation decisions are also based on socio-political issues.

The notion of translation laws however is not so easy to link to the results of the translation analysis. Coming back to Chesterman's definition of translation laws, "[u]nder conditions ABC, translators (tend to) do (or refrain from doing) X",⁸⁶⁹ and taking Drawe's case as an example, the conclusion is: the conditions can be summed up as the genre being perceived as 'lowbrow', there being a strong translation culture of this genre, and certain practices (for example the mixture of English and German honorifics) being common in non-translations of the genre. Therefore, under these conditions, some of Drawe's translation decisions can be explained. This however would be a very specific formula, which is much better expressed with the notion of translation norms. To give a further example, how can one see Gotfurt's corrective measures in the terms of translation laws? Here again, the explanation lies in the context. If one takes all the similarities of translating/producing detective fiction described in the next section and links them to the concept of translation laws, the following would

⁸⁶⁸ Ibid., 205f.

⁸⁶⁹ Chesterman, 1993, 2.

happen: the conditions would be the status of detective fiction as a cheaply produced, imported and ‘lowbrow’ genre, which lead to certain translation strategies, such as considerable changes, focus on plot, and overall a strong integration of the work into the target literature. Again, the starting point would be a socio-historical one. Thus to raise the results onto a linguistic, synchronic level does not seem feasible. The diachronic approach attempted here, understanding translation decisions from their socio-cultural context is more fruitful. This means that Hermans’ concerns about the concept of translation laws presupposing firstly a prescriptive quality by no longer generally accepting translations as what they are, and secondly a ‘universal’ quality by assuming that from or even alongside the cultural and historical differences there are common denominators to be discovered, are justified.⁸⁷⁰ Not all translation decisions are explicable and some can be explained with the help of translation norms. The rejection of the notion of translation laws however does not mean that certain tendencies of translation practice cannot be detected,⁸⁷¹ it simply means that these tendencies are rooted in and can be explained by the historical and cultural circumstances in which they came into being, not by linguistic ones. Kenny confirms this in concluding that the use of normalisation strategies depends more on the role which the translators adopt for themselves than on other factors.⁸⁷² She strongly suggests taking factors such as authors, publishers and translators into account in the corpus-linguistic analysis of texts, so that translation behaviour can “be monitored in a systematic way”.⁸⁷³ She therefore also endorses the introduction of a socio-cultural element in corpus-based translation studies, since a purely linguistic and text-immanent approach does not provide enough answers. This means that the leap from case studies and their contexts to general, abstract linguistic statements is not possible, at least not until more data are available.

⁸⁷⁰ Hermans, 1999, 92. See also Chapter 1.

⁸⁷¹ Indeed, an attempt will be made in Chapter 9.4.

⁸⁷² Kenny, 2001, 188.

⁸⁷³ Ibid.

During the analysis, classic categorisations like the binary opposites of foreignisation and domestication employed by Schleiermacher and Venuti were not used.⁸⁷⁴ It was felt that in this study, these notions were not really applicable, since these are linked to the old notion of equivalence: they imply ‘equivalence’ either with the SC or the TC. However, as seen above, in many examples in this study it was difficult to determine whether they were examples of foreignisation or domestication, because the translators’ actions and intentions⁸⁷⁵ lay somewhere else. For instance, if the translator did not understand the expression in the ST, s/he translated it literally or omitted it. This translation behaviour is hard to categorise – is literal translation an act of foreignisation and omission an act of domestication? Moreover, from the decisions translators made one can see that foreignisation and domestication are not the categories they are thinking in themselves, but their translation decisions are situative translation decisions made on the matricial/macrostructural level.

The traditional notion of equivalence does not include the practice often exerted when translating ‘trivial’ literature. What to do when the ST does not meet stylistic expectations of the TC? The translator/editor changes the style to the (ideal) TL audience’s taste. This stresses, once again, the target orientation of literary translations. It also highlights the limitations of only analysing translations of ‘highbrow’ literature; or, to be more precise, of literature which has for a long time been categorised as being ‘highbrow’. Here, even though ‘highbrow’ authors might have instances perceived as stylistic slips as well, the aim is to

⁸⁷⁴ Schleiermacher differentiates between two translation methods – moving the author to the reader or moving the reader to the author. (Cf. Schleiermacher, Friedrich. “Methoden des Übersetzens.” 1813. *Das Problem des Übersetzens*. Ed. Hans Joachim Störig. Darmstadt: Wissenschaftliche Buchgesellschaft, 1969. 55ff. Cf. also Stolze, 30.) Whereas foreignisation thus “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Cf. Venuti, Lawrence. “Strategies of Translation.” *Routledge Encyclopedia of Translation Studies*. Ed. Mona Baker. London, New York: Routledge, 2001. 242i.), domestication means “an ethnocentric reduction of the foreign text to target-language cultural values”. (Cf. Venuti, 242ii.)

⁸⁷⁵ In a structuralist sense.

reproduce the great author's words and meanings. Manipulation is likely to take place here, too, but not as freely and extensively as in 'lowbrow' texts.⁸⁷⁶

Before coming to the embedding of this study into a wider research context, a quick remark on the use of corpus linguistics has to be made. The corpus linguistic tools WordSmith and ParaConc proved very useful in this study for comparing the data and finding overall patterns. However, Malmkjaer's concerns still stand – most examples were compiled manually, and few results were achieved with 'pure' corpus linguistic methods, for example WordSmith lists. The tools are still in need of some further development for less manual approaches. For example, ParaConc can only show four texts at the same time. In order to be able to align the six texts of this study, a template had to be chosen for the aligning process. It was only natural to choose the ST, but this to a certain extent meant adhering to the old predominance and perceived superiority of the ST.

9.4. Translation and Culture – Translation Cultures

Part of the aim of this work is to contribute to the exploration of translation techniques and the attempt to link these to certain time periods, genres and cultures. Therefore, in this chapter other works will be briefly presented and their findings compared to the ones of this study. A comparison to other studies is naturally very difficult but nevertheless an attempt will be made, also to test out how far a mapping out of a translation tradition and/or a polysystem of literary translation is already possible.

It turns out that Leppihalme's study *Culture Bumps*,⁸⁷⁷ which uses some examples from detective fiction, is not usable for a comparison; her aim is simply a different one – to provide a teaching aid for the classroom. Strakšienė analyses translations of idioms of Agatha Christie's *Appointment with Death* and *Death on the Nile* into Lithuanian and discovers

⁸⁷⁶ For examples see Chapter 9.4.

⁸⁷⁷ Leppihalme, Ritva. *Culture Bumps. An Empirical Approach to the Translation of Allusions*. Clevedon: Multilingual Matters, 1997.

different translation strategies: (mainly explanatory) paraphrases are used more often, followed by literal and idiomatic translations, whereas omissions are used least frequently.⁸⁷⁸

These results are so specific to these two translations of 1999 and 2001 that it is difficult to put them into a relation with the findings of this study. Nevertheless, they should be gathered and recorded to accumulate data on translations of detective fiction.

Gardt⁸⁷⁹ provides an in-depth analysis of translations of texts by James Joyce into German. In his comparisons of Goyert's translations from the 1920s with postwar ones, he comes to the conclusion that Goyert's translations are less sound stylistically, not as expressive as the ST,⁸⁸⁰ and that they have no clear translation concept.⁸⁸¹ For Gardt, the key to a good translation is the development of a deep structure ("Tiefenstruktur") for the TT.⁸⁸² While this is a valid idea which can be linked to Toury's initial norm, Gardt's analysis does not provide much valuable material for this chapter, due to his evaluative approach. Furthermore, even during Goyert's time, the status of Joyce as a budding and notorious avant-garde author could not have been more different to Agatha Christie's. Yet, Gardt does remind us that the change of status of an author and his/her work influences the translation process immensely, regarding choice of translator, translation strategies and translation aids (e.g. literary analyses of the ST).

Hohn's examination of translations of *Jane Eyre* is of interest.⁸⁸³ In her analysis of 20 German translations of the novel she differentiates between different phases in which she links the translation techniques to the target-cultural context ("zielkulturellen Kontext"):⁸⁸⁴ Different

⁸⁷⁸ Strakšienė, Margarita. "Analysis of Idiom Translation Strategies from English into Lithuanian." *Studies about Languages*. No. 14, 2009.

⁸⁷⁹ Gardt, Andreas. *James Joyce auf Deutsch: Möglichkeiten der literarischen Übersetzung*. Frankfurt/Main: Peter Lang, 1989.

⁸⁸⁰ Ibid., 69ff.

⁸⁸¹ Ibid., 155.

⁸⁸² Ibid., 277.

⁸⁸³ Hohn, Stefanie. *Charlotte Brontës 'Jane Eyre' in deutscher Übersetzung – Geschichte eines kulturellen Transfers*. Tübingen: Gunter Narr, 1998.

⁸⁸⁴ Ibid., 204.

phases indicating a move from Schleiermacher's ideals⁸⁸⁵ and bourgeois values⁸⁸⁶ in the nineteenth century via counter-reaction to youth rebellion to enforce old gender roles in the early twentieth,⁸⁸⁷ to conservatism and kitsch after the Second World War, influenced by the economic miracle and Heimatfilms.⁸⁸⁸ This understanding of the text only changes with the advent of the new feminist movement in the 1980s.⁸⁸⁹ The very literal translations of the first phase correspond again with A.d.Z.'s translation, yet they did not come into being at the same time nor the same country. The radical changes and cuts of the 1927 translations can be compared to Drawe's techniques. The market constraints described for the 1950s can be applied to the 1920s with regard to the genre of detective fiction. Lastly, the move to more faithful translations at the end of the 20th century corresponds with this case. However, again, these are very general parallels which do not really prove very much. A further factor which renders a direct comparison difficult is again the 'highbrow' status of the ST (despite its trivialisation in some of the TTs). This can already be proven by the fact that many translators explain their approach and translation methods in an introduction or an afterword,⁸⁹⁰ which suggests a translator's conscious approach and indeed, as Gardt suggests, a clear translation method. The status of detective fiction however did/does not require such a reflective approach. Therefore, further studies from the Göttingen Sonderforschungsbereich dealing with what can be seen as entertainment fiction in the widest sense, will now be summarised.

Bödeker⁸⁹¹ examines translations of Jack London's *The Call of the Wild* between 1907 and 1987, and comes to the conclusion that in earlier translations one can find more literal translations, generalisations, omissions and adaptations of cultural elements than in later ones

⁸⁸⁵ Ibid., 204f.

⁸⁸⁶ Ibid., 205.

⁸⁸⁷ Ibid., 206.

⁸⁸⁸ Ibid., 208.

⁸⁸⁹ Ibid., 209.

⁸⁹⁰ Which also applies to many translations of Joyce's texts.

⁸⁹¹ Bödeker, Birgit. "Terms of Material Culture in Jack London's 'The Call of the Wild' and Its German Translations." *Interculturality and Historical Study of Literary Translations*. Eds. Harald Kittel and Armin Paul Frank. Berlin: Erich Schmidt, 1991. 64-70.

due to a lack of knowledge of American culture.⁸⁹² She also finds an increase in American expressions in the last translations, which she attributes to an increase of knowledge of American culture mainly via films.⁸⁹³ These early translation strategies are ones which we also find in Drawe's translation, and, with regards to literal translation, also in A.d.Z.'s text. However, the question is whether from this mere fact any general conclusions can be drawn. Wetzel-Sahm's⁸⁹⁴ analysis of Mark Twain's "Journalism in Tennessee" focuses on the question of how Twain's humour was translated by the German translator in 1897. She finds out that the translator changed instances of humour, e.g. character descriptions drastically to conform with the 'German humour' of the time.⁸⁹⁵ On the one hand, this means cuts, omission of imagery⁸⁹⁶ and loss of humour.⁸⁹⁷ On the other, she argues convincingly that the translator adopted "some of Karl May's techniques for delineating humorous characters"⁸⁹⁸ which contemporary readers would have recognised immediately because of the popularity of Karl May's Westerns. From the perspective of the theory of imagology, the image of the USA was so strongly defined by Karl May's stories that any other depiction of American characters and settings would have estranged readers. Thus, with this translation, the (stereotypical) image of the country was confirmed. The TT was integrated into the TC. With this, we find a parallel to Drawe's and Gotfurt's translations which, to a certain extent, had TC texts of the genre as a role model.

In the third volume of the Göttingen Sonderforschungsbereich,⁸⁹⁹ similarities of results of the different projects regarding techniques of nineteenth and twentieth century translators of

⁸⁹² Ibid., 66.

⁸⁹³ Ibid., 67.

⁸⁹⁴ Wetzel-Sahm. "Dead-Pan Emotionalized: American Humor in a German Translation of Mark Twain's 'Journalism in Tennessee'." *Interculturality and Historical Study of Literary Translations*. Eds. Harald Kittel and Armin Paul Frank. Berlin: Erich Schmidt, 1991. 75-86.

⁸⁹⁵ Ibid., 79.

⁸⁹⁶ Ibid., 80.

⁸⁹⁷ Ibid., 82.

⁸⁹⁸ Ibid., 84.

⁸⁹⁹ Frank, Armin Paul (ed.). *Der lange Schatten kurzer Geschichten: amerikanische Kurzprosa in deutschen Übersetzungen*. Berlin: Erich Schmidt, 1989.

American fiction into German are summarised. The phenomenon of some translators' dependency on their predecessors is highlighted, the extent of which had been underestimated for a long time.⁹⁰⁰ As we have seen, there also is a clear dependency of Schindler's text on her predecessor Gotfurt, which has an influence on translation decisions. It therefore is an important point that this is a recurring phenomenon and that translators often limit their own translation decisions so as not to disturb the position of the text in the target system. With regards to the treatment of stylistic elements, the conclusion is drawn that the TL does influence translation decisions, but is not restricted to this, i.e. that the translation process is a transfer rather than purely target-oriented.⁹⁰¹ This is a difference which is highlighted in Göttingen publications as a contrast to the DTS tradition. However, target-orientation does not mean ignoring the ST completely, it is a matter of focus. In the texts examined, realia are either explained, translated with a TL word which only partly has the same meaning as the SL word, substituted by a different TC concept, or the SL word known or unknown in the TL is retained.⁹⁰² Proper names are either translated or retained, whereas in early translations geographical names are germanised.⁹⁰³ One does find a similar trend of uneasiness as regards realia in the earlier translations (which are usually either omitted or replaced with a German concept in Drawe and to a certain extent in Gotfurt) and their adoption in Schindler's translation. As with the case of *The Call of the Wild*, this change can be explained by a deeper presupposed knowledge of the SC, but also the image, i.e. the 'innate Englishness' of the ST. Some changes in translations can be explained due to censorship in the TC, adding political norms to translation norms, imposed by the authorities.⁹⁰⁴ This cannot be compared to the treatment of the anti-Semitism and Antiziganism in *Styles*, since the norms preventing some translators from a faithful translation are neither translation norms nor are they imposed on

⁹⁰⁰ Ibid., 192ff.

⁹⁰¹ Ibid., 224ff.

⁹⁰² Ibid., 232f.

⁹⁰³ Ibid., 237ff.

⁹⁰⁴ Ibid., 254.

them by the state, but rather situated somewhere in between, influenced by the discourse prevalent at the time. The general conclusion by Frank et al. is that it is very difficult to generalise translation techniques and that there is no direct correlation between prescriptive translation guidelines formulated in theories, guidelines and personal statements by translators and the actual techniques used.⁹⁰⁵ This makes the idea of extracting translation norms from such texts, as suggested by for example Hermans, questionable.⁹⁰⁶

Bärbel Czennia's⁹⁰⁷ study on the use of direct speech in translations of Charles Dickens' novels into German offers several starting points for developing more general statements on translation cultures in the different countries. First of all, she discovers a tradition of linguistic neutralisation, starting in the middle of the nineteenth century, continuing until after the Second World War.⁹⁰⁸ The German translations of the current study would correspond to this. There is a similar correlation between the fact that a change in the connotations regarding the use of dialect in Germany at the turn of the century led to a stylistic change. However, this change of norms did not lead to time-specific techniques regarding the translations of dialect and sociolect.⁹⁰⁹ Czennia also stresses that, in general, no real time-specific translation methods could be found, only a difference in frequency.⁹¹⁰ Czennia's question turns out to be central to this chapter: should the different translation techniques discovered and described so far be regarded diachronically, i.e. belonging to different translation traditions or synchronically, i.e. as different translation types used irrespective of time and age?⁹¹¹ It is a question I will return to below.

⁹⁰⁵ Ibid., 259.

⁹⁰⁶ Hermans, 1999, 75.

⁹⁰⁷ Czennia, Bärbel. *Figurenrede als Übersetzungsproblem – Untersucht am Romanwerk von Charles Dickens und ausgewählten deutschen Übersetzungen*. Frankfurt/Main, Berlin: Peter Lang, 1992.

⁹⁰⁸ Ibid., 296.

⁹⁰⁹ Ibid., 139.

⁹¹⁰ Ibid., 297.

⁹¹¹ Ibid., 296.

A comparison to Dutch findings is more difficult due to the comparative lack of accessibility to studies.⁹¹² Kusters' and Hoffman's study on the reception and translations of James Joyce in the Netherlands highlights the internationality and the importance of untranslated work in the Dutch polysystem and its acceptance at least in avant-garde circles.⁹¹³ In Joyce's case, for example, his work was only translated in the 1960s and 1970s, whereas his reception started in the 1930s.⁹¹⁴ Els Andringa shows that this was also the case with Virginia Woolf,⁹¹⁵ which suggests a general reception of foreign (European) literature in the original language. Andringa's research project on the reception of foreign literature in the Netherlands with the aim of a development of a national polysystem offers further insights.⁹¹⁶ An important grid in this polysystem is the so-called *verzuiling* of Dutch society,⁹¹⁷ which caused a different reception of Modernist authors.⁹¹⁸ In the development of a Dutch polysystem of Dutch literature, the roles of Albert Vigoleis Thelen, Menno ter Braak (who incidentally wrote for *Het Vaderland* quite frequently⁹¹⁹) and E. du Perron are highlighted. What is more, it is ter Braak's and du Perron's description of the Dutch literary field on which the conclusions of this article are based. They are that in the Dutch polysystem of the 1930s national and international literature occupy separate compartments and are reviewed contrastively. In neutral-liberal circles (du Perron, ter Braak), Dutch literature is seen as petit-bourgeois and restricted, and foreign literature is seen as a positive role model which Dutch writers should

⁹¹² For example, many of the studies mentioned in Hermans' bibliographical list are unfortunately out of print. Cf. Hermans, Theo. *Studies over Nederlandse vertalingen. Een bibliografische lijst*. The Hague: Stichting Bibliographia Neerlandica, 1991.

⁹¹³ Kusters, Onno and Ron Hoffman. "Diluted Joyce: Good Old Holland and Water." *The Reception of James Joyce in Europe*. Vol I: *Germany, Northern and East Central Europe*. Ed. Geert Lernout and Wim van Mierlo. London and New York: Thoemmes Continuum, 2004. 140-149.

⁹¹⁴ Ibid., 147.

⁹¹⁵ Andringa, Els. "'For God's and Virginia's Sake Why a Translation?' Virginia Woolf's Transfer to the Low Countries." *Comparative Critical Studies*. Vol. 3, 2006. 201-227.

⁹¹⁶ Andringa, Els. "Grenzübergänge – Das Niederländische Polysystem im Spiegel der Rezeption ausländischer Literatur." *Grenzen der Literatur: zu Begriff und Phänomen des Literarischen*. Ed. Simone Winko et al. Berlin: De Gruyter, 2009. 455-489.

⁹¹⁷ That is the division into catholic, protestant, neutral-liberal and socialist-communist circles.

⁹¹⁸ Ibid., 463.

⁹¹⁹ Ibid., 475.

take as an example.⁹²⁰ What becomes clear is an open-mindedness towards foreign literature, expressed by two leading figures of the literary circuit at the time. This is even more interesting since, as we have seen, du Perron was instrumental in the establishment of detective fiction into the Dutch polysystem. The perception of foreign literature serving as a role model is true also for the production of home-grown detective fiction, but, in contrast to Germany, this was not seen as a negative development, but rather welcomed (in most quarters). This offers an explanation of the difference in translation strategies between the German and the Dutch translations, since in the Netherlands, foreign influences were accepted, whereas in Germany you had strong forces reacting against them. It also shows once more the influence of critics like Menno ter Braak and E. du Perron, whose influence can still be felt today.⁹²¹

So far, a comparison between the findings of this study and findings of works on translations of different authors – most of them perceived as highbrow – has led to the discovery of some similarities regarding the translations discussed here, but all of these similarities appear rather random and not very conclusive. For example, Frank et al.'s conclusion that, in the end, the translation decision remains the decision of the translator⁹²² is at the same time self-evident and paradoxical. Therefore, I would like to introduce a synchronic angle in order to highlight the genre rather than language pairs. This means that a comparison of translations of detective fiction, no matter which language they are translated into, might provide more insight than analyses of translations specifically from English into German and Dutch. This insight appropriately provides a link to the chapters at the beginning of this thesis and the chapters dealing with the historical backgrounds of detective fiction and highlighting the

⁹²⁰ Ibid., 485.

⁹²¹ Ibid., 473.

⁹²² Frank, 260.

internationality of the genre.⁹²³ Nevertheless a diachronic angle is still needed if only because of the specific development of the genre, which in almost all countries started as an import and therefore a ‘foreign’ genre and reached its peak in the 1920s and 1930s.

One example is a study also part of the Göttingen project, of Poe’s “The Murders in the Rue Morgue”.⁹²⁴ Frank and Steyer analyse a text which is usually regarded as the first detective story. “The Murders” were translated 37 times into German⁹²⁵ and Frank and Steyer discover that one third of the translators omit the theoretical introduction⁹²⁶ and that Poe’s story is thereby taken out of its characteristic American narrative tradition and turned into a simple detective story, which it is seen as in traditional literary history.⁹²⁷ Thus, a story is altered and simplified in order to fit into the concept of the genre existing in the TC. If one thinks of the alterations of *Styles* in the German translations, for example with regard to the omission of graphic inserts, one can see similarities here.

A further significant case is Tahir-Gürçağlar’s analysis of Turkish pseudo-translations of Sherlock Holmes stories.⁹²⁸ She concludes that Sherlock Holmes changes his characteristics in the course of the different texts, but that there are some characteristics which all of these pseudo-translations have in common and which distinguish them from Conan Doyle’s stories: a simple plot, a lack of humour and a lack of idiosyncratic style. Tahir-Gürçağlar draws parallels herself to Clem Robyns’ discoveries during the analysis of translations of American thrillers into French in the postwar period.⁹²⁹ In these texts from the 1950s-1970s Robyns finds different similarities which he lists under the categories resembling the ones chosen for

⁹²³ One only has to think of the international film production and the first Sherlock Holmes film being made in France, Germany and Britain alike. Cf. Chapter 2.

⁹²⁴ Frank, Armin Paul and Stefan Steyer. “Die Dupinade, oder: Die übersetzerische Quintuplikation eines meisterhaften Amateurdetektivs und deren bemerkenswerte Folgen.” *Der lange Schatten kurzer Geschichten: amerikanische Kurzprosa in deutschen Übersetzungen*. Ed. Armin Paul Frank. Berlin: Erich Schmidt, 1989. 119-133.

⁹²⁵ Frank, Steyer, 121.

⁹²⁶ Ibid., 125.

⁹²⁷ Ibid., 132.

⁹²⁸ Tahir-Gürçağlar, Şehnaz. “Sherlock Holmes in the interculture – Pseudotranslation and anonymity in Turkish literature.” *Beyond Descriptive Translation Studies*. Amsterdam, Philadelphia: John Benjamins, 2008. 133-151.

⁹²⁹ Tahir-Gürçağlar, 148.

this study: plot, characters, setting, ideology and narration. This is why it is worth going into them in some detail. He finds a simplified structure, the omission or summary of any deviating or digressing plot-lines,⁹³⁰ thus “reducing a scene to its ‘bare facts’”⁹³¹ to fully concentrate on the plot. In addition, there are omissions of repetition of information and ‘corrections’ of perceived ‘errors’ in the plot.⁹³² The characters’ idiosyncrasies are summarised and/or omitted, so that they lose their “individuality, ambiguity or atypicalities” and only the stereotypical elements are retained.⁹³³ Not much attention is paid to the setting but it is tolerated.⁹³⁴ Because of the omission of critical remarks on society, the censoring of morally shocking scenes and the omission of anti-Communist and anti-National Socialist comments, the translations are more conservative.⁹³⁵ With regards to the narration, the suspense is sometimes intensified⁹³⁶ and there is a tendency to explicitation.⁹³⁷ Many instances of colloquial language are not adopted, “which reflects the overall attitude of the French literary system towards the colloquial.”⁹³⁸ He comes to the conclusion that the translations are a new product designed for the target market and that they adopt many features of original French detective fiction.⁹³⁹ He places these results into a diachronic context by remarking that translations were only altered and abridged from the 1950s onwards, when home-grown fiction regenerated itself and the Anglo-American thrillers lost status.⁹⁴⁰ He also links this method to the translation tradition of the “*belle infidèle* strategy” for non-canonised literature.⁹⁴¹

⁹³⁰ Robyns, Clem. “Normative Model of Twentieth Century Belles Infidèles – Detective Novels in French Translation.” *Target* 2:1 1990. 28.

⁹³¹ *Ibid.*, 29.

⁹³² *Ibid.*

⁹³³ *Ibid.*, 30.

⁹³⁴ *Ibid.*, 31f.

⁹³⁵ *Ibid.*, 33f.

⁹³⁶ *Ibid.*, 35.

⁹³⁷ *Ibid.*, 36.

⁹³⁸ *Ibid.*

⁹³⁹ *Ibid.*, 37.

⁹⁴⁰ *Ibid.*, 38f.

⁹⁴¹ *Ibid.*, 41.

The parallels between Robyns' findings and the ones from this study regarding the German translations stand out: the reduction of descriptive features and concentration on the mere plot (Drawe), instances of correction in the text (mainly Gotfurt), the summarising of information (Drawe, Gotfurt), the toning down of characters' descriptions (Gotfurt, Drawe), the 'tolerated' but otherwise ignored setting (Drawe, Gotfurt, Schindler), the conservative treatment of, in this case, politically incorrect statements (Gotfurt), the toning down and in this case omission of colloquial language. But there are also two differences: a tendency to explicitation could not be established, nor did the characters retain stereotypical elements, especially not in Drawe. This can be in part explained by the mismatch of ST stereotypes to TC stereotypes – the anti-Semitism, Antiziganism, anti-intellectualism, anti-Germanism and patriotism expressed were not acceptable after the Second World War. Furthermore, the contrast between the 'upper-class Englishman' and the flamboyant Belgian, an embodiment of the Gallic stereotype of exactly that English upper(-middle) class does not have an equivalent in German society. This, then, can be seen as a difference caused by the text and not as a general difference in translation technique. What thus becomes clear is that the *belles infidèles* translation strategy is restricted in neither time nor place. In fact, the contemporary tendencies of politically correct translations and texts in general and the questioning of the stylistic and also political invisibility of the translator/interpreter show how easy the transition to this concept is. To return to the comparison of studies of detective fiction translations, one finds more parallels here than with other texts, which confirms the assumed importance of the genre when analysing translation strategies.

Thus, in relation to the categorisation of translation techniques found in this study, and the question of whether to treat them diachronically or synchronically, the conclusion remains that due to the diversity of the studies available and the relatively few works in the field, a

historical determination is not (yet) possible. A fruitful approach however has been to look at translated detective fiction as a system and to analyse the reception of this system in the different polysystems of different target cultures. In this way, similarities were discovered. This proves that studies examining the socio-historical background offer interesting and helpful insights which can be compared to studies dealing with other target cultures, in order that the parallels and differences become visible. Until more data are available this looks like a promising method. The question will remain, however, whether one will ever be able to determine time- and culture-specific translation techniques. Here, the way forward might be to look at frequency. Even from the few texts used for this study, compared with other studies on detective fiction, certain patterns have become clear, meaning that certain translation techniques were used more or less often in Dutch and in German and at certain times. For the analysis of the distribution of these techniques again corpus linguistics can be a helpful tool.

What has also become clear in this chapter is the difference in treatment of texts depending on their status and the status of the author in the polysystem. A literary work not established, i.e. being in Even-Zohar's terms at the periphery, is conventionalised, adapted to the TC, whereas an established work is adapted to its image/status in the TC, which in most cases implies adopting the main or most ST features. The factors of this position in the TC determine the way in which a translation is treated. This explains the differences between the treatment of detective fiction in the 1920s-1940s in Germany, the Netherlands and France. For our examples this means adaptation to the TC, literal translation due to acceptance of genre and faithful translation in the course of introducing a trendy new genre.

Appendix 1. Chronology of Translations

(of Agatha Christie's detective stories only, sorted by year of English publications)

[illegible]

| | | | | | | | | | | | | | |
|--|------|---|--|---|---|--------------------|------|---|------------------------------|------|--|-------------------|------|
| | | | | | | | | | | | edition Fischer 2002 Geneva 2008 Edito-S. 1983 Bertelsmann 1988 Loewe, Bindlach 1991, 1993 | | |
| <i>Murder on the Links</i> HP | 1923 | <i>De moord op het golfterrein.</i> Tr. N. Brunt. A.A.M. Stols', Uitgeversmaat- schappij, Maastricht and Brussels 1937 ----- <i>Moord op de golflinks</i> Tr: Myra Vreeland Sijthoff 1952, 1961, 1969, 1983 ----- 1991 Tr. J.C. Pasman (mistake?) 1995 | N. Brunt ----- Myra Vreeland ----- | 1937 ----- 1952 ----- 1991 (?) | <i>Mord auf dem Golfplatz</i> Georg Müller, Munich 1927. Aufwärts, Berlin 1937 | Irene Kafka | 1927 | <i>Der Mord auf dem Golfplatz</i> Tr: Fritz Pütsch Goldmann 1937. Tr: Fritz Pütsch Magazin, 1950. Goldmann 1951, 1952, 1959, 1971, 1973, 1974, 1976, 1978, 1980, 1982, 1983. Scherz: 1990, 1991, 1993, 1996. Goldmann (new ed.) 1997. Bertelsmann 1991 | Fritz Pütsch (adaptation) | 1937 | <i>Mord auf dem Golfplatz</i> Tr: Gabriele Haefs Scherz 1999. 2001. Fischer, 2003, 2005. Weltbild 2005 | Gabriele Haefs | 1999 |
| <i>The Man in the Brown Suit</i> | 1924 | <i>De man in het bruine pak</i> Jacob van Campen, Amsterdam 1931 ----- <i>De man in het bruine pak</i> Tr: Jan Hardenberg Sijthoff 1960, 1964, 1973, 1978, 1987, 1990, 1991, 1995. Poema 2002 | ----- Jan Hardenberg | 1931 ----- 1960 | <i>Der Mann im braunen Anzug</i> Tr: Marg(a)ret Haas Scherz 1963, 1979, 1980, 1983, 1993, 1997. Fischer 2007. Buchgesellschaft Alpenland 1964. Edito-Serv. Geneva 1982 | Marg[a]ret Haas | 1963 | | | | | | |

| | | | | | | | | | | | | | |
|---|------|--|-----------------|---------------------------|---|----------------------|------|---|---------------|-------------|--|--|--|
| <i>Poirot Investigates</i> HP KG | 1924 | <i>Uit Poirots Praktijk</i> 1963 (?), 1975, 1992, 1989, 1998 | | 1963 (?) | <i>Poirot rechnet ab</i> Tr: Ralph von Stedman Desch, München 1959. Scherz (1968), 1976, 1977, 1978, 1980, 1981, 1983, 1985, 1988, 1995. Fischer 2004. Xenos, Hamburg 1976 | Ralph von Stedman | 1959 | | | | | | |
| <i>The Secret of Chimneys</i> | 1925 | <i>Het geheim van de zeven schoorstenen</i> Het Nederlandsche Boekhuis, Tilburg 1938 ----- <i>Het mysterieuze manuscript</i> Tr: H. Tromp Sijthoff 1966, 1973, 1975, 1978, 1986, 1991, 1996 | H. Tromp | 1938 ----- 1966 | <i>Die Memoiren des Ministers</i> Tr: Elisabeth von Kraatz Aufwärts, Berlin 1927 Moewig 1936 &Höffner, Dresden | Elisabeth von Kraatz | 1927 | <i>Die Memoiren des Grafen</i> Tr: Margaret Haas Scherz 1960 (?), 1979, 1981, 1983, 1986, 1987, 1991, 1994 1983 Editio-S., Geneva | Margaret Haas | 1960 (?) | | | |
| <i>The Underdog and Other Stories</i> HP KG | 1926 | | | | <i>Der Prügelknabe</i> Scherz 1961 | | 1961 | | | | | | |
| <i>The Murder of Roger Ackroyd</i> HP | 1926 | <i>De moord op Roger Ackroyd</i> Allert de Lange 1927 ----- <i>De moord op Roger Ackroyd</i> Tr: L.M.A. Vuerhard Sijthoff 1960, 1964, 1973, 1978, 1985, 1992, 1997 | L.M.A. Vuerhard | 1927 ----- 1960 | <i>Roger Ackroyd und sein Mörder</i> Tr: Irene Kafka Drei Masken, Munich 1928 | Irene Kafka | 1928 | <i>Alibi</i> Tr: Fritz (Friedrich) Pütsch Magazin, Munich 1937, 1949. Goldmann 1952, 1958, 1959, 1971, 1972, 1973, 1975, 1977, 1978, 1980, 1982, 1983, 1984, Scherz Bern 1997 (new edition), 1990, 1991, 1992, 1996. Fischer 2005. | Fritz Pütsch | 1937 | | | |

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| | | | | | | | | Aufbau (DDR) 1968. Bg. Donauland 1989. | | | | | |
| <i>The Big Four</i> HP | 1927 | <i>De grote vier</i> Tr: A.E.C. Vuerhard-Berkhout Sijthoff 1957, 1959, 1971, 1988, 1995 | A.E.C. Vuerhard- Berkhout | 1957 | <i>Die Großen Vier</i> Tr: Hans Mehl Scherz 1963, 1979, 1981, 1983, 1984, 1986, 1994, 1997. Fischer 2006. Buchges. Donauland 1985 | Hans Mehl | 1963 | | | | | | |
| <i>The Mystery of the Blue Train</i> HP | 1928 | <i>Het geheim van den "Train Bleu"</i> Tr. J.J.A. Hanhart P. Leopold's Uitgeversmaatschappij 1929 ----- <i>Het Geheim van de Blauwe trein</i> Sijthoff 1960, 1965, 1971. Revised edition 1987, 1993 | J.J.A. Hanhart ----- ----- | 1929 ----- 1960 | <i>Der blaue Express</i> Tr: Ernst Simon Amonesta, Vienna 1930. Scherz 1957 (Bern), 1977, 1980, 1984, 1986, 1989, 1991, 1993, 1998. Buchg.Alpenld. 1965. Edito-Serv., Geneva 1983. Loewe, Bindlach 1997 | Ernst Simon | 1930 | <i>Der blaue Express</i> Tr: Gisbert Haefs Scherz 2000, 2001. Fischer, 2004 2005. Weltbild 2006 | Gisbert Haefs | 2000 | | | |
| <i>Partners in Crime</i> TT | 1929 | <i>De wreckers</i> <i>Allert de Lange</i> 1930 ----- <i>Deelgenoten in de Misdad</i> Tr: L.M. A. Vuerhard/ AEC Vuerhard-Berkhout (?) Sijthoff 1959, 1965, 1972, 1988 | ----- L.M.A. Vuerhard (A.E.C. Vuerhard- Berkhout ?) | 1930 ----- 1959 | <i>Die Büchse der Pandora</i> Tr: Lotte Schwarz Scherz 1965, 1979, 1980, 1982, <i>Die Büchse der Pandora: die besten Kurzgeschichten der "Queen of Crime"</i> Scherz 1986. Fischer 1996. Ullstein Frau. 2004. Buch und Welt 1974. Edito-Serv.. Geneva 1982. Loewe, Bindlach 1983 | Lotte Schwarz | 1965 | | | | | | |
| <i>The Seven</i> | 1929 | <i>Het geheim van de</i> | | 1931 | <i>Sieben Uhren</i> | | 1934 | <i>Der letzte Joker</i> | Renate von | 1976 | | | |

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| <i>Dials Mystery</i> | | <i>zeven wijzerplaten</i> Het Nederlandsche Boekhuis, Tilburg 1931 ----- <i>De zeven wijzerplaten</i> Tr: H. Tromp Sijthoff 1974, 1978, 1993 | H. Tromp | 1974 | Expreßbücher, Vienna, Leipzig 1934 | | | Tr: Renate von Walter Scherz 1976, 1978, 1980, 1982, 1984, 1985, 1987, 1995. Scherz, Fischer 2004. Fischer 2005. Edito-S., Geneva 1983. Bertelsmann 1988 | Walter | | | | |
| <i>Murder at the Vicarage MM</i> | 1930 | <i>De Moord in de Pastorie</i> Seyffaerd's Boek- en Muziekhandel 1934 ----- <i>Moord in de Pastorie</i> Tr: John M. Vermeys Sijthoff 1950, 1964, 1973, 1977, 1978, 1985, 1991, 1990, 1994, 1998. Poema 2002 | John M. Vermeys | 1934 ----- 1950/ 1977 (?) | <i>Mord im Pfarrhaus</i> Tr: Melanie Steinmetz Scherz 1952, 1964, 1979, 1983, 1987, 1991, 1999, 2001. Buchg. Alpenld. 1964. Bertelsmann Buchg. 1979. Donauld. Aufbau Berlin, Weimar DDR 1979. Edito-Serv., Geneva 1982. <i>Miss Marple, die Tür zum Tatort</i> Loewe, Bindlach 1988. | Melanie Steinmetz | 1952 | <i>Mord im Pfarrhaus</i> Tr: Irmela Brender Scherz 1999, 2001. Fischer 2004. Fischer 2005. Weltbild 2006 | Irmela Brender | 1999 | | | |
| <i>The Mysterious Mr. Quin</i> | 1930 | <i>De geheimzinnige Mr. Quin</i> Allert de Lange 1934 ----- Tr: A.E.C. Vuerhard-Berkhout Sijthoff 1965, 1974, 1985, 1992, 1997 | A.E.C. Vuerhard- Berkhout | 1934 ----- 1965 | <i>Der seltsame Mr. Quin</i> Tr: Peter Naujack Scherz 1980, 1982, 1983, 1984, 1987, Scherz Fischer 2003. Buchg. Donauld. 1982. Edito-Serv., Geneva 1984 | Peter Naujack | 1980 | <i>Der seltsame Mr. Quin</i> Tr: Günter Eichel Fischer 2004 | Günter Eichel | 2004 | | | |
| <i>The Sittaford Mystery</i> | 1931 | <i>Duister Sittaford</i> Tr: M.J. Landré- Tollenaar Jacob van Campen, Amsterdam 1932 | M.J. Landré- Tollenaar | 1932 | <i>Das Geheimnis von Sittaford</i> Tr: Otto Albrecht van Bebber Goldmann, 1933, | Otto Albrecht van Bebbber | 1933 | | | | | | |

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| <i>the Underdog, Witness for the Prosecution</i> | | | | | | | | | | | | | |
| <i>The Hound of Death and Other Stories</i> | 1933 | | | | - | | | | | | | | |
| <i>Lord Edgware Dies</i> HP | 1933 | <i>Lord Edgware sterft</i> Jacob van Campen, Amsterdam 1934 ----- Tr: M.J. Landré-Tollenaar Sijthoff 1956, 1963, 1975, 1985, 1990. Poema 2002 | ----- M.J. Landré-Tollenaar | 1934 ----- 1956 | <i>Dreizehn bei Tisch</i> Tr: Otto Albrecht van Bebber Goldmann 1934, 1951, 1955, 1959, 1971, 1973, 1975, 1976, 1977, 1979, 1982, 1983, 1987, 1993. Scherz: 1991, 1992, 1995, 1996. Fischer, 2004. Fischer 2005. Weltbild 2006 | Otto Albrecht van Bebber | 1934 | | | | | | |
| <i>Murder on the Orient Express</i> HP | 1934 | <i>De ingesneeuwde slaapwagen</i> Tr: Pauline Felling Het Nederlandsche Boekhuis, Tilburg 1937 ----- <i>Moord in de Oriënt-Expres</i> Tr: J. Rijman Sijthoff 1959, 1963, 1972, 1978, 1987, 1991, 1989. Baambrugge 1995 | Pauline Felling ----- J. Rijman | 1937 ----- 1959 | <i>Die Frau im Kimono</i> Tr: Elisabeth van Bebber Goldmann, 1934. <i>Der rote Kimono</i> Goldmann 1951, 1955, 1959, 1971, 1972, 1974, 1976, 1977, 1978, 1980, 1981, 1984. <i>Der rote Kimono</i> Scherz 1986. <i>Mord im Orientexpress</i> 1982. <i>Mord im Orientexpress</i> Scherz 1985, 1990, 1991, 1996. Goldmann 1997. <i>Mord im Orient-Express</i> , Bertelsmann | Elisabeth van Bebber | 1934 | <i>Mord im Orientexpress</i> Tr: Otto Bayer Scherz 1999, 2001. Fischer 2003. Fischer 2004. Fischer 2006. Weltbild 2005, 2006 | Otto Bayer | 1999 | | | |

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| | | | | | 1975. Buchg.Donauld. 1986. Bertelsmann 1986. Loewe, Bindlach 1998. Fischer 1999 | | | | | | | | |
| <i>The Listerdale Mystery</i> | 1934 | <i>Het Listerdale Mysterie</i> Tr: A.E.C. Vuerhard-Berkhout (Myra Vreeland ?) Sijthoff 1963, 1980, 1989, 1992, 1998 | A.E.C. Vuerhard- Berkhout (M Vreeland?) | 1963 | <i>Mörderblumen</i> Tr: Edith Walter, Hella von Brackel, Felix von Poellheim Scherz 1983, 1984, 1986, 2002 | Edith Walter et al | 1983 | | | | | | |
| <i>Parker Pyne Investigates</i> | 1934 | <i>De man die geluk bracht</i> Tr: H. Tromp Sijthoff 1964, Vanaf 1988: <i>Mr. Parker Pyne, detective</i> 1992, 1974, 1988 | H. Tromp | 1964 | - | | | | | | | | |
| <i>Why Didn't They Ask Evans?</i> | 1934 | <i>Waarom Evans niet?</i> Tr: Chr. Daling Sijthoff 1964, 1969, 1974, 1991, 1996 | Chr. Daling | 1964 | <i>Ein Schritt ins Leere</i> Tr: O.A. van Bebbber (E. van Bebbber ?) Goldmann 1935, 1951, 1955, 1959, 1972, 1974, 1977, 1982, 1980, 1994, 1997. Scherz 1991, 1996, 2002. Fischer 2005. | Otto Albrecht van Bebbber (Elisabeth van Bebbber ?) | 1935 | | | | | | |
| <i>Three Act Tragedy</i> HP | 1935 | <i>Drama in drie bedrijven</i> Tr: M.J. Landré- Tollenaar Jacob van Campen, Amsterdam, 1935 1964, 1971, 1978, 1987, 1991, 1996 | M.J. Landré- Tollenaar | 1935 | <i>Nikotin</i> Tr: Otto Albrecht van Bebber Goldmann 1935, 1951, 1955, 1959, 1962, 1972, 1971, 1972, 1973, 1975, 1976, 1979, 1981, 1980, 1983, 1990, 1991, 1996, 1997. | Otto Albrecht van Bebbber | 1935 | | | | | | |

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| | | | | | Scherz Fischer 2003. Fischer 2007. | | | | | | | | |
| <i>Death in the Clouds</i> HP | 1935 | <i>Poirot's vliegtocht</i> Jacob van Campen, Amsterdam 1936 ----- <i>Moord in het vliegtuig</i> Tr: H. Tromp Sijthoff 1965, 1969, 1986, 1992 Grote Letter Bibliotheek, Baambrugge 1993 | H. Tromp | 1936 ----- 1965 | <i>Tod in den Wolken</i> Tr: Otto Albrecht van Bebber (E.v.Bebber?) Goldmann 1937. Magazin 1948. Goldmann 1949, 1952, 1959, 1971, 1972, 1973, 1974, 1976, 1977, 1978, 1979, 1981, 1983, 1990, 1992, 1993, 1991. Scherz 1996, 2002. Goldmann (new ed.) 1997. Fischer 2007. Dt. Bücherbund 1990 | Otto Albrecht van Bebbber (Elisabeth van Bebber?) | 1937 | | | | | | |
| <i>The ABC Murders</i> HP | 1936 | <i>Het ABC-Mysterie</i> Tr: Jan Apon Sijthoff 1936 ----- <i>Het ABC-Mysterie</i> Tr: E.D. Künzli- Boissevain Sijthoff 1950 or 1969, 1974, 1992, 1988 | Jan Apon, ----- E.D. Künzli- Boissevain, | 1936 ----- 1950/ 1969 (?) | <i>Der ABC Fahrplan</i> Tr: Kurt Ziegler Die rotblauen Bücher Vienna, Tal Leipzig 1937 | Kurt Ziegler | 1937 | <i>Die Morde des Herrn ABC</i> Tr: Gertrud Müller Scherz 1962, 1978, 1980, 1981, 1991, 1994, 1997. Fischer 2007. Buchges. Alpenland 1964. Bertelsmann 1976. Kaiser 1983. Edito-S., Geneva 1983 | Gertrud Müller | 1962 | | | |
| <i>Cards on the Table</i> HP | 1936 | <i>Poirot speelt Bridge</i> Jacob van Campen, Amsterdam 1937 ----- Tr: M.J. Landré- Tollenaar Sijthoff 1953, 1961, 1966, 1972, 1977, 1986, 1991, | ----- M.J. Landré- Tollenaar | 1937 ----- 1953 | <i>Karten auf den Tisch</i> Tr: Marie Rieger Die rotblauen Bücher Vienna, Leipzig, Tal 1938 | Marie Rieger | 1938 | <i>Mit offenen Karten</i> Tr: Elleonore von Wurzian Scherz 1954, 1960, 1977, 1978, 1980, 1982, 1983, 1992, 1993. Fischer 2008. Buchg. Alpld. 1965. Edito-S., Geneva 1982. | Elleonore von Wurzian | 1954 | | | |

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| | | 1990, 1989. Grote Letter Bibliotheek, Baambrugge, 1995. Poema 2002 | | | | | | Bertelsmann 1993 | | | | | |
| <i>Murder in Mesopotamia</i> HP | 1936 | <i>Moord in Mesopotamië</i> Tr: Myra Vreeland Sijthoff 1954, 1962, 1967, 1972, 1976, 1985, 1991, 1996 | Myra Vreeland | 1954 | <i>Eine Frau in Gefahr</i> Tr: Auguste Flesch- Brunningen Die rotblauen Bücher Vienna, Leipzig, Tal 1939 | Auguste Flesch- Brunningen (A.Flesch von Bringen) | 1939 | <i>Mord in Mesopotamien</i> Scherz Tr: Lola Humm-Sernau Scherz 1954, 1975, 1978, 1980, 1982, 1984, 1987, 1988, 1991, 1990, 1994. Fischer 2005. Edito-S., Geneva 1982. Kaiser 1984. Dt.Bücherb St. 1991 | Lola Humm- Sernau | 1954 | | | |
| <i>Murder in the Mews and Three Other Poirot Cases</i> HP KG | 1937 | <i>Moord op no. 14</i> Tr: Jan H. Jonker | Jan H. Jonker | | <i>Hercule Poirot schläft nie</i> Tr: Hella von Brackel Scherz 1984, 1986 | Hella von Brackel | 1984 | <i>Hercule Poirot schläft nie</i> Tr: Hella von Spies et al. Scherz 1995, 2003. Fischer 2005. Bertelsmann 1992 | Hella von Spies, Adi Oes, Edith Walter | ? | | | |
| <i>Dumb Witness</i> HP | 1937 | <i>Brief van een Dode</i> Tr: Henk van der Horst Sijthoff 1951, 1961, 1967, 1975, 1985, 1992, 1995 | Henk van der Horst | 1951 | <i>Der ballspielende Hund</i> Tr: Anna Schober Die rotblauen Bücher, Vienna, Leipzig, Tal 1938. Scherz 1959, 1979, 1980, 1982, 1983, 1986, 1987, 1993, 1991, 1996. Fischer 2006. Buchg.Alpenld.1965. Buchg. Donauld 1987. Bertelsmann 1987 etc. | Anna Schober | 1938 | | | | | | |
| <i>Death on the Nile</i> HP | 1937 | <i>Moord op de Nijl</i> Tr: Myra Vreeland Sijthoff 1954, 1963, 1972, 1978, | Myra Vreeland | 1954 | <i>Tod auf dem Nil</i> | | 1959 | <i>Der Tod auf dem Nil</i> Tr: Susanne Lepsius Scherz 1978, 1979, 1981, 1982, 1983, | Susanne Lepsius | 1978 | <i>Der Tod auf dem Nil</i> Tr: Pieke Biermann | Pieke Biermann | 1999 |

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| | | 1985, 1986, 1992, 1996 | | | | | | 1984; 1988, 1992, 1994, 1996, 1998. Büchergilde Gutenberg 1979. Buchg. Donauld 1981. Edito-S., Geneva 1982. Loewe Bindl. 1998 | | | Scherz 1999. 2001. Fischer, 2004. Fischer 2005. RMBuMV 2003. Weltbild 2006. Süddt. Zeitun g 2006 | | |
| <i>Appointment with Death</i> HP | 1938 | <i>Ontmoeting met den dood</i> Tr. P v.d.Valk (?) Schuyt 1939/1940 ----- <i>Dood van een huistiran</i> Tr: H. Tromp Sijthoff 1965, 1971, 1978, 1986, 1991, 1988, 1996 | P. v.d.Valk (?) ----- H. Tromp | 1939/ 1940 ----- 1965 | <i>Der Tod wartet</i> Tr: Auguste Flesch von Bringen Scherz Bern 1944, 1953, 1968, 1978, 1981. Edito-Serv., Geneva 1982 | Auguste Flesch von Bringen | 1944 | <i>Der Tod wartet</i> Tr: Ursula Gail Scherz 1984. <i>Rendezvous mit einer Leiche</i> 1989 <i>Rendezvous mit einer Leiche; oder: Der Tod wartet</i> 1993 <i>Rendezvous mit einer Leiche</i> Scherz 1998. Buch u. Welt 1984. Bertelsmann, 1995. Buchges. Donauland 1990 | Ursula Gail | 1984 | <i>Der Tod wartet</i> Tr: Ursula-Maria Mössner Scherz 1999, 2001. Fischer 2003. Fischer 2004. Weltbild 2005 | Ursula-Maria Mössner | 1999 |
| <i>Hercule Poirot's Christmas</i> HP | 1938 | <i>Kersttragedie</i> Jacob van Campen, Amsterdam 1941 ----- <i>Kerstmis van Poirot</i> Tr: A.E.C. Vuerhard-Berkhout Sijthoff 1963, 1973, 1981, 1985, 1992, 1995 | ----- A.E.C. Vuerhard-Berkhout | 1941 ----- 1963 | <i>Hercule Poirots Weihnachten</i> Scherz 1961, 1977, 1978, 1980, 1988, 1993, 1994, 1998, 2002. Fischer 2007. Bertelsmann 1978. Edito-Serv., Geneva 1983 | | 1961 | | | | | | |
| <i>Murder is Easy / Easy</i> | 1939 | <i>Is moord kinderspel?</i> | | 1941 | <i>Das Sterben in Wychwood</i> | A.Flesch von Bringen | 1943 | | | | | | |

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| <i>to kill</i> | | De Librije 1941 ----- <i>Moord is kinderspel</i> Tr: H. Tromp (Myra Vreeland ?) Sijthoff 1964, 1969, 1974, 1992, 1998 | ----- Myra Vreeland (H.Tromp ?) | ----- 1964 | Tr: A.Flesch von Bringen Scherz Bern 1943, 1958, 1976, 1978 (14.), 1980, 1986, 1991, 1994, 2002. Fischer 2007. Edito-Serv., Geneva 1983. Buchg. Donauld. 1988. Bertelsmann 1988. Weltbild 2006 | | | | | | | | |
| <i>And Then There Were None / Ten Little Niggers / Ten Little Indians</i> | 1939 | <i>Tien kleine Negerpjes</i> Sijthoff 1948, (1950, 1955, 1956, 1958, 1961, 1963, 1969, 1974, 1992, 1988, 1994 <i>En toen waren er nog maar...</i> New, revised edition 2004 | | 1948 | <i>Zehn kleine Negerlein</i> Tr: Anna Katharina Rehmann-Salten Scherz, Bern 1944, 1949, 1956 | Anna Katharina Rehmann-Salten | 1944 | <i>Letztes Weekend</i> Tr: F.Frank Scherz 1975, 1978, 1980, 1980, 1982, 1983, 1985, 1986, 1987, 1991, 1996, 1999. Bertelsmann 1974. Edito-S., Geneva 1982 | F. Frank | 1958 | <i>Zehn kleine Negerlein</i> Tr: Ursula Gail Scherz 1985 ----- <i>Zehn kleine Negerlein</i> Tr: Sabine Deitmer Scherz 1999, 2001. <i>Und dann gab's keines mehr</i> Scherz 2003. Scherz Fischer, 2004. Fischer 2006. Weltbild 2006 | Ursula Gail ----- Sabine Deitmer | 1985 ----- 1999 |
| <i>The Regatta Mystery and Other Stories</i> | 1939 | <i>Het Regatta Mysterie</i> Tr: G.R. de Bruin 1974 | G.R. de Bruin | 1974 | <i>Mördergarn</i> Tr: Hella von Brackel, Günther Eichel Scherz 1983, 1984, 1993 <i>Miss Marple's Mördergarn</i> | Hella von Brackel, Günther Eichel | 1983 | | | | | | |

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| | | | | | Scherz 1987 | | | | | | | | |
| <i>One, Two, Buckle My Shoe</i> HP | 1940 | <i>Moord in de Martelstoel</i> Tr: Henk van der Horst Sijthoff 1950, 1959, 1961, 1967, 1972, 1985, 1993 | Henk van der Horst | 1950 | <i>Das Geheimnis der Schnallenschuhe</i> Tr: Ursula von Wiese Scherz 1951, 1977, 1979, 1981, 1987, 1989, 1992, 1993, 1997. Fischer 2006. Buchg. Alpenland 1964. Dt. Buch-Gem. 1969. Bertelsmann 1978. Edito-Serv., Geneva 1983 | Ursula von Wiese | 1951 | | | | | | |
| <i>Sad Cypress</i> HP | 1940 | <i>Schuldig in eigen ogen</i> Tr: Myra Vreeland Sijthoff 1951, 1960, 1965, 1971, 1976, 1986, 1986, 1991, 1996. Poema 2003 | Myra Vreeland | 1951 | <i>Morphium</i> Tr: Auguste Flesch von Bringen Scherz Bern, 1943 1952. Goldmann 1959, 1972, 1974, 1975, 1976, 1977, 1979, 1979. Scherz 1981, 1985, 1990, 1988, 1991, 1999. Buchg. Donauland 1979. Edito-Serv., Geneva 1983. Loewe Bindlach 1999 | Auguste Flesch von Bringen | 1943 | | | | | | |
| <i>Evil under the Sun</i> HP | 1941 | <i>Kwaad onder de zon</i> Het Goede Boek 1947 ----- <i>Overal is de duivel</i> Tr: Myra Vreeland Sijthoff 1962 (?), 1972, 1978, 1990, 2002 Tr: Myra Vreeland | Myra Vreeland | 1947 ----- 1962 (?) | <i>Rätsel um Arlena</i> Tr: Ursula von Wiese Scherz Bern 1945, 1949, 1975, 1979, 1981 Ullstein Berlin 1968 | Ursula von Wiese | 1945 | <i>Das Böse unter der Sonne, oder, Rätsel um Arlena</i> Tr: Ursula Gail Scherz 1982, 1984, 1986, 1987, 1990, 2002 . Edito-Serv., Geneva. 1982. Bertelsmann. 1982. Büchergilde Gutenberg Fra 1985. 1995 Bertelsmann | Ursula Gail | 1982 | | | |

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| | | | | | | | | <i>Das Böse unter der Sonne</i> Fischer 2006. Weltbild 2006 | | | | | |
| <i>N or M?</i> TT | 1941 | <i>N of M</i> Sijthoff 1950, 1958, 1961, 1975, 1987, 1993 | | 1950 | <i>Das Haus der Mrs. Perenna</i> Tr: Lino Rossi Scherz Bern 1946 | Lino Rossi | 1946 | <i>Rotkäppchen und der böse Wolf</i> Scherz 1960 (new tr?) 1974, 1979, 1983, 1986, 1996. Scherz Fischer 2003. Fischer 2006. Edito-Serv., Geneva. 1982. Buchg. Dld. 1985. Weltbild 2006 | | 1960 | | | |
| <i>The Body in the Library</i> MM | 1942 | <i>Dood van een danseres</i> Tr: H. Tromp (?) Sijthoff 1952, 1970 ----- <i>Moord in de bibliotheek</i> Tr: G.R. de Bruin Sijthoff 1986, 1993, 1998 ----- <i>Dood van een danseres</i> Tr: S.F. Des Tombe (?) Sijthoff, 1981, 1992, 1995 | H. Tromp (?) ----- G.R. de Bruin (?) ----- F.S. Des Tombe (?) | 1952 ----- 1986 ----- | <i>Die Tote in der Bibliothek</i> Tr: Anna Katharina Rehmann Scherz, Bern 1943, 1977, 1980, 1984, 1987, 1991, 1992, 1994, 1999. Buch und Welt 1972. Bertelsmann 1980. Edito-Serv., Geneva 1982. Loewe, Bayreuth 1986. Volk und Welt DDR, Berlin 1951, 1986, 1988 | Anna Katharina Rehmann | 1943 | <i>Die Tote in der Bibliothek</i> Tr: Barbara Heller Scherz 2000, 2001. Fischer 2004. <i>Das Rätsel der Tänzerin</i> Fischer 2004. Weltbild 2006 | Barbara Heller | 2000 | | | |
| <i>Five Little Pigs</i> HP | 1943 | <i>Vijf kleine biggetjes</i> Tr: L.J. Verver Sijthoff 1949, 1956, 1959, 1961, 1962, 1970, 1986, | L.J. Verver | 1949 | <i>Das unvollendete Bildnis</i> Scherz 1957, 1975, 1978, 1979, 1981, 1983, 1985, 1993, 2002. | | 1957 | | | | | | |

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| | | 1991, 1994 | | | Fischer 2007. Edito-Serv., Geneva 1982. Loewe, Bindlach 1997 | | | | | | | | |
| <i>The Moving Finger</i> MM | 1943 | <i>De giftige pen</i> Tr: L. de Tombe Sijthoff 1960, 1968, 1974 1979, Grote Letter Bibliotheek, Baambrugge 1985, 1986, 1991, 1990, 1995. Poema 2002 | L. de Tombe | 1960 | <i>Die Schattenhand</i> Tr: Anna Katharina Rehmann-Salten Scherz, Bern, 1944, 1948. Goldmann 1959, 1971, 1972, 1973, 1974, 1975, 1977, 1979. Scherz 1979, 1985, 1987, 1992, 1993. Das Neue Berlin, DDR 1964. Buchg.Alpenld. 1964. Buchg.Donauld. 1966. Dt.Bücherbd.St. 1981. Edito-Serv., Geneva 1982 | Anna Katharina Rehmann- Salten | 1944 | <i>Die Schattenhand</i> Tr: Sabine Roth Scherz 1999, 2001. Fischer, 2004. Weltbild 2005, 2006 | Sabine Roth | 1999 | | | |
| <i>Towards Zero</i> | 1944 | <i>De Moordenaar droeg blauw</i> Tr: C.F. van Kooten A.G. Schoonderbeck Laren 1948 Sijthoff 1949, 1961, 1977, 1987, 1991, 1997. Poema, 2003 new ed. | C.F. van Kooten | 1948 | <i>Kurz vor Mitternacht</i> Tr: Ursula von Wiese Scherz, Bern 1946, 1956, 1977, 1978, 1980, 1982, 1983, 1986, 1991, 1988, 1995. Stuttgarter Hausbücherei 1958. Buchg.Alpld. 1964. Kaiser Klft. 1965. Edito-Serv., Geneva 1983 | Ursula von Wiese | 1946 | <i>Kurz vor Mitternacht</i> Tr: Rebecca Gablé Scherz 200. Fischer 2004. Weltbild 2005 | Rebecca Gablé | 2002 | | | |
| <i>Sparkling Cyanide</i> | 1945 | <i>Bruisende Drank</i> Sijthoff 1950, 1960, 1966, 1971 1976. <i>Sprankelend Blauwzuur</i> | | 1950 | <i>Blausäure</i> Tr: E. Picard Scherz 1949, 1980, 1983, 1984, 1985, 1987. dt. Bücherbund, Düsseldorf 1960. | E. Picard | 1949 | <i>Blausäure</i> Tr: Regula Venske Scherz 1999, 2001. Fischer 2003. Fischer 2007. Weltbild 2005 | Regula Venske | 1999 | | | |

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|--------------------------------------|------|--|-------------------|-------------------------------|--|------------------|------|--|-------------|----------|--|----------------|------|
| | | 1978, 1985, 1991, 1994. Poema 2003 | | | Edito Serv., Geneva 1982. Bertelsmann etc. 1986 | | | | | | | | |
| <i>Death Comes at the End</i> | 1945 | <i>En het einde is de dood</i> Tr: Johan W. Schotman Sijthoff 1959, 1966, 1972, 1980, 1992, 1997 | Johan W. Schotman | 1959 | <i>Rächende Geister</i> Tr: Ursula von Wiese Scherz 1947, 1959, 1974, 1977, 1979, 1981, 1983, 1986, 1988. Scherz Fischer 2004. Fischer 2005. Lingen, Köln 1970. Edito-Service, Geneva 1982 | Ursula von Wiese | 1947 | | | | | | |
| <i>The Hollow HP</i> | 1946 | <i>De Laagte</i> Sijthoff 1948 ----- <i>De Laagte</i> H. Tromp Sijthoff 1957, 1960, 1970, 1983, 1990, 1995. Poema 2002 | H. Tromp | 1948 ----- 1957 (?) | <i>Das Eulenhäus</i> Scherz 1947, 1973, 1978, 1980, 1982, 1983. Büchergilde Gutenberg, Zurich 1959 Ullstein, Frau 1967 Edito-Serv., Geneva 1982 | | 1947 | <i>Das Eulenhäus</i> Tr: Ursula Gail Scherz: 1985, 1987, 1991, 1998, 2000. Loewe, Bindlach 1996 | Ursula Gail | 1985 (?) | <i>Das Eulenhäus</i> Tr: Pieke Biermann Fischer 2004. Weltbild 2006 | Pieke Biermann | 2004 |
| <i>The Labours of Hercules HP KG</i> | 1947 | <i>De Werken van Hercules</i> Tr: C. Brinkman Sijthoff 1952, 1964, 1973, 1990. Poema 2002 revised edition | C. Brinkman | 1952 | <i>Die Arbeiten des Herkules</i> Tr: Fr. von Wurzian Scherz Ab 1971 Goldmann <i>Abschiedsvorstellung für Monsieur P. (sic) (Labours II)</i> 1973, 1975. <i>Monsieur P. (sic) ist neugierig. (Labours I)</i> 1971, 1974, 1976. <i>Die ersten Arbeiten des Herkules</i> Scherz 1979, 1980, 1986. Edito-Serv., Geneva | Fr. von Wurzian | 1958 | | | | | | |

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|------------------------------------|------|---|-------------------------|------|--|---|------|--|--|--|--|--|--|
| | | | | | 1983. <i>Die letzten Arbeiten des Herkules</i> 1979, 1980, 1988. <i>Die ersten und die letzten Arbeiten des Hercules</i> Scherz 2002 | | | | | | | | |
| <i>Taken at the Flood</i> HP | 1948 | <i>De Moordenaar waagt een gok(je)</i> Sijthoff 1957, 1959, 1963, 1971, 1976, 1991, 1996 | | 1957 | <i>Der Todeswirbel</i> Tr: Renate H(e)rtenstein Scherz 1950, 1975, 1979, 1981, 1985, 1987, 1989, 1991, 1993, 1998, 1991. Kaiser, Klfurt 1965. Ullstein, Frau 1970. Edito-Serv., Geneva 1983 | Renate Hertenstein/ Hartenstein (?) | 1950 | | | | | | |
| <i>Crooked House</i> | 1949 | <i>Het kromme huis</i> Tr: J.A.W. Hartong-de Roode Sijthoff 1962, 1966, 1987, 1994 | J.A.W. Hartong-de Roode | 1962 | <i>Das krumme Haus</i> Tr: Ursula von Wiese Scherz 1951, 1975, 1978, 1980, 1979, 1983, 1988. Scherz Fischer 2004. Edito-Serv., Geneva 1982 | Ursula von Wiese | 1951 | | | | | | |
| <i>A Murder is Announced</i> MM | 1950 | <i>Wie adverteert een moord!</i> Sijthoff 1951, 1959, 1963, 1973, 1990, 1994, 2002 | | 1951 | <i>Ein Mord wird angekündigt</i> Scherz 1956, 1977, 1978, 1984, 1986, 1988, 1992, Scherz Fischer 2003. Fischer 2005 Edito-Serv., Geneva 1982. Dt. Bücherbund 1986. Buchg. Donauland 1989. | | 1956 | | | | | | |

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|---|------|--|---|-------------|--|-----------------------|------|--|----------------------|------|--|--|--|
| | | | | | <i>Miss Marple, der Täter lässt bitten</i> Loewe, Bindlach 1988 | | | | | | | | |
| <i>Three Blind Mice and Other Stories</i> | 1950 | <i>De Muizenval</i> Tr: Nel Bergams-Withaar Sijthoff 1956 ----- <i>Three blind mice: De muizeval</i> Tr: J.A.W. Hartong-de Roode 1963, 1970 <i>De Muizeval</i> 1989, 1995 | Nel Bergams-Withaar ----- J.A.W. Hartong-de Roode | 1956 | <i>Die Mausefalle und andere Fallen</i> Tr: Maria Meinert Scherz 1963, 1966, 1974, 1977, 1978, 1980, 1984, 1987, 1988. Goldmann 1972, 1973, 1975, 1977, 1978, 1995. Bertelsmann 1974. Bg Gutenberg 1983. Edito-Serv., Geneva 1983 | Maria Meinert | 1963 | <i>Die Mausefalle</i> Tr: Pieke Biermann et al. Fischer 2003 | Pieke Bierman et al. | 2003 | | | |
| <i>They Came to Baghdad</i> | 1951 | <i>Rally naar Bagdad</i> Sijthoff 1952, 1952, 1959 1968, 1974, 1984, 1991, 1992. Poema 2003 | | 1952 (1959) | <i>Sie kamen nach Bagdad</i> Tr: Eleonore v. Wurzian 1953 Scherz 1976, 1979, 1981, 1984, 1986. Scherz Fischer, 2003. Fischer 2006. Edito-Serv., Geneva 1982 | Elleonore Von Wurzian | 1953 | | | | | | |
| <i>Mrs McGinty's Dead</i> MM | 1952 | ? | | | <i>Vier Frauen und ein Mord</i> Tr: George S. Martin Scherz 1956, 1965, 1977, 1978, 1979, 1981, 1987, 1991, 1996, 2000. Scherz Fischer 2003. Fischer, 2005. Buchg. Alpenland 1964. Ex Libris, Zurich 1965. Buchg. Donaul. 1965. Edito-Serv., Geneva 1983 | George S. Martin | 1956 | | | | | | |
| <i>They Do it With</i> | 1952 | <i>Een Goochelaarstruc</i> | | 1953 | <i>Fata Morgana</i> Tr: K. Hellwig | K. Hellwig | 1958 | <i>Fata Morgana</i> Tr: Rudolf Hermstein | Rudolf Hermstein | 2000 | | | |

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|--|------|---|--------------------|------|--|-------------------------|------|---|---------------------|------|--|--|--|
| <i>Mirrors</i> MM | | Sijthoff 1953, 1959, 1963, 1976, 1971, 1977, 1991. Poema 2003. Grote Letter Bibliotheek, Baambrugge 2003 | | | Scherz 1958, 1978, 1979, 1983, 1987, 1991. Bertelsmann 1977. Edito-Serv., Geneva 1982 | | | Scherz 2000, 2001. Fischer 2003. Weltbild 2006 | | | | | |
| <i>Witness for the Prosecution</i> | 1953 | <i>Getuige à charge</i> Tr: L.M.A. Vuerhard Sijthoff 1958, 1960, 1972, 1988 | L.M.A. Vuerhard | 1958 | <i>Zeugin der Anklage + Der Prügelknabe (The Underdog)</i> Tr: Maria Meinert Scherz 1959, 1960, 1961, 1974, 1977, 1978, 1980, 1982, 1985, 1986, 1987. Fischer 2006. Buchg.Alpenld. 1964. Edito-Serv., Geneva 1983. Bertelsmann 1986 | Maria Meinert | 1959 | | | | | | |
| <i>After the Funeral</i> HP | 1953 | <i>Na de Begraffenis</i> Tr: Hennie Möller Sijthoff 1954, 1960, 1968, 1975, 1987, 1990, 1994, Poema 2002 | Hennie Möller | 1954 | <i>Der Wachsblumenstrauß</i> Tr: Lola Humm-Sernau Scherz 1954, 1976, 1978, 1980, 1982, 1983, 1987, 1988, 1992, 1993. Bertelsmann 1976. Edito-Serv., Geneva 1982. Dt. Bücherbund 1991 | Lola Humm- Sernau | 1954 | <i>Der Wachsblumenstrauß</i> Tr: Ursula Wulfekamp Scherz 2000, 2001. Fischer 2003. Fischer 2004. Weltbild 2005 | Ursula Wulfekamp | 2000 | | | |
| <i>A Pocket Full of Rye</i> MM | 1953 | <i>Een handvol rogge</i> L.J. Verver Sijthoff 1954, 1959, 1970, 1980 , 1987 Eindhoven Grootdruk- Uitgeverij, 1991, 1994 | L.J. Verver | 1954 | <i>Das Geheimnis der Goldmine</i> Tr: George S. Martin Scherz 1956, 1975, 1978, 1980, 1981, 1983, 1985, 1987, 1991. Fischer 2004. revised edition Gutenberg 1981. | George S. Martin | 1956 | <i>Das Geheimnis der Goldmine</i> Tr: Milena Moser Scherz 2002. Fischer 2005. Weltbild 2006 | Milena Moser | 2002 | | | |

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|-------------------------------|------|---|---------------------------------|-----------------|---|------------------|------|---|----------------------|------|--|--|--|
| | | ----- Tr: Inge Kappert (?) Poema 2003 | ----- Inge Kappert | ----- (2003) | Buchg. Donauland 1982. Loewe, Bayreuth 1984 | | | | | | | | |
| <i>Spider's Web</i> | 1954 | <i>Het spinnenweb</i> Tr: Mariella Snel | Mariella Snel | 2001 | <i>Das Spinnennetz</i> Tr: Gerhard Metzner Buchner, Munich 1965 | Gerhard Metzner | 1965 | <i>Im Spinnennetz</i> Tr: Monika Curths Scherz 2002 | Monika Curths | 2002 | | | |
| <i>Destination Unknown</i> | 1954 | <i>Met onbekende bestemming</i> Sijthoff 1955, 1959, 1967, 1972, 1987 | | 1955 | <i>Der unheimliche Weg</i> Tr: Ruth Bieling Scherz 1958, 1959, 1977, 1978, 1982, 1987, 1988, 1994. Scherz Fischer, 2004. Fischer 2005. Kaiser, Klfurt 1990 | Ruth Bieling | 1958 | | | | | | |
| <i>Hickory, Dickory, Dock</i> | 1955 | <i>Moord in het studentenhuus</i> Tr: Myra Vreeland Sijthoff 1956, 1958, 1959, 1960, 1965, 1971, 1976, 1986, 1991, 1995, Poema 2003 | Myra Vreeland | 1956 | <i>Die Kleptomanin</i> Tr: Dorothea Gotfurt Scherz 1958, 1975, 1978, 1979, 1981, 1983, 1985, 1991, 1997. Edito-Serv., Geneva 1982. dt. Buchgem. DA 1982. Bertelsmann 1982 | Dorothea Gotfurt | 1958 | <i>Die Kleptomanin</i> Tr: Jürgen Ehlers Scherz 2002. Fischer 2004. Weltbild 2006 | Jürgen Ehlers | 2002 | | | |
| <i>Dead Man's Folly</i> HP | 1956 | <i>Zoek de moordenaar!</i> Tr: A.E.C. Vuerhard-Berkhout Sijthoff 1957, 1959, 1967, 1972, 1979, 1982, 1990, 1994, 1996 Grote Letter Bibliotheek, Baambrugge 1994. Poema, 2002 revised edition | A.E.C. Vuerhard- Berkhout | 1957 | <i>Wiedersehen mit Mrs. Oliver</i> Tr: Dorothea Gotfurt Scherz 1959, 1975, 1980, 1986, 1991, 1989. Buchg.Alpenld.1964. Bertelsmann 1985 | Dorothea Gotfurt | 1959 | | | | | | |
| <i>4:50 from Paddington</i> | 1957 | <i>Trein 16.50</i> | | 1958 | <i>16 Uhr 50 ab Paddington</i> | K. Hellwig | 1960 | <i>16 Uhr 50 ab Paddington</i> | Ulrich Blumenbach | 2000 | | | |

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|--|------|--|--|------|--|---------------------|------|---|--|--|--|--|--|
| MM | | Sijthoff 1958, 1959, 1968, 1975, 1977, 1991, 1990, 1995 | | | Tr: K. Hellwig Scherz 1960, 1973, 1978, 1979, 1980, 1984, 1986, 1991. Buchg. Alpenld. 1965. Bertelsmann 1973. Dtv 1993. Edito-Serv., Geneva 1982. Loewe, Bindlach 1987. Tholenaar, Dü 1980 | | | Tr: Ulrich Blumenbach Scherz 2000, 2001 2003, 2004. Fischer 2005. Weltbild 2006 | | | | | |
| <i>Ordeal by Innocence</i> | 1958 | <i>Doem der Verdenking</i> Sijthoff 1959, 1963, 1973, 1985, 1991, 1995. Poema 2003 | | 1959 | <i>Feuerprobe der Unschuld</i> Tr: Dorothea Gotfurt Scherz 1960, 1967, 1968, 1977, 1980, 1984, 1986, 1992, 1991. <i>Tödlicher Irrtum; oder: Feuerprobe der Unschuld</i> 1986, 1988, 1989, 1993. Fischer 2004. Edito-Serv., Geneva 1983. Bertelsmann etc 1987. Buchg. Donauland 1987, 1992 | Dorothea Gotfurt | 1960 | | | | | | |
| <i>Cat Among the Pigeons</i> HP | 1959 | <i>Een kat tussen de duiven</i> Sijthoff 1960, 1970, 1991 Grote Letters Bibliotheek, Baambrugge 1991, 1990, 1994, 2002 | | 1960 | <i>Die Katze im Taubenschlag</i> Tr: Dorothea Gotfurt Scherz 1961, 1975, 1979, 1981, 1983, 1986, 1990, 1997. Scherz Fischer 2004. Fischer 2005. Dt Bücherbnd St 1968. Bertelsmann 1975. Edito-Service, Geneva 1982. | Dorothea Gotfurt | 1961 | | | | | | |

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|--|------|---|-----------------------|------|--|------------------|------|---|-------------|------|--|--|--|
| | | | | | Loewe, Bindlach 1993 | | | | | | | | |
| <i>The Adventure of the Christmas Pudding and a Selection of Entrees</i> HP KG | 1960 | <i>Avontuur met een kerstpudding</i> Sijthoff 1961 | | 1961 | <i>Ein diplomatischer Zwischenfall</i> Tr: Marfa Berger Scherz 1967, 1977, 1980, 1982, 1983, 1982, 1986, 1988. Edito-Service, Geneva 1983 | Marfa Berger | 1967 | | | | | | |
| <i>The Pale Horse</i> | 1961 | <i>Het vale paard</i> Tr: Kirsten Pijl Sijthoff 1962, 1965, 1973, 1980, 1985, 1990, 1995. Poema 2002 | ? Kirsten Pijl | 1962 | <i>Das fahle Pferd</i> Tr: Margaret Haas Scherz 1962, 1976, 1980, 1984, 1987, 1992, 1994, 1998. Scherz Fra, 2003. Fischer 2006. Kaiser, Klagenfurt 1977, 1983. Edito-Serv., Geneva 1984. Bertelsmann 1990 | Margaret Haas | 1962 | | | | | | |
| <i>The Mirror Crack'd from Side to Side</i> MM | 1962 | <i>De spiegel barstte</i> Tr: J.A. de Groot Sijthoff 1963, 1973, 1978, 1981, 1985, 1992, 1997, Grote Letter Bibliotheek, Baambrugge 2003 | J.A de Groot | 1963 | <i>Dummheit ist gefährlich</i> Tr: Ilse Velten Scherz 1964, 1973, 1976 | Ilse Velten | 1964 | <i>Mord im Spiegel: oder, Dummheit ist gefährlich</i> Tr: Ursula Gail Scherz 1980, 1983, 1984, 1987, 1991, 1993, 1996, 2002. <i>Mord im Spiegel</i> , Fischer 2006. Bertelsmann 1981. Edito-S., Geneva 1982. Bertelsmann 1994. <i>Miss Marple, die Botschaft der Madonna</i> Loewe, Bindlach 1987, 1992 | Ursula Gail | 1980 | | | |
| <i>The Clocks</i> HP | 1963 | <i>De vier klokken</i> Tr: A.E. de Groot- | A.E. de Groot-d'Ailly | 1964 | <i>Auf doppelter Spur</i> Tr: Gret(e)l Spitzer | Gret(e)l Spitzer | 1965 | | | | | | |

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|---|------|---|---|------|---|------------------|------|--|--|--|--|--|--|--|
| | | d'Ailly Sijthoff 1964, 1974, 1980, 1986, 1992 Grote Letter Bibliotheek, Baambrugge: 1991, 1990, 1995, 2002 | | | Scherz 1965, 1973, 1976, 1979, 1981, 1983, 1984, 1987, 1991, 1993, 1998, 1999. Fischer 2007. Xenos Hambg 1976. Edito Serv., Geneva 1982 | | | | | | | | | |
| <i>A Caribbean Mystery MM</i> | 1964 | <i>Miss Marple met vakantie</i> Tr: A.E. de Groot d'Ailly (L. Groen- Verhoef?) Sijthoff 1965, 1970, 1977, 1992, 1995. Bambrugge 1990 | A.E. de Groot d'Ailly (L. Groen- Verhoef?) | 1965 | <i>Karibische Affaire</i> Tr: Willy Thaler Scherz 1966, 1973, 1977, 1979, 1980, 1982 , 1993, 1995, 1999. Bertelsmann 1980. Buchg. Donauld. 1981. Edito-Serv., Geneva 1983. <i>Miss Marples karibischer Sommer</i> Loewe, Bindlach 1989 | Willy Thaler | 1966 | | | | | | | |
| <i>At Bertram's Hotel MM</i> | 1965 | <i>In Hotel Bertram</i> Tr: H. Tromp Sijthoff 1966, 1972, 1982, 1992, 1995 | H. Tromp | 1966 | <i>Bertrams Hotel</i> Tr: Maria Meinert Scherz 1967, 1969, 1976, 1978, 1979, 1981, 1983, 1986, 1990, 1993, 1996, 1998. Fischer 2004. Fischer 2005. Buchg. Donaul.1970. Loewe, Bindlach 1991 | Maria Meinert | 1967 | | | | | | | |
| <i>Third Girl HP</i> | 1966 | <i>Het derde meisje</i> Tr: H. Tromp Sijthoff 1967, 1974, 1977, 1985, 1991, 1996, 1998. Poema 2003 | H. Tromp | 1967 | <i>Die vergeßliche Mörderin</i> Tr: Edda Janus Scherz 1968, 1979, 1981, 1984, 1987, 1991, 1997. Fischer 2006. Buchgem. Donauld. 1983. | Edda Janus | 1968 | | | | | | | |

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|---|------|---|---------------------------------------|----------------------|---|---------------------------------------|------|--|--|--|--|--|--|
| | | | | | | | | | | | | | |
| <i>Nemesis</i> MM | 1971 | <i>De Wraakgodin</i> Tr: J.F. Kliphuis 1976, 1987, 1989. Grote Letter Bibliotheek, Baambrugge 1990 Tr: Mariella Snel (?), 1994. Poema, 2002 | J.F. Kliphuis (Mariella Snel ?) | 1971 | <i>Das Schicksal in Person</i> Tr: Claudia Persson Scherz 1972, 1974, 1978, 1982, 1983, 1986, 1991, 1995. Scherz Fischer 2003. Fischer 2005. Loewe, Bindlach 1985, 1994. Edito-Serv., Geneva 1983. Bertelsmann 1990. Heyne 1995 | Claudia Persson | 1972 | | | | | | |
| <i>Elephants</i> <i>Can</i> <i>Remember</i> HP | 1972 | <i>Een olifant vergeet</i> <i>niet gauw</i> Tr: E.C.C. Kramer- Plokker Sijthoff 1972 or 1978, 1990, 1995. Poema 2002 | E.C.C. Kramer- Plokker | 1972/ 1978 (?) | <i>Elefanten vergessen</i> <i>nicht</i> Tr: Ruth Bieling Scherz 1973, 1974, 1979, 1980, 1982, 1983, 1986, 1987, 1993, 1995, 1998, 2002. Buchg. Donauld. 1984. Dt. Bücherbund St. 1991. Loewe, Bindlach 1994 | Ruth Bieling | 1973 | | | | | | |
| <i>Postern of</i> <i>Fate</i> TT | 1973 | | | | <i>Alter schützt vor</i> <i>Scharfsinn nicht</i> Tr: Edda Janus Scherz 1978, 1980, 1981, 1982, 1984, 1986, 1992, 2003. Fischer 2005. Bertelsmann 1980 | Edda Janus | 1978 | | | | | | |
| <i>Poirot's</i> <i>Early Cases</i> HP KG | 1974 | | | | <i>Auch Pünktlichkeit kann</i> <i>töten</i> Tr: Maria Meinert, Peter Naujack Scherz 1977, 1981, 1982, 1984, 1999. Fischer 2006. | Maria Meinert, Peter Naujack | 1977 | | | | | | |

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|--|------|---|--------------------------|------|--|--------------------------------|------|--|--|--|--|--|--|
| | | | | | Kaiser Klagenft 1983. Loewe, Bindlach 2000 | | | | | | | | |
| <i>Curtain HP</i> | 1975 | <i>Het doek valt. Poirots laatste moordzaak</i> Tr: G.R. de Bruin Sijthoff 1975, 1975, 1977, 1989, 1995 | G.R. de Bruin | 1975 | <i>Vorhang</i> Tr: Ute Seeblen Scherz 1976, 1979, 1981, 1987, 1991, Fischer 2008. Bertelsmann 1977. Ex Libris, Zurich 1978. Weltbild 2006 | Ute Seeblen | 1976 | | | | | | |
| <i>Sleeping Murder MM</i> | 1976 | <i>Moord uit het verleden</i> Tr: J.E.H.M. Verheydt Sijthoff 1976, 1976, 1984, 1991. Grote Letter Bibliotheek, Baambrugge 1991, 1990, 1995. Poema 2002 | Jack en H.M. Verheydt | 1976 | <i>Ruhe unsanft</i> Tr: Eva Schönfeld Scherz 1977, 1978, 1980, 1986, 1987, 1991, 1999, Fischer 2007. Bertelsmann 1979. Loewe, Bindlach 1991. Weltbild 2006 | Eva Schönfeld | 1977 | | | | | | |
| <i>Miss Marple tells a Story/ Miss Marple's Final Cases MM</i> | 1979 | | | | <i>Die Mörder-Maschen</i> Tr: Traudl Weiser Scherz 1982, 1984, 1987. Edito-Serv., Geneva 1984 | Traudl Weiser et al | 1982 | | | | | | |
| <i>Problem at Pollensa Bay and Other Stories</i> | 1991 | | | | <i>Die mörderische Teerunde</i> Tr: Karl H. Schneider et al. Scherz 1993, 1995. Fischer 2006 | Karl H. Schneider et al. | 1993 | | | | | | |
| <i>While the Light lasts and other Stories</i> | 1997 | <i>Zolang het licht is en andere verhalen</i> Tr: Mariella Snel Sijthoff 1998 Poema 2001 | Mariella Snel | 1998 | | | | | | | | | |
| <i>Black</i> | 1998 | <i>Zwarte koffie</i> | Mariella Snel | 1998 | <i>Black Coffee</i> | Otto Bayer | 1998 | | | | | | |

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|--|------|---|---------------|------|--|---------------------|------|--|--|--|--|--|--|
| <i>Coffee</i> HP Novel by Charles Osborne | | Tr: Mariella Snel Poema 1998, 2001 | | | Tr: Otto Bayer Scherz 1998. Fischer 2005 | | | | | | | | |
| <i>The Unexpected Guest</i> | 1999 | <i>De onverwachte gast</i> Tr: Mariella Snel Poema 2002 | Mariella Snel | 2002 | <i>Ein unerwarteter Gast</i> Tr: Otto Bayer Scherz 2000, 2001. Fischer 2007 | Otto Bayer | 2000 | | | | | | |
| | | | | | <i>Das Geheimnis des Plymouth-Express</i> Scherzi 1999 | | | | | | | | |
| | | | | | <i>Das Todeskraut</i> Scherz 1999 | | | | | | | | |
| | | | | | <i>Die vier Verdächtigen</i> Scherz 1999 | | | | | | | | |
| | | | | | <i>Die geheimnisvolle Botschaft</i> Tr: Edda Janus Bindlach: Loewe 1992, 1994 | Edda Janus | | | | | | | |
| | | | | | <i>Die verschwundenen Goldbarren</i> Tr: Maria Meinert Bindlach: Loewe 1991 | Maria Meinert | | | | | | | |
| | | | | | <i>Ein seltsamer Scherz</i> Scherz 1999 | | | | | | | | |
| | | | | | <i>Hercule Poirot bittet zum Galgen</i> Tr: Dorothea Gotfurt et al. Scherz 1983 | Dorothea Gotfurt | | | | | | | |

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|-------------------------|--|--|--|--|---|--------------------------------------|------|--|--|--|--|--|--|
| | | | | | <i>Miss Marple: Die Uhr war Zeuge tr: Traudl Weiser Bindlach: Loewe 1994</i> | Traudl Weiser | | | | | | | |
| | | | | | <i>Die Tyrannin Tr: A. Flesch von Bringen 1946 Ring, Vienna short story</i> | A.Flesch von Bringen | 1946 | | | | | | |
| | | | | | <i>Ist Elinor Carlisle schuldig? Ring, Vienna 1946 short story</i> | | 1946 | | | | | | |
| <i>The Accident</i> | | | | | <i>Der Unfall und andere Fälle Tr: Maria Meinert / Renate Weigl Scherz 1973, 1975, 1983, 1984, 1987, 1997, 2007 Goldmannii 1978 1964 Buchg.Alpenld.1982 Bertelsmann</i> | Maria Meinert/ Renate Weigl | 1964 | | | | | | |
| | | | | | <i>Villa Nachtigall: sieben Kriminalgeschichten Tr: Günter Eichel Diogenes, Zurich 1964, 1974, 1982, 2000 1974 Dt.Bücherbd St</i> | Günter Eichel | 1964 | | | | | | |
| | | | | | <i>Es riecht nach Mord, Miss Marple Scherz 1981 1983 Dt Bücherbd St</i> | | 1981 | | | | | | |
| | | | | | <i>Der Fall der enttäuschten Hausfrau: sechs Kriminalgeschichten Tr: Günter Eichel</i> | Günter Eichel | 1982 | | | | | | |

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|-----------------------------|--|--|---------------------|------|--|--|--|--|--|--|--|--|--|
| | | <i>Jane zoekt een baan</i> Tr: L. Groen-Verhoef Sijthoff 1966 | L. Groen-Verhoef | 1966 | | | | | | | | | |
| | | <i>Het heilzame vergif</i> | | 1967 | | | | | | | | | |
| | | <i>De val klapt dicht</i> Sijthoff 1973 | | 1973 | | | | | | | | | |
| <i>The Floating Admiral</i> | | <i>De dood van een admiraal</i> Tr: Thomas Nicolaas Van Hollerma & Warendorf, Bussum 1981 | Thomas Nicolaas | 1981 | | | | | | | | | |
| | | <i>Vrouwen onder hoogspanning</i> Tr: Mariette van Gelder Poema 1995 | Mariette van Gelder | 1995 | | | | | | | | | |

ⁱ Scherz publishing house: located in Bern, from the 1950s also in Munich.

ⁱⁱ Goldmann publishing house: before the Second World War located in Leipzig; from 1950 in Munich; from 1977 part of Random House.

ⁱⁱⁱ Sijthoff publishing house: located in Leiden until 1976; Alphen aan de Rijn until 1990, Utrecht until 1989; merged with Luitingh in 1989 and moved to Amsterdam. Poema pocket, founded in 1994, is the paperback branch of Luiting-Sijthoff.

Appendix 2. German Translations

First Translations

| year | translation | translator | publisher |
|------|---|--------------------------------------|---|
| 1927 | <i>Mord auf dem Golfplatz</i> HP (<i>Murder on the Links</i> , 1923) | Irene Kafka | Georg Müller, Munich |
| " | <i>Die Memoiren des Ministers</i> (<i>The Secret of Chimneys</i> , 1925) | E.v.Kraatz | Aufwärts, Berlin |
| 1928 | <i>Roger Ackroyd und sein Mörder</i> HP (<i>The Murder of Roger Ackroyd</i> , 1926) | Irene Kafka | Drei Masken, Munich |
| 1929 | <i>Geheimnisvolle Verbrechen in Styles</i> HP (<i>The Mysterious Affair at Styles</i> , 1920) | Anna Drawe | Georg Müller, Munich |
| 1930 | <i>Der blaue Expresß</i> HP (<i>The Mystery of the Blue Train</i> , 1928) | Ernst Simon | Amonesta, Vienna |
| 1932 | <i>Die Abenteurer-G.m.b.H.</i> (<i>The Secret Adversary</i> , 1922) | Irene Kafka | Goldmann |
| 1933 | <i>Das Haus an der Düne</i> HP (<i>Peril at End House</i> , 1932) | E./O.A. van Bebber | Goldmann |
| " | <i>Das Geheimnis von Sittaford</i> (<i>The Sittaford Mystery</i> , 1931) | O.A. van Bebber | Goldmann |
| 1934 | <i>Dreizehn bei Tisch</i> HP (<i>Lord Edgware Dies</i> , 1933) | O.A. van Bebber | Goldmann |
| " | <i>Die Frau im Kimono</i> HP (<i>Murder on the Orient Express</i> , 1934) | E. van Bebber | Goldmann |
| " | <i>Sieben Uhren</i> (<i>The Seven Dials Mystery</i> , 1929) | ? | Expresßbücher, Vienna, Leipzig |
| 1935 | <i>Nikotin</i> HP (<i>Three Act Tragedy</i> , 1935) | O.A. van Bebber | Goldmann |
| " | <i>Ein Schritt ins Leere</i> (<i>Why Didn't They Ask Evans?</i> 1934) | O.A./E. van Bebber | Goldmann |
| 1937 | <i>Der ABC-Fahrplan</i> HP (<i>The ABC Murders</i> , 1936) | Kurt Ziegler | Tal, Vienna, Leipzig (Die rotblauen Bücher) |
| " | <i>Tod in den Wolken</i> HP (<i>Death in the Clouds</i> , 1935) | O.A. van Bebber | Goldmann, Leipzig |
| 1938 | <i>Der ballspielende Hund</i> HP (<i>Dumb Witness</i> , 1937) | Anna Schober | Tal, Vienna, Leipzig (Die rotblauen Bücher) |
| " | <i>Karten auf den Tisch</i> HP (<i>Cards on the Table</i> , 1936) | Marie Rieger | Tal, Vienna, Leipzig (Die rotblauen Bücher) |
| 1939 | <i>Eine Frau in Gefahr</i> HP (<i>Murder in Mesopotamia</i> , 1936) | A.F.v.Brunningen | Tal, Vienna, Leipzig (Die rotblauen Bücher) |
| 1943 | <i>Das Sterben in Wychwood</i> (<i>Murder is Easy</i> , 1939) | A.F. von Bringen (= von Brunningen?) | Scherz, Bern |
| " | <i>Die Tote in der Bibliothek</i> MM (<i>The Body in the Library</i> , 1942) | A.K. Rehmann | " |
| " | <i>Morphium</i> HP (<i>Sad Cypress</i> , 1940) | A.F. von Bringen | " |
| 1944 | <i>Der Tod wartet</i> HP (<i>Appointment with Death</i> , 1938) | A.F. von Bringen | " |
| " | <i>Die Schattenhand</i> MM (<i>The Moving Finger</i> , 1943) | A.K. Rehmann-Salten (= A.K. Rehmann) | " |
| " | <i>Zehn kleine Negerlein</i> (<i>Ten Little Niggers</i> , 1939) | A.K. Rehmann-Salten | " |
| 1945 | <i>Rätsel um Arlena</i> HP (<i>Evil under the Sun</i> , 1941) | U. v. Wiese | " |
| 1946 | <i>Das Haus der Mrs Perenna</i> (<i>N or M</i> , 1941) | Lino Rossi | " |
| " | <i>Kurz vor Mitternacht</i> (<i>Towards Zero</i> , 1944) | U. v. Wiese | " |
| 1947 | <i>Das Eulenhäus</i> HP | ? | " |

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|------|--|-------------|--------|
| | (<i>The Hollow</i> , 1946) | | |
| " | <i>Rächende Geister</i> (<i>Death Comes at the End</i> , 1945) | U. v. Wiese | Scherz |
| 1949 | <i>Blausäure</i> (<i>Sparkling Cyanide</i> , 1945) | E. Picard | " |

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|------|--|-----------------------|---------------|
| 1950 | <i>Der Todeswirbel</i> HP (<i>Taken at the Flood</i> , 1948) | R. H(e/a)rtenstein | Scherz |
| 1951 | <i>Das Geheimnis der Schnallenschuhe</i> (<i>One, Two, Buckle My Shoe</i> , 1940) | U. v. Wiese | " |
| " | <i>Das krumme Haus</i> (<i>Crooked House</i> , 1949) | U. v. Wiese | " |
| 1952 | <i>Mord im Pfarrhaus</i> MM (<i>Murder at the Vicarage</i> , 1930) | M. Steinmetz | " |
| 1953 | <i>Sie kamen nach Bagdad</i> (<i>They Came to Baghdad</i> , 1951) | E. v. Wurzian | " |
| 1954 | <i>Der Wachsblumenstrauß</i> HP (<i>After the Funeral</i> , 1953) | L. Humm-Sernau | " |
| 1956 | <i>Das Geheimnis der Goldmine</i> MM (<i>A pocket Full of Rye</i> , 1953) | G.S. Martin | " |
| " | <i>Ein Mord wird angekündigt</i> MM (<i>A Murder is Announced</i> , 1950) | ? | ? |
| " | <i>Vier Frauen und ein Mord</i> MM (<i>Mrs McGinty's Dead</i> , 1952) | G.S. Martin | Scherz |
| 1957 | <i>Das unvollendete Bildnis</i> HP (<i>Five Little Pigs</i> , 1943) | ? | " |
| 1958 | <i>Der unheimliche Weg</i> (<i>Destination Unknown</i> , 1954) | R. Bieling | " |
| " | <i>Die Abenteuer des Herkules</i> HP (<i>The Labours of Hercules</i> , 1947) | Fr. v. Wurzian | " |
| " | <i>Die Kleptomanein</i> HP (<i>Hickory Dickory Dock</i> , 1955) | D. Gotfurt | " |
| " | <i>Fata Morgana</i> MM (<i>They Do it With Mirrors</i> , 1952) | K. Hellwig | " |
| 1959 | <i>Poirot rechnet ab</i> HP (<i>Poirot Investigates</i> , 1924) | R.v. Stedman | Desch, Munich |
| " | <i>Tod auf dem Nil</i> HP (<i>Death on the Nile</i> , 1937) | ? | ? |
| " | <i>Wiedersehen mit Mrs. Oliver</i> HP (<i>Dead Man's Folly</i> , 1956) | D. Gotfurt | Scherz |
| " | <i>Zeugin der Anklage</i> (<i>Witness for the Prosecution</i> , 1953) | M. Meinert | " |
| 1960 | <i>16.50 ab Paddington</i> MM (<i>4.50 from Paddington</i> , 1957) | K. Hellwig | " |
| " | <i>Feuerprobe der Unschuld</i> (<i>Ordeal by Innocence</i> , 1958) | D. Gotfurt | " |
| 1961 | <i>Die Katze im Taubenschlag</i> HP (<i>Cat Among Pigeons</i> , 1959) | D. Gotfurt | " |
| " | <i>Hercule Poirots Weihnachten</i> HP (<i>Hercule Poirot's Christmas</i> , 1938) | ? | " |
| 1962 | <i>Das fahle Pferd</i> (<i>The Pale Horse</i> , 1961) | M. Haas | " |
| " | <i>Der Dienstagabend-Klub</i> MM (<i>The Thirteen Problems</i> , 1932) | M. Meinert | " |
| 1963 | <i>Der Mann im braunen Anzug</i> (<i>The Man in the Brown Suit</i> , 1924) | M. Haas | " |
| " | <i>Die großen Vier</i> HP (<i>The Big Four</i> , 1927) | H. Mehl | " |
| " | <i>Die Mausefalle und andere Fallen</i> (<i>Three Blind Mice and Other Stories</i> , 1950) | M. Meinert | " |
| 1964 | <i>Der Unfall und andere Fälle</i> (<i>The Accident</i> , ?) | M. Meinert / R. Weigl | " |

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|------|--|---------------------------|------------------|
| " | <i>Dummheit ist gefährlich</i> MM (<i>The Mirror Crack'd from Side to Side</i> , 1962) | I. Velten | " |
| 1965 | <i>Auf doppelter Spur</i> HP (<i>The Clocks</i> , 1963) | G. Spitzer | " |
| " | <i>Das Spinnennetz</i> (<i>Spider's Web</i> , ?) | G. Metzner | Buchner, Munich |
| " | <i>Die Büchse der Pandora</i> (<i>Partners in Crime</i> , 1929) | L. Schwarz | Scherz |
| 1966 | <i>Karibische Affäre</i> MM (<i>A Caribbean Mystery</i> , 1964) | W. Thaler | " |
| 1967 | <i>Bertrams Hotel</i> MM (<i>At Bertram's Hotel</i> , 1965) | M. Meinert | " |
| " | <i>Ein diplomatischer Zwischenfall</i> HP (<i>The Adventure of the Christmas Pudding</i> , 1961) | M. Berger | " |
| 1968 | <i>Die vergeßliche Mörderin</i> (<i>Third Girl</i> , 1966) | E. Janus | " |
| 1969 | <i>Mord nach Maß</i> (<i>Endless Night</i> , 1967) | J. Wannenmacher | " |
| 1970 | <i>Lauter reizende alte Damen</i> (<i>By the Pricking of my Thumbs</i> , 1968) | E. Janus | " |
| 1971 | <i>Die Schneewittchen Party</i> (<i>Hallowe'en Party</i> , 1969) | H. Grabler | " |
| 1972 | <i>Das Schicksal in Person</i> MM (<i>Nemesis</i> , 1971) | C. Persson | " |
| 1973 | <i>Elefanten vergessen nicht</i> HP (<i>Elephants Can Remember</i> , 1972) | R. Bieling | " |
| 1976 | <i>Vorhang</i> HP (<i>Curtain</i> , 1975) | U. Seeßlen | " |
| 1977 | <i>Auch Pünktlichkeit kann töten</i> HP (<i>Poirot's Early Cases</i> , 1974) | M. Meinert / P. Naujack | " |
| " | <i>Ruhe unsanft</i> MM (<i>Seeping Murder</i> , 1976) | E. Schönfeld | " |
| 1978 | <i>Alter schützt vor Scharfsinn nicht</i> (<i>Postern of Fate</i> , 1973) | E. Janus | " |
| 1980 | <i>Der seltsame Mr. Quin</i> (<i>The Mysterious Mr. Quin</i> , 1930) | P. Naujack | " |
| 1981 | <i>Es riecht nach Mord</i> , Miss Marple MM (?) | ? | " |
| 1982 | <i>Der Fall der enttäuschten Hausfrau</i> (?) | G. Eichel | Diogenes, Zurich |
| " | <i>Die Mörder-Maschen</i> MM (<i>Miss Marple's Final Cases</i> , 1979) | T. Weiser | Scherz |
| 1983 | <i>Der Nemeische Löwe</i> HP (<i>The Nemean Lion</i> , ?) | H. Wurzian (sic) | Diogenes, Zurich |
| " | <i>Mörderblumen</i> (<i>The Listerdale Mystery</i> , 1934) | E. Walter et al. | Scherz |
| " | <i>Mördergarn</i> (<i>The Regatta Mystery and Other Stories</i> , 1939) | H. v. Brackel / G. Eichel | " |
| 1984 | <i>Hercule Poirot schläft nie</i> HP (<i>Murder in the Mews</i> , 1937) | H. v. Brackel | " |
| " | <i>Hercule Poirots große Trümpfe</i> HP (?) | A. Oes | " |
| 1993 | <i>Die mörderische Teerunde</i> (<i>Problem at Pollensa Bay and Other Stories</i> , ?) | K. H. Schneider et al. | " |
| 1998 | <i>Black Coffee</i> (<i>Black Coffee</i> , 1998) | O. Bayer | " |
| 2000 | <i>Ein unerwarteter Gast</i> (<i>The Unexpected Guest</i> , 1999) | O. Bayer | " |

Second Translations

| year | translation | translator | Publisher |
|----------|--|---------------------------------|-----------|
| 1937 | <i>Alibi</i> (<i>The Murder of Roger Ackroyd</i>) | Fritz Putsch ("Bearbeitung") | Goldmann |
| 1937 | <i>Der Mord auf dem Golfplatz</i> (<i>Murder on the Links</i>) | Fritz Putsch ("Bearbeitung") | " |
| 1938 | <i>Die Abenteuer</i> (sic) <i>G.m.b.H.</i> (<i>The Secret Adversary</i>) | Fritz Putsch ("Bearbeitung") | " |
| 1954 | <i>Mit offenen Karten</i> (<i>Cards on the Table</i>) | E. v. Wurzian | Scherz |
| " | <i>Mord in Mesopotamien</i> (<i>Murder in Mesopotamia</i>) | L. Humm-Sernau | " |
| 1958 | <i>Letztes Weekend</i> (<i>Ten Little Niggers</i>) | F. Frank | " |
| 1959 | <i>Das fehlende Glied in der Kette</i> (<i>The Mysterious Affair at Styles</i>) | D. Gotfurt | Scherz |
| 1960 (?) | <i>Die Memoiren des Grafen</i> (<i>The Secret of Chimneys</i>) | M. Haas | " |
| 1962 | <i>Die Morde des Herrn ABC</i> (<i>The ABC Murders</i>) | G. Müller | " |
| 1976 | <i>Der letzte Joker</i> (<i>The Seven Dials Mystery</i>) | R. v. Walter | " |

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|----------|---|------------|---|
| 1978 | <i>Der Tod auf dem Nil</i> (<i>Death on the Nile</i>) | S. Lepsius | " |
| 1980 | <i>Mord im Spiegel oder: Dummheit ist gefährlich</i> (<i>The Mirror Crack'd from Side to Side</i>) | U. Gail | " |
| 1982 | <i>Das Böse unter der Sonne oder: Rätsel um Arlena</i> (<i>Evil under the Sun</i>) | U. Gail | " |
| 1984 | <i>Der Tod wartet</i> (<i>Appointment with Death</i>) | U. Gail | " |
| 1985 | <i>Das Eulenhäus</i> (<i>The Hollow</i>) | U. Gail | " |
| 1992 (?) | <i>Das Geheimnis der Schnallenschuhe</i> (<i>One, Two, Buckle My Shoe</i>) | A. Picuard | " |

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|------|--|---------------|---|
| 1999 | <i>Das Haus an der Düne</i> (<i>Peril at End House</i>) | M. Gripenberg | " |
| " | <i>Mord im Orient Express</i> (<i>Murder on the Orient Express</i>) | O. Bayer | " |
| " | <i>Die Schattenhand</i> (<i>The Moving Finger</i>) | S. Roth | " |
| " | <i>Blausäure</i> (<i>Sparkling Cyanide</i>) | R. Venske | " |
| " | <i>Mord im Pfarrhaus</i> (<i>Murder at the Vicarage</i>) | I. Brender | " |
| 2000 | <i>Der blaue Expreß</i> (<i>The Mystery of the Blue Train</i>) | G. Haefs | " |
| " | <i>Die Tote in der Bibliothek</i> (<i>The Body in the Library</i>) | B. Heller | " |
| " | <i>Der Wachsblumenstrauß</i> (<i>After the Funeral</i>) | W. Wulfekamp | " |
| " | <i>Fata Morgana</i> (<i>They do it with Mirrors</i>) | R. Hermstein | " |
| " | <i>16:50 ab Paddington</i> (<i>4.50 from Paddington</i>) | U. Blumenbach | " |

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|------|--|--------------------|---|
| 2002 | <i>Kurz vor Mitternacht</i> (<i>Towards Zero</i>) | R. Gablé | " |
| " | <i>Das Geheimnis der Goldmine</i> (<i>A Pocket Full of Rye</i>) | M. Moser | " |
| " | <i>Die Kleptomanin</i> (<i>Hickory Dickory Dock</i>) | J. Ehlers | " |
| " | <i>Im Spinnennetz</i> (<i>Spider's Web</i>) | M. Curths | " |
| 2003 | <i>Die Mausefalle</i> (<i>The Mousetrap</i>) | P. Biermann et al. | " |
| 2004 | <i>Der seltsame Mr. Quin</i> (<i>The Mysterious Mr. Quin</i>) | G. Eichel | " |

Third Translations

| | | | |
|------|--|---------------|--------------------|
| 1959 | <i>Ein gefährlicher Gegner</i> (<i>The Secret Adversary</i>) | W. von Grünau | Desch, Munich |
| 1985 | <i>Zehn kleine Negerlein</i> (<i>Ten Little Niggers</i>) | U. Gail | Scherz |
| 1999 | <i>Mord auf dem Golfplatz</i> (<i>Murder on the Links</i>) | G. Haefs | " |
| " | <i>Das fehlende Glied in der Kette</i> (<i>The Mysterious Affair at Styles</i>) | N. Schindler | " |
| " | <i>Der Tod auf dem Nil</i> (<i>Death on the Nile</i>) | P. Biermann | " |
| | <i>Der Tod wartet</i> (<i>Appointment with Death</i>) | U. M. Mössner | " |
| 2004 | <i>Das Eulenhäus</i> (<i>The Hollow</i>) | P. Biermann | Fischer, Frankfurt |

Fourth Translations

| | | | |
|------|---|------------|--------|
| 1999 | <i>Zehn kleine Negerlein</i> (<i>Ten Little Niggers</i>) | S. Deitmer | Scherz |
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Appendix 3. Dutch Translations

First Translations

| year | title | translator | Publisher |
|--------------|--|-----------------------|-------------------------------------|
| 1924 or 1925 | <i>De geheime tegenstander</i> (<i>The Secret Adversary</i> , 1922) | ? | Blankwaardt & Schoonhoven, Rijswijk |
| 1927 | <i>De moord op Roger Ackroyd</i> HP (<i>The Murder of Roger Ackroyd</i> , 1926) | | Allert de Lange |
| " | <i>De geheimzinnige zaak van Styles</i> HP (<i>The Mysterious Affair at Styles</i> , 1920) | A.d.Z. | <i>Het Vaderland</i> |
| 1929 | <i>Het geheim van den "Train Bleu"</i> HP (<i>The Mystery of the Blue Train</i> , 1928) | J.J.A. Hanhart | H.P. Leopold, 's Gravenhage |
| 1930 | <i>De wrekers</i> (<i>Partners in Crime</i> 1929) | A.B. Hildebrand | Allert de Lange |
| 1931 | <i>De man in het bruine pak</i> (<i>The Man in the Brown Suit</i> , 1924) | (Jan Hardenberg?) | Jacob van Campen, Amsterdam |
| " | <i>Het geheim van de zeven wijzerplaten</i> (<i>The Seven Dials Mystery</i> , 1929) | ? | Het Nederlandsche Boekhuis, Tilburg |
| 1932 | <i>Duister Sittaford</i> (<i>The Sittaford Mystery</i> , 1931) | M.J. Landré-Tollenaar | Jacob van Campen, Amsterdam |
| 1934 | <i>Lord Edgware sterft</i> HP (<i>Lord Edgware Dies</i> , 1933) | M.J. Landré-Tollenaar | Jacob van Campen, Amsterdam |
| " | <i>De geheimzinnige Mr. Quin</i> (<i>The Mysterious Mr. Quin</i> , 1930) | | Allert de Lange |
| " | <i>De moord in de pastorie</i> MM (<i>Murder at the Vicarage</i> , 1930) | | Seyffaardt's Boek- en Muziekhandel |
| 1935 | <i>Drama in drie bedrijven</i> HP (<i>Three Act Tragedy</i> , 1935) | M.J. Landré-Tollenaar | Jacob van Campen, Amsterdam |
| 1936 | <i>Het ABC mysterie</i> HP (<i>The ABC Murders</i> , 1936) | Jan Apon | Sijthoff |
| 1936 | <i>Het geluyskantoor</i> (?) | | Drukkerij Helmond |
| " | <i>Poirot's vliegtocht</i> HP (<i>Death in the Clouds</i> , 1935) | | Jacob van Campen, Amsterdam |
| 1937 | <i>De moord op het golfsterrein</i> HP (<i>Murder on the Links</i> , 1923) | N. Brunt | A.A.M. Stols, Maastricht, Brussel |
| 1937 | <i>De ingesneeuwde slaapwagen</i> HP (<i>Murder on the Orient Express</i> , 1934) | Pauline Fellingma | Het Nederlandsche Boekhuis, Tilburg |
| " | <i>Poirot speelt bridge</i> HP (<i>Cards on the Table</i> , 1936) | | Jacob van Campen, Amsterdam |
| 1938 | <i>Het geheim van de zeven schoorstenen</i> (<i>The Secret of Chimneys</i> , 1925) | ? | Het Nederlandsche Boekhuis, Tilburg |
| 1939 | <i>Ontmoeting met den dood</i> HP (<i>Appointment with Death</i> , 1938) | P. v.d. Valk | Beughel, Amsterdam |
| 1939/1940 | <i>Ontmoeting met den dood</i> HP (<i>Appointment with Death</i> , 1938) | | Schuyt |
| 1941 | <i>Kersttragedie</i> HP (<i>Hercule Poirot's Christmas</i> , 1938) | ? | Van Campen, Amsterdam |
| " | <i>Is moord kinderspel?</i> HP (<i>Murder is Easy</i> , 1939) | | De Librije |
| | | | |
| 1947 | <i>Kwaad onder de zon</i> HP (<i>Evil under the Sun</i> , 1941) | | Het Goede Boek |
| " | <i>Zij moest gehangen worden</i> (?) | | Het Goede Boek |
| " | <i>Het paard van Troje</i> (?) | | Het Goede Boek |
| 1948 | <i>De laagte</i> HP (<i>The Hollow</i> , 1946) | (H. Tromp ?) | Sijthoff |
| " | <i>De moordenaar droeg blauw</i> | C.F. van Kooten | A.G. Schoonderbek, Laren |

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|-----------|---|---|----------|
| | (Towards Zero, 1944) | | Sijthoff |
| " | Tien kleine negertjes (Ten Little Niggers, 1939) | ? | " |
| 1949 | Vijf kleine biggetjes HP (Five Little Pigs, 1943) | L.J. Verver | " |
| 1950 | Bruisende drank (Sparkling Cyanide, 1945) | ? | " |
| " | Moord in de martelstoel HP (One, Two, Buckle My Shoe, 1940) | H. v.d. Horst | " |
| " | N of M (N or M, 1941) | ? | " |
| 1951 | Brief van een dode HP (Dumb Witness, 1937) | H. v.d. Horst | " |
| " | Moord onder vuurwerk HP (Peril at End House, 1932) | H. Tromp | " |
| " | Schuldig in eigen ogen HP (Sad Cypress, 1940) | M. Vreeland | " |
| " | Wie adverteert een moord? MM (A Murder is Announced, 1950) | ? | " |
| 1952 | De werken van Herkules HP (The Labours of Hercules, 1947) | C. Brinkman | " |
| " | Dood van een danseres MM (The Body in the Library, 1942) | H. Tromp or G.R. de Bruin or S. des Tombe | " |
| 1952 (59) | Rally naar Bagdad (They Came to Baghdad, 1951) | ? | " |
| 1953 | Een goochelaarstruc MM (They do it with Mirrors, 1952) | ? | " |
| " | Poirot speelt bridge HP (Cards on the Table, 1936) | M.J. Landré- Tollenaar | " |
| 1954 | Een handvol rogge MM (A Pocket Full of Rye, 1953) | L.J. Verver | " |
| " | Moord in Mesopotamië HP (Murder in Mesopotamia, 1936) | M. Vreeland | " |
| 1954 | Moord op de Nijl HP (Death on the Nile, 1937) | M. Vreeland | " |
| " | Na de begrafenis HP (After the Funeral, 1953) | ? | " |
| 1955 | Met onbekende bestemming (Destination Unknown, 1954) | ? | " |
| 1956 | De muizenval (The Mousetrap) | Nel Bergams- Withaar | " |
| " | Driehoek op Rhodos (Triangle at Rhodes, ?) | Jan H. Jonker | " |
| " | Miss Marple en haar dertien problemen MM (The Thirteen Problems, 1932) | L. van Kasteren | " |
| " | Moord in het studentenhuus (Hickory, Dickory, Dock, 1955) | M. Vreeland | " |
| 1957 | De grote vier HP (The Big Four, 1927) | A.E.C. Vuerhard- Berkhout | " |
| " | De moordenaar waagt een gok(je) HP (Taken at the Flood, 1948) | ? | " |
| " | Zoek de moordenaar! HP (Dead Man's Folly, 1956) | A.E.C. Vuerhard- Berkhout | " |
| 1958 | Getuige à charge (Witness for the Prosecution, 1933) | L.M.A. Vuerhard | " |
| " | Trein 16.50 MM (4:50 from Paddington, 1957) | ? | " |
| 1959 | Doem der verdenking (Ordeal by Innocence, 1958) | ? | " |
| " | En het einde is de dood (Death Comes at the End, 1945) | J. W. Schotman | " |
| 1960 | De giftige pen MM | L. de Tombe | " |

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| | <i>(The Moving Finger, 1943)</i> | | |
| " | <i>Een kat tussen de duiven</i> HP <i>(Cat Among the Pigeons, 1959)</i> | ? | " |
| 1961 | <i>Avontuur met een kerstpudding</i> HP <i>(The Adventure of the Christmas Pudding, 1960)</i> | ? | " |
| 1962 | <i>Het kromme huis</i> <i>(Crooked House, 1949)</i> | J.A.W. Hartong-de Roode | " |
| " | <i>Het vale paard</i> <i>(The Pale Horse, 1961)</i> | ? | " |
| 1963 | <i>De spiegel barstte</i> MM <i>(The Mirror Crack'd from Side to Side, 1962)</i> | J.A. de Groot | " |
| 1963 | <i>Uit Poirots Praktijk</i> <i>(Poirot Investigates, 1924)</i> | ? | ? |
| " | <i>Het Listerdale mysterie</i> <i>(The Listerdale Mystery, 1934)</i> | A.E.C. Vuerhard- Berkhout or M. Vreeland | Sijthoff |
| 1964 | <i>De man die geluk bracht</i> <i>(Parker Pyne Investigates, 1934)</i> | H. Tromp | " |
| " | <i>De vier klokken</i> HP <i>(The Clocks, 1963)</i> | A.E. de Groot- d'Ailly | " |
| " | <i>Waarom Evans niet?</i> <i>(Why Didn't They Ask Evans?, 1934)</i> | Chr. Daling | " |
| 1965 | <i>Miss Marple met vakantie</i> MM <i>(A Caribbean Mystery, 1964)</i> | A.E. de Groot d'Ailly or L. Groen- Verhoef | " |
| 1966 | <i>Het mysterie van de Spaanse kist</i> <i>(?)</i> | ? | " |
| " | <i>In Hotel Bertram</i> MM <i>(At Bertram's Hotel, 1965)</i> | H. Tromp | " |
| " | <i>Jane zoekt een baan</i> <i>(?)</i> | L. Groen-Verhoef | " |
| 1967 | <i>Het derde meisje</i> HP <i>(Third Girl, 1966)</i> | H. Tromp | " |
| " | <i>Het heilzame vergif</i> | ? | " |
| " | <i>Het wespenest</i> HP <i>(Wasp's Nest, ?)</i> | A. van Iddekinge- van Thiel, H. Tromp | " |
| 1968 | <i>De eindeloze nacht</i> <i>(Endless Night, 1967)</i> | A.L. Spoorenberg | " |
| 1969 | <i>De pop in de schoorsteen</i> TT <i>(By the Pricking of my Thumbs, 1968)</i> | Dolf Koning | " |
| 1970 | <i>De versierde bezemsteel</i> HP <i>(Hallowe'en Party, 1969)</i> | H.H. de Bie- de Both | " |
| " | <i>Passagier voor Frankfurt</i> <i>(Passenger to Frankfurt, 1970)</i> | E. v. Delden | " |
| 1971 | <i>De Wraakgodin</i> MM <i>(Nemesis, 1971)</i> | J.F. Kliphuis | " |
| 1972 | <i>Een olifant vergeet niet gauw</i> HP <i>(Elephants Can Remember, 1972)</i> | E.C.C. Kramer- Plokker | " |
| 1973 | <i>De val klappt dicht</i> | ? | " |
| 1974 | <i>Het regatta mysterie</i> <i>(The Regatta Mystery and Other Stories, 1939)</i> | G.R. de Bruin | " |
| 1975 | <i>Het doek valt. Poirots laatste moordzaak</i> HP <i>(Curtain, 1975)</i> | G.R. de Bruin | " |
| 1976 | <i>Moord uit het verleden</i> MM <i>(Sleeping Murder, 1976)</i> | Jack en H.M. Verheydt | " |
| 1981 | <i>De dood van een admiraal</i> <i>(The Floating Admiral, ?)</i> | Th. Nicolaas | " |
| 1995 | <i>Vrouwen onder hoogspanning</i> <i>(?)</i> | M. van Gelder | Poema, Amsterdam |
| 1998 | <i>Zolang het licht is en andere verhalen</i> | M. Snel | " |

| | | | |
|------|---|---------|---|
| | (?) | | |
| " | <i>Zwarte koffie</i> HP (<i>Black Coffee</i> , 1998) | M. Snel | " |
| 2001 | <i>Het spinnenweb</i> (<i>Spider's Web</i> , ?) | M. Snel | " |
| 2002 | <i>De onverwachte gast</i> (<i>The Unexpected Guest</i> , 1999) | M. Snel | " |

Second Translations

| | | | |
|----------------------|---|--|--|
| 1932 | <i>De onschuldige moordenaar</i> (<i>The Mysterious Affair at Styles</i>) | | Het Nederlandsche Boekhuis, Tilburg |
| 1950 (or 1969) | <i>Het ABC mysterie</i> (<i>The ABC Murders</i>) | E.D. Künzli- Boissevain | Sijthoff |
| 1952 | <i>Moord op de golf links</i> (<i>Murder on the Links</i>) | M. Vreeland | " |
| 1950 (57) | <i>Moord in de pastorie</i> (<i>Murder at the Vicarage</i>) | J.M. Vermeys | " |
| 1953 | <i>Poirot speelt bridge</i> (<i>Cards on the Table</i>) | M.J. Landré- Tollenaar | " |
| 1956 | <i>Lord Edgware sterft</i> (<i>Lord Edgware Dies</i>) | M.J. Landré- Tollenaar | " |
| 1957 | <i>De laagte</i> (<i>The Hollow</i>) | H. Tromp | " |
| 1959 | <i>Moord in de Oriënt-Expres</i> (<i>Murder on the Orient Express</i>) | J. Rijman | " |
| 1959 | <i>Deelgenoten in de misdaad</i> (<i>Partners in Crime</i>) | L.M.A. Vuerhard Or A.E.C. Vuerhard- Berkhout | " |
| 1960 | <i>Het geheim van de blauwe trein</i> (<i>The Mystery of the Blue Train</i>) | L.M.A. Vuerhard | " |
| 1960 | <i>De moord op Roger Ackroyd</i> (<i>The murder of Roger Ackroyd</i>) | L.M.A. Vuerhard | " |
| 1960 | <i>Het mysterie van Sittaford</i> (<i>The Sittaford Mystery</i>) | A.E.C. Vuerhard- Berkhout | " |
| " | <i>De geheime tegenstander</i> (<i>The Secret Adversary</i>) | A.E.C. Vuerhard- Berkhout | " |
| 1960 | <i>(De man in het bruine pak)</i> | Jan Hardenberg | " |
| 1962 (?) | <i>Overal is de duivel</i> (<i>Evil under the Sun</i>) | M. Vreeland | " |
| 1963 | <i>Kerstmis van Poirot</i> (<i>Hercule Poirot's Christmas</i>) | A.E.C. Vuerhard- Berkhout | " |
| 1964 | <i>Moord is kinderspel</i> (<i>Murder is Easy / Easy to Kill</i>) | M. Vreeland or H. Tromp | " |
| 1965 | <i>De geheimzinnige Mr. Quin</i> (<i>The Mysterious Mr. Quin</i>) | A.E.C. Vuerhard- Berkhout | " |
| 1965 | <i>Moord in het vliegtuig</i> (<i>Death in the Clouds</i>) | H. Tromp | " |
| 1965 | <i>Dood van een huistiran</i> (<i>Appointment with Death</i>) | H. Tromp | " |
| " | <i>Het mysterieuze manuscript</i> (<i>The Secret of Chimneys</i>) | H. Tromp | " |
| 1974 | <i>De zeven wijzerplaten</i> | H. Tromp | " |
| Probably in 1970s | <i>Dood van een danseres</i> (<i>The Body in the Library</i>) | Apparently translated again or mistake with name of translator G. de Bruin or F.S. des Tombe | " |
| 1986 | <i>Moord in de bibliotheek</i> (<i>The Body in the Library</i>) | G.R. de Bruin | " |

| | | | |
|--------|---|--|-------|
| (2002) | <i>Na de begravenis</i> (<i>After the Funeral</i>) | Hennie Möller (new tr. or just revised edition?) | Poema |
| (2002) | <i>Het vale paard</i> (<i>The Pale Horse</i>) | Probably new tr. by Kirsten Pijl | " |

Third Translations

| | | | |
|------|---|-------------------------|----------|
| 1966 | <i>De zaak Styles</i> (<i>The Mysterious Affair at Styles</i>) | Van Iddekinge-van Thiel | Sijthoff |
|------|---|-------------------------|----------|

Appendix 4. Cover Illustrations

| <i>The Mysterious Affair at Styles</i> | Other books from the same series |
|---|--|
| John Lane, 1920/1921  | |
| Georg Müller, 1929  | Sven Elvestad. <i>Tausend Eisen im Feuer</i> . 1930  |
| Scherz, 1959  | Ellery Queen. <i>Die Drachenzähne</i> . 1959  |
| Scherz, 1975  | Rae Foley. <i>Die Rückkehr der Wölfin</i> . 1975  |

¹ "Delicious Death - Agatha Christie works list." Online: <http://www.deliciousdeath.com/01/01cawe.html> [accessed 10/05/2012].

² "Versandantiquariat Oliver Schlick." Online: <http://www.schlick.ch/s/kat/katphp/krimi.php&docid=Zcr219V-itDN8M> [accessed 10/05/2012].

³ "Delicious Death - Agatha Christie works list." Online: <http://www.deliciousdeath.com/01/01cawe.html> [accessed 10/05/2012].

| | |
|---|--|
| Scherz, 1999 | |
|  | |
| Fischer, 2003 | |
|  | |
| Sijthoff, 1966 | Sijthoff, 1964 |
|  |  |
| Luitingh-Sijthoff, 1993 | Luitingh-Sijthoff, 1993 |
|  |  |

⁴ <http://www.volker-niermann.de/krimis/bilder/scherz/scherz-04/scherz-0484-foley.jpg> [accessed 10/05/2012].

⁵ "Delicious Death - Agatha Christie works list." Online: <http://www.deliciousdeath.com/01/01cawe.html> [accessed 10/05/2012].

⁶ "Delicious Death - Agatha Christie works list." Online: <http://www.deliciousdeath.com/07/07cawe.html> [accessed 10/05/2012].

Appendix 5. Important Facts and Clues

| ST | 27NL | Drawe | Gotf | 76NL | Schi | | | | | | | | | | |
|---|------|-------|------|------|------|-----|---|---|---|---|-----|---|---|---|---|
| Chapter I Every scrap of paper is collected | + | - | + | + | + | | | | | | | | | | |
| Chapter II Mrs. Inglethorp tells Dorcas to light fire in her room Wants her despatch-case in her room Does not drink coffee Conversation Mrs Cavendish & Mrs Inglethorp | + | + | + | + | + | n/a | + | + | + | + | n/a | + | + | + | + |
| Chapter III Mary comes out of Lady Cynthia’s room, does not manage to wake her Mary wearing a white land smock, i.e. she was already up | n/a | + | + | + | + | n/a | - | + | + | + | + | + | + | + | + |
| Chapter IV Poirot straightens vases on mantelpiece Poirot finds loose table Takes key from despatch-case Examines Cynthia’s door and finds green fabric Finds crushed coffee-cup Finds candle grease on floor Finds fragment in fireplace, part of will Observes freshly planted begonias Dorcas reports row between Inglethorps, letter as cause, lost key to despatch-case Found box for sleeping powders without chemist’s name Annie found salt on tray of coco They find „possessed“ scribbles in Mr. Inglethorp’s waste paper bin | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| Chapter V Gardeners as witnesses of new will Despatch-case now unlocked, lock forced, Poirot making fuss for all to hear Cynthia admits to making bromide sleeping powders for Mrs Inglethorp Evie Howard reveals that her father was a doctor | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| Chapter VI Inquest: no strychnine in coffee and coco Mrs Inglethorp took medicine with strychnine regularly Someone looking like Mr Inglethorp bought strychnine in chemist’s | n/a | + | + | + | + | + | + | + | + | + | + | + | + | + | + |
| Chapter VII Poirot provides Inglethorp with an alibi for buying the strychnine Poirot realises that Bauerstein was there on Tuesday => frenzy | n/a | + | + | + | + | n/a | + | + | + | + | + | + | + | + | + |
| Chapter VIII They find black beard in dressing-up box Poirot tells Hastings to ask Lawrence to find extra cup | + | + | + | + | + | + | + | + | + | + | + | + | + | + | + |

Appendix 6. Questions and Answers

| Questions in ST | Answers in ST | 27NL | Drawe | Gotf | 76NL | Schi |
|--|--|------|-------|------|------|------|
| Did Mrs Inglethorp eat well? (IV) | Late effect of poison (VI) | + | + | + | + | + |
| Why was cup crushed? (IV) | Lawrence crushed it because he thought that Cynthia had poisoned Mrs Inglethorp (XIII) | n/a | + | + | + | + |
| Whose is the fragment of green fabric? (IV) | Mrs Cavendish's (XII) | + | + | + | + | + |
| Was it Mr Inglethorp who quarrelled with Mrs Inglethorp? (IV) | No, it was John (XI) | n/a | + | + | + | + |
| How did the stain get into the carpet? (IV) | Coffee cup that fell from table (XII) | + | + | + | + | + |
| Why was there no chemist's name on box with sleeping powders? (IV) | Cynthia provided it (V) | n/a | + | + | + | + |
| Was the 'kitchen salt' on the coco tray kitchen salt? (IV) | No, a narcotic, administered by Mrs Cavendish (XII) | + | + | + | + | + |
| Why is it important that Miss Cynthia does not take sugar in her coffee? (V) | All cups had sugar in them, i.e. there was one missing (XII) | + | + | + | + | + |
| What is the relevance of the freshly planted bed of begonias? (V) | Gardeners' footprints in room (V) | + | + | + | + | + |
| Why was Mrs Cavendish so agitated with Mrs Inglethorp? (V) | Because she thought that Mrs Inglethorp withheld letter incriminating her husband (XII) | + | + | + | + | + |
| What is the importance of the weather that day? (V) | To understand why Mrs Inglethorp wanted a fire lit in her room: to destroy will, since waste paper was recycled due to war (XII) | + | + | + | + | + |
| How was the strychnine administered? (VI) | Via her medicine, by adding bromide (XII) | + | + | + | + | + |
| Does Mr. Inglethorp want to be arrested? (VI) | Yes, so that he cannot be convicted again (XIII) | + | + | + | + | + |
| Who went to the chemist's to buy strychnine? (VI) | Miss Howard, and forges John's signature (XIII) | + | + | + | + | + |
| Why didn't Miss Cynthia hear anything during the night of the murder? (VII) | She was drugged (XII) | + | + | + | + | + |
| Why is Miss Howard so aggressive towards Inglethorp? (VIII) | To conceal the fact that they are in this together (XIII) | + | + | + | + | + |
| Why does Poirot let Lawrence search for the extra coffee cup? (VIII) | Cynthia's cup was hidden by Mary Cavendish because it contained sleeping powder (XII) | + | - | + | + | + |
| Was the door between Mrs Inglethorp's and Cynthia's room bolted? (IX) | Mary Cavendish said it was, but it was not (XII) | + | + | + | + | + |
| What is the significance of the problems with Mrs Inglethorp's bell? (X) | The murder had been planned to take place a day earlier, hence the bell was cut then (XII) | + | + | + | + | + |
| What does Poirot know about Mary Cavendish? (X) | That she drugged Cynthia and tried to drug Mrs Inglethorp in | n/a | + | + | + | + |

| | | | | | | |
|---|---|---|---|---|---|---|
| | order to burgle her room (XIII) | | | | | |
| Why does Hastings' remark about the mantelpiece give Poirot the last link to solve the crime? (XII) | This is the missing link. The hiding place of Alfred Inglethorp's letter (XIII) | + | + | + | + | + |

Appendix 7. Proverbs, Proverbial Expressions and Allusions

Similes

<E94>"Weeds grow **like house afire**.

<27NL94>'Onkruid groeit als kool.

<Drawe94> „Das Unkraut vermehrt sich rasend.

<Gotfurt94>"Unkraut schießt nur so aus der Erde.

<66NL94>'Onkruid tiert welig.

<Schindler94>"Unkraut wächst wie verrückt.

<E201>"It makes me feel **as if a goose were walking over my grave**.

<27NL201>'Het geeft me een gevoel, alsof er een kikker over mijn graf loopt.

<Drawe201> „Mir ist, als ob jemand über mein Grab ginge!

<Gotfurt201>"Es überläuft mich kalt — als ginge jemand über mein Grab.

<66NL201>'Het is alsof er iemand over mijn graf loopt.

<Schindler201> "Da überläuft es mich ja kalt.

<E271>... You're an old woman, Emily, and **there's no fool like an old fool**.

<27NL271>"Je bent een oude vrouw, Emily, en hoe ouder hoe gekker.

<Drawe271> „Sie sind eine alte Frau, Emily, und es gibt keinen größeren Narren, als einen alten Narren.

<Gotfurt271>'Sie sind eine törichte alte Frau –

<66NL271>"Je bent oud, Emily, en hoe ouder hoe gekker.

<Schindler271>'Du bist eine alte Frau, Emily, und die alten Trottel sind die schlimmsten.

<E648>He was **white as chalk**, the candle he held in his shaking hand

<27NL>-

<Drawe648> Es war weiß wie kalk, die Kerze, die er in der zitternden Hand hielt, tropfte auf den Teppich, und seine Augen, starr vor Entsetzen, waren auf einen Punkt an der Wand gerichtet.

<Gotfurt648>Er war leichenblaß, die Kerze zitterte in seiner Hand, das Wachs tropfte auf den Teppich, und er starrte mit entsetztem Blick über meinen Kopf hinweg auf einen Punkt an der gegenüberliegenden Wand.

<66NL649>Hij was lijkleek; de kandelaar in zijn hand trilde, kaarsvet drupte op het vloerkleed; zijn ogen, vol angst (of wat het dan ook was), staarden strak over mij heen naar een bepaald punt op de muur.

<Schindler648> Er war kreidebleich, die Kerze in seiner zitternden Hand tropfte auf den Teppich und seine schreckerfüllten Augen starrten gebannt auf einen Punkt über meinem Kopf an der gegenüberliegenden Wand.

<E974>"What have you, my friend," he cried, "that you remain there **like**--how do you say it?--ah, yes, **the stuck pig**?"

<27NL974>'Wat heb je, m'n vriend?' riep hij, dat je daar blijft staan als - hoe zeg je dat ook weer? - ah, als een zoutpilaar?"

<Drawe974>„Warum bleiben Sie dort wie eine Marmorsäule stehen?" fragte Poirot.

<Gotfurt974> "Was haben Sie, mein Freund?" fragte er. "Warum stehen Sie denn dort — wie sagt man doch? — wie angewachsen?"

<66NL975> 'Wat is er met jou aan de hand, beste vriend?' riep hij uit. 'Je staat daar te kijken als - hoe zeggen jullie dat? - o ja, alsof je geen tien kunt tellen?'

<Schindler974> "Was haben Sie denn, mein Freund? Warum bleiben Sie da stehen wie ein — äh, wie sagt man? — ah ja, wie festgenagelt?"

E1969>He has just rushed past me **like a mad bull.**"

<27NL>-

<Drawe1969>Er ist wie ein Wahnsinniger an mir vorbeigerast."

<Gotfurt1969>Er ist eben wie ein wildgewordener Stier an mir vorbeigerast."

<66NL1970>Hij rende zojuist langs me heen als een dolle stier.'

<Schindler1969>Er ist gerade wie ein wütender Stier an mir vorbeigestürmt ..."

<E2001>I had the impression of **a steel curtain coming down and blotting out** the real woman.

<27NL>-

<Drawe2001>

<Gotfurt2000>Sie sah mich starr an, Ihr Ausdruck veränderte sich völlig, es war, als würde plötzlich ein eiserner Vorhang heruntergelassen, hinter dem die wirkliche Mary Cavendish verschwand.

<66NL2002>Ik kreeg het gevoel dat er een ondoordringbaar gordijn tussen ons werd neergelaten waarachter ze haar ware persoonlijkheid verborg.

<Schindler2001>Es war so, als würde sich ein eiserner Vorhang senken und die wirkliche Mary Cavendish verbergen.

<E2461>"**Plain as a pikestaff to me,**" said Miss Howard shortly.

<27NL2461>'Voor mij klaar als een klontje,' zei Miss Howard kortaf.

<Drawe2461>„Mir vollkommen klar", sagte Miß Howard kurz angebunden.

<Gotfurt2461>"Ist doch sonnenklar", erklärte Miss Howard.

<66NL2462>'Voor mij is het zo duidelijk als wat,' zei Evelyn Howard kortaf.

<Schindler2461>"Mir klar wie Kloßbrühe", sagte Miss Howard schroff.

<E2663>**A wink's as good as a nod**--from you.

<27NL2663>Een oogwenk van u is even goed als een knikje van een ander.

<Drawe2663>Einen Wink geben

<Gotfurt2663>Eine Andeutung — ein Fingerzeig von Ihnen bedeutet uns viel.

<66NL2664>Een goed verstaander heeft maar een half woord nodig - en dat zouden we graag van u horen.

<Schindler2663>Ein Augenzwinkern von Ihnen ist so gut wie ein Nicken.

<E2636>"Surely the whole thing **is clear as daylight.**

<27NL2636>'De heele zaak is stellig zoo klaar als de dag.

<Drawe2636>„da ist doch alles ganz durchsichtig.

<Gotfurt2636>"Ich bitte Sie, Mr. Poirot, die Sache ist doch sonnenklar.

<66NL2637>'Alles is toch zeker zo duidelijk als wat.

<Schindler2636> "Die ganze Sache ist doch sonnenklar.

<E2652>From the evidence at the inquest, Mr. Inglethorp murdered his wife **as sure as I stand here**, and if anyone but you hinted the contrary I'd laugh in his face.

<27NL2652>Volgens het getuigenverhoor bij de zitting heeft Mr. Inglethorp zijn vrouw even zeker vermoord, als ik hier sta, en als iemand anders dan u het tegendeel beweerde, zou ik hem in zijn gezicht uitlachen.

<Drawe2652> Aus den Zeugenaussagen bei der Untersuchung geht so deutlich hervor, wie ich hier stehe, daß Mister Inglethorp seine Frau umgebracht hat, und wenn jemand anderer als Sie auf das Gegenteil anspielte, würde ich ihm ins Gesicht lachen.

<Gotfurt2652>Nach den Zeugenaussagen zu urteilen, hat Alfred Inglethorp fraglos seine Frau umgebracht, und jedem anderen, der das Gegenteil behauptete, würde ich ins Gesicht lachen.

<66NL2653>Volgens de getuigenverklaringen bij het vooronderzoek heeft Inglethorp zijn vrouw vermoord, dat is zo zeker als tweemaal twee vier is, en als iemand anders dan u ook maar zou hebben gezinspeeld op het tegendeel, dan had ik hem in zijn gezicht uitgelachen.

<Schindler2652> Nach den Zeugenaussagen von eben zu urteilen, hat Mr. Inglethorp seine Frau ermordet, so wahr, wie ich hier stehe, und ich würde jedem, der das Gegenteil behauptet, ins Gesicht lachen.

<E2965>And, if it hadn't been for Mr. Poirot here, arrested you would have been, **as sure as eggs is eggs!**"

<27NL>-

<Drawe2965> Sie haben es nur Poirot zu verdanken, daß Sie nicht verhaftet wurden."

<Gotfurt2965>Sie haben es nur Mr. Poirot zu verdanken, daß Sie nicht verhaftet worden sind, darauf können Sie sich fest verlassen."

<66NL2966>En als monsieur Poirot er niet geweest was, dan zou u gearresteerd zijn, zo zeker als tweemaal twee vier is!

<Schindler2965> Denn wenn Mr. Poirot nicht gewesen wäre, hätte ich Sie verhaftet, so wahr ich hier stehe!"

<E3022>"Oh, **clever as the devil!**

<27NL>-

<Drawe3022>„Oh! klug wie der Teufel!

<Gotfurt3022>"Verteufelt schlau!

<66NL3023>Sluw!

<Schindler3022>"Oh, ein ganz schlauer Teufel!

<E3367>Haven't I always hated him **like poison?**"

<27NL>-

<Drawe3367>Habe ich ihn nicht immer gehasst wie die Sünde?"

<Gotfurt3367>Habe ich ihn nicht immer gehaßt wie die Pest?"

<66NL3368>Heb ik hem niet steeds gehaat als de pest?"

<Schindler3367>Habe ich ihn nicht schon immer gehasst wie die Pest?"

E3675>Scotland Yard men in and out of the house **like a jack-in-the-box!**

<27NL3675>Menschen van Scotland Yard het huis in en uit als duveltjes in een doosje.

<Drawe3675>Beamte von Scotland Yard gehen im Haus aus und ein, alle Zeitungen sind voll!

<Gotfurt3675>die Scotland-Yard-Beamten gehen ein und aus, man weiß nie, wo und wann man mit ihnen zusammenstößt.

<66NL3676>Mannen van Scotland Yard het huis in en uit als duveltjes in een doosje.

<Schindler3675>Die Männer von Scotland Yard, die wie Springteufelchen dauernd ins Haus platzen!

<E4785>You stood by the mantel-piece, twiddling the things on it in your usual fashion, and your hand **shook like a leaf!**

<27NL4785>U stondt bij den schoorsteen, de dingen, die erop stonden, op uw gewone manier te verschuiven en uw hand trilde als een blad!

<Drawe4785> Sie standen beim Kamin und spielten mit den daraufstehenden Gegenständen in Ihrer gewohnten Art, und Ihre Hand zitterte wie Espenlaub!

<Gotfurt4785>Sie standen beim Kaminsims und rückten, wie gewöhnlich, die Nippsachen gerade, und Ihre Hände zitterten wie Espenlaub.

<66NL4786>Je stond bij de schoorsteenmantel, terwijl je gewoontegetrouw de spulletjes die erop stonden netjes op een rijtje zette. Je hand trilde als een espeblad!

<Schindler4785> Sie standen am Kamin und rückten Gegenstände gerade, wie Sie das immer zu tun pflegen, und Ihre Hand zitterte wie Espenlaub!

<E4885>**Quick as thought**, she hurries back to the young girl's room, and starts shaking her awake.

<27NL4885>Vlug als water snelt ze terug naar de kamer van het jonge meisje en begint haar wakker te maken.

<Drawe4885>Sie eilt in das Zimmer des jungen Mädchens zurück und weckt sie.

<Gotfurt4885>Ihr Entschluß ist im Bruchteil einer Sekunde gefaßt: sie eilt zurück in das Zimmer des jungen Mädchens und versucht es wachzurütteln.

<66NL4886>Bliksemsnel rent ze terug naar de kamer van mademoiselle Cynthia en begint haar wakker te schudden.

<Schindler4885>Blitzschnell eilt sie zurück in das Zimmer des jungen Mädchens und rüttelt sie wach.

Others

<E37>... and in this case she certainly **had the whip hand**, namely: **the purse strings**.

<27NL37>Mevrouw Cavendish was echter een vrouw, die gaarne zelf plannen maakte en van andere mensen verwachtte, dat ze er mee instemden, en in dit geval had ze immers de macht in handen, namelijk: de koorden van de beurs.

<Drawe37> Aber Frau Cavendish war eine Dame, die ihren eigenen Willen hatte. Sie wollte, daß sich die andern fügten, und sie besaß die Macht, das zu erzwingen, nämlich die Brieftasche.

<Gotfurt37>Aber Mrs. Cavendish zog es vor, ihre eigenen Pläne zu machen, und sie erwartete, daß sich alle anderen nach ihr richteten. In diesem Fall hatte sie bestimmt die Oberhand, da sie den Geldbeutel besaß.

<66NL37>Maar mevrouw Cavendish was iemand die graag haar eigen zin deed en van andere mensen verlangde dat ze zich ernaar schikten, en in dit geval hield ze zeker de touwtjes in handen, namelijk: de koorden van de beurs.

<Schindler37> Mrs. Cavendish war jedoch eine Dame, die es vorzog, ihre eigenen Pläne zu machen, und von anderen erwartete, dass sie sich danach richteten. <Schindler38> In diesem

Fall hielt sie zweifelsohne die Zügel in der Hand, nämlich die Verfügungsgewalt über die Finanzen.

<E44>She's the mater's factotum, companion, **Jack of all trades!**

<27NL44>Ze is moeders factotum, gezelschap, Manusje-van-alles!

<Drawe44> Sie ist Mutters Faktotum, Gesellschafterin, Stütze in allem!

<Gotfurt44>Sie ist Mutters Gesellschafterin, unsere Haushälterin — kurz, ein Mädchen für alles.

<66NL44>Ze is ma's factotum, gezelschapsdame, nou ja, zo'n beetje een manusje van alles!

<Schindler45> Sie ist Mutters Mädchen für alles, ihre Gesellschafterin, ihr Faktotum.

<E56>**But you could have knocked us all down with a feather** when, three months ago, she suddenly announced that she and Alfred were engaged!

<27NL56>Maar we stonden allemaal paf, toen ze drie maanden geleden plotseling haar verloving met Alfred bekend maakte.

<Drawe56> Aber wir waren alle sprachlos, als sie uns vor drei Monaten ankündigte, daß sie und Alfred verlobt seien!

<Gotfurt56>Aber wir waren alle wie vor den Kopf geschlagen, als sie uns vor drei Monaten mitteilte, daß sie und Alfred verlobt seien.

<66NL56>Maar je snapt wel wat een klap in 't gezicht het voor ons was, toen ze drie maanden geleden plotseling aankondigde dat zij en Alfred zich verloofd hadden!

<Schindler56> Aber uns traf beinahe der Schlag, als sie uns vor drei Monaten plötzlich mitteilte, dass sie und Alfred verlobt wären!

<E83>He **came a cropper**, and the girl was left an orphan and penniless.

<27NL83>Hij ging over den kop, en het meisje bleef als wees en zonder een cent over.

<Drawe83> Die Eltern starben, das Mädchen blieb ohne einen Pfennig zurück.

<Gotfurt82>"Nein, sie ist nicht meine Frau, sie ist ein Schützling meiner Mutter, die Tochter einer Schulkameradin, die einen berühmten Anwalt heiratete, mit dem es ein schlechtes Ende nahm.

<Gotfurt83>Das verwaiste Mädchen war ohne einen Pfennig zurückgeblieben, und meine Mutter nahm sich ihrer an.

<66NL83>Hij verongelukte en het meisje bleef als wees zonder een cent achter.

<Schindler83> Er machte Pleite und bald darauf war das Mädchen verwaist und völlig mittellos.

<E107>**'The labourer is worthy of his hire'**, you know.

<27NL107>"De werkman is zijn loon waard, zooals je weet.

<Drawe107>

<Gotfurt107>Wer arbeitet, muß essen, nicht wahr?"

<66NL107>"Een arbeider is z'n loon waard", zoals je weet.

<Schindler107> Du hast dir eine Pause verdient.

<E269>Probably **water off a duck's back**, though.

<27NL269>Maar, waarschijnlijk gaat het langs haar koude kleeven.

<Drawe269>

<Gotfurt269>Ist wahrscheinlich alles an ihr abgeglitten.

<66NL269>Hoewel, ze zal het waarschijnlijk wel langs d'r kouwe kleren laten afglijden.

<Schindler269> Aber wahrscheinlich war sowieso alles umsonst.

<E288> **The sooner** I left her house **the better**. ...

<27NL288> Hoe eerder ik haar huis verliet, hoe beter.

<Drawe288> Je früher ich ihr Haus verlasse, desto besser, daher gehe ich!"

<Gotfurt288> je eher Sie mein Haus verlassen, desto besser. . .'

<66NL288> Hoe eerder ik haar huis zou verlaten hoe beter.

<Schindler288> Je schneller ich ihr Haus verließ, desto besser.

<E377> **The only fly in the ointment** of my peaceful days was Mrs. Cavendish' ...

<27NL377> Het enige roet in het eten van mijn vreedzame dagen was de buitengewone, en voor onverklaarbare voorkeur van mevrouw Cavendish voor het gezelschap van dr Bauerstein.

<Drawe377> Das einzig Störende meiner friedlichen Tage war Mary Cavendishs außerordentliche und meiner Ansicht nach unerklärliche Vorliebe für Dr. Bauersteins Gesellschaft.

<Gotfurt377> Mein angenehmer Erholungsaufenthalt wurde nur von der mir unerklärlichen Tatsache getrübt, daß Mrs. Cavendish eine ausgesprochene Vorliebe für Dr. Bauerstein an den Tag legte.

<66NL377> De buitengewone en mijns inziens onverklaarbare voorkeur die Mary Cavendish toonde voor het gezelschap van dokter Bauerstein was het enige dat een beetje een schaduw wierp op mijn prettige dagen.

<Schindler377> Das einzig Störende während dieser friedlichen Tage war Mrs. Cavendishs höchst merkwürdige und in meinen Augen völlig ungerechtfertigte Vorliebe für die Gesellschaft Doktor Bauersteins.

<E618> It was **pitch dark**, but Lawrence was following with t ...

<27NL>-

<Drawe618> Es war stockdunkel, aber Lawrence folgte mit der Kerze, und bei deren schwachem Licht sahen wir, daß es leer und daß das Bett unberührt war.

<Gotfurt618> Es war stockfinster, aber Lawrence folgte uns mit der Kerze, in deren schwachem Licht wir sahen, daß das Bett nicht berührt und das Zimmer nicht benutzt worden war.

<66NL619> Het was er pikdonker, maar Lawrence kwam met de kaars en bij dat zwakke licht zagen we dat het bed niet beslapen was en niets erop wees dat er iemand in die kamer was geweest.

<Schindler618> Dort war es stockduster, aber Lawrence folgte John mit der Kerze, und in deren schwachem Schein sahen wir, dass das Bett unberührt war und es keinerlei Anzeichen gab, dass sich jemand in dem Raum aufgehalten hatte.

<E783> But, like all specialists, Bauerstein's **got a bee in his bonnet**.

<27NL>-

<Drawe783> Wie alle Spezialisten hat Bauerstein ein Steckenpferd, seines ist das Gift, und so vermutet er es überall."

<Gotfurt783> Aber das ist bei ihm eine fixe Idee, er ist Spezialist auf dem Gebiet der Giftkunde, und natürlich wittert er überall Gift."

<66NL784> Maar Bauerstein heeft een idee-fixe, zoals alle specialisten.

<Schindler783> Wie alle diese Wissenschaftler hat dieser Bauerstem einen Tick.

<E781>"In my opinion the whole thing is **a mare's nest** of Bauerstein's!

<27NL>-

<Drawe781> „Meiner Ansicht nach ist die ganze Sache eine Einbildung Bauersteins!

<Gotfurt781>"Meiner Ansicht nach ist das Ganze ein Hirngespinnst von Dr. Bauerstein.

<66NL782>'Volgens mij is de hele zaak een hersenschim van Bauerstein!

<Schindler781> "Meiner Meinung nach bildet sich Bauerstein das alles ein!

<E1861>"**Hanging's too good for him.**

<27NL1861>'Ophangen is nog te goed voor hem.

<Drawe1861> „Aufhängen ist sogar zu gut für ihn –

<Gotfurt1861>"Hängen ist noch zu gut für ihn, er sollte gevierteilt und gerädert werden— wie in den guten alten Zeiten."

<66NL1862>'Hangen is nog te goed voor hem.

<Schindler1861> "Hängen ist noch viel zu gut für ihn.

<E1964>Is there not yet a chance--we must **leave no stone unturned--**"

<27NL>-

<Drawe1964>Ist nicht doch noch eine Hoffnung? Wir müssen alles untersuchen!"

<Gotfurt1964>Vielleicht besteht noch eine Hoffnung — wir dürfen nichts unversucht lassen!"

<66NL1965>Is er niet nog een kansje? - We moeten geen middel onbeproefd laten...'

<Schindler1964> Gibt es nicht noch eine kleine Chance? Wir dürfen nichts unversucht lassen ..."

<E2066>"One might **take that with a grain of salt**," I remarked sceptically.

<27NL2066>'Dat kan men niet zoo grif aannemen!' merkte ik sceptisch op.

<Drawe2066>„Natürlich, aber man muß es nicht unbedingt glauben," bemerkte ich zweifelnd.

<Gotfurt2066>"Darauf möchte ich mich nicht verlassen", sagte ich skeptisch.

<66NL2067>'Dat moet je dan maar aannemen!' zei ik sceptisch.

<Schindler2066> "Das muss man ja nicht unbedingt glauben", bemerkte ich skeptisch.

<E2092>**Imagination is a good servant, and a bad master.**

<27NL2092>De verbeelding is een goede dienaar, maar een slechte meesteres.

<Drawe2092>

<Gotfurt2092>Die Phantasie ist ein guter Diener, aber ein schlechter Herr.

<66NL2093>Fantasie is een goede knecht, maar een slechte meester.

<Schindler2092>Phantasie ist ein guter Diener, aber ein schlechter Herr.

<E2219>"Poirot, **you're pulling my leg!**"

<27NL>-

<Drawe2219>

<Gotfurt2219>

<66NL2220>'Poirot, je houdt me voor de gek!'

<Schindler2219> "Poirot, Sie machen sich über mich lustig!"

<E2443>"**A good conscience makes a sound sleeper**," he observed.

<27NL2443>'Een bewijs van een goed geweten,' merkte hij op.

<Drawe2443> „Ein gutes Gewissen ist ein sanftes Ruhekissen", bemerkte er.
 <Gotfurt2443> "Ein gutes Gewissen ist das beste Ruhekissen.
 <66NL2444> 'Een goed geweten is een zacht oorkussen,' merkte hij op.
 <Schindler2443> "Ein gutes Gewissen ist ein sanftes Ruhekissen", bemerkte er.

<E2493> **You could have heard a pin drop.**
 <27NL2493> Men kon een speld hooren vallen.
 <Drawe2493> Man hätte eine Stecknadel fallen hören können.
 <Gotfurt2493> Es war so still, daß man das Fallen einer Stecknadel hätte hören können.
 <66NL2494> Je kon een speld horen vallen.
 <Schindler2493> Jetzt hätte man eine Nadel zu Boden fallen hören können.

<E2637> The man's **caught red-handed.**
 <27NL2637> Die man is bijna op heeterdaad betrapt.
 <Drawe2637> Der Mann ist geliefert.
 <Gotfurt2637> Der Mann ist auf frischer Tat ertappt worden, ich begreife nur nicht, wieso er so töricht war."
 <66NL2638> Die man is op heterdaad betrapt.
 <Schindler2637> Der Mann ist auf frischer Tat ertappt worden.

<E2642> If I'm not greatly mistaken, he's **got something up his sleeve.**
 <27NL2642> Als ik me niet erg vergis, voert hij iets in 't schild.
 <Drawe2642> Wenn ich mich nicht irre, hat er einen bestimmten Verdacht.
 <Gotfurt2642> Wenn ich mich nicht sehr irre, verfolgt er eine gewisse Spur.
 <66NL2643> Als ik niet helemaal abuis ben, heeft hij nog een paar troeven achter de hand.
 <Schindler2642> Wenn ich mich nicht gewaltig irre, dann hält er mit irgendwas hinterm Berg.

<E2649> A lot depends on **being on the spot** first thing, and that's where Mr. Poirot ...
 <27NL2649> Er hangt zooveel van af, dat men dadelijk ter plaatse is, en daarin is Mr. Poirot ons vóór geweest.
 <Drawe2649> Es hängt viel davon ab, gleich an Ort und Stelle zu sein, und diesen Vorteil hat Mister Poirot vor uns voraus.
 <Gotfurt2649> Es hängt viel davon ab, sofort zur Stelle zu sein, und in diesem Punkt war Poirot günstiger daran.
 <66NL2650> Er hangt een hoop van af of je van het begin af aan ter plaatse bent geweest, en dat heeft monsieur Poirot op ons voor.
 <Schindler2649> Es hängt viel davon ab, dass man gleich von Anfang an dabei ist, und hier ist Mr. Poirot uns gegenüber im Vorteil.

<E2719> But here **the whole thing is cut and dried.**
 <27NL2719> Maar hier is alles kant en klaar.
 <Drawe2719> Aber hier ist alles so klar und deutlich.
 <Gotfurt2719> Aber an diesem Fall ist alles klipp und klar, wie nach Maß gemacht.
 <66NL2720> Maar hier is alles pasklaar.
 <Schindler2719> Aber diese ganze Sache liegt bereits fix und fertig auf dem Silbertablett.

<E2728> He has lived **by his wits** as the saying goes.

<27NL2728>Hij is door zijn slimheid vooruit gekomen.

<Drawe2728> Er hat vorher von seinem Verstand gelebt, wie man so sagt.

<Gotfurt2728>Bis vor kurzem hat er sich seinen Lebensunterhalt selbst verdient, er kann also nicht ganz unintelligent sein.

<66NL2729>Zijn leven heeft steeds van leugen en bedrog aan elkaar gehangen.

<Schindler2728> Er hat sich früher seinen Lebensunterhalt selbst verdient, er ist demnach kein kompletter Dummkopf.

<E2820>There is **food for thought** in this, mon ami!"

<27NL2820>Dat geeft te denken, mon ami!

<Drawe2820> Gibt das nicht Anlaß zum Nachdenken, mein Freund?"

<Gotfurt2820>Denken Sie einmal darüber nach, mon ami!"

<66NL2821>Dat geeft te denken, mon ami!

<Schindler2820> Darüber sollten wir einmal nachdenken, mon ami!"

<E2953>**A pretty mare's nest arresting him would have been."**

<27NL>-

<Drawe2953> Es wäre ein schöner Reinfall gewesen, ihn zu verhaften.

<Gotfurt2953>wir wären schön ins Fettnäpfchen getreten, wenn wir ihn verhaftet hätten."

<66NL2954>We zouden ons aardig in de nesten gewerkt hebben als we hem gearresteerd hadden.

<Schindler2953> Seine Verhaftung wäre ja eine ziemliche Pleite gewesen."

<E3009>There must be more in this affair of Inglethorp's with Mrs. Raikes than we thought, to make him **hold his tongue** so persistently.

<27NL>-

<Drawe3009> Es muß mehr hinter der Geschichte zwischen Inglethorp und Frau Raikes stecken, da er so beharrlich schwieg.

<Gotfurt3009>Die Affäre zwischen Inglethorp und Mrs. Raikes muß viel ernster sein, als wir glaubten, sonst hätte er den Mund bestimmt nicht gehalten.

<66NL3010>Er moet meer achter die affaire van Inglethorp met mevrouw Raikes zitten dan wij dachten, anders had hij niet zo hardnekkig z'n mond gehouden.

<Schindler3009>An dieser Affäre zwischen ihm und Mrs. Raikes muss doch mehr dran sein, als wir dachten, sonst hätte er nicht so ausdauernd geschwiegen.

<E3197>I could see **neither rhyme nor reason** in it.

<27NL>-

<Drawe3197>

<Gotfurt3196>Ich begriff diese Sache nicht, sie schien keinen Sinn und Verstand zu haben.

<66NL3198>Ik kon er het nut niet van inzien.

<Schindler3197> Ich konnte mir darauf überhaupt keinen Reim machen.

<E3333>But I am **in her black books**, since I cleared Mr. Inglethorp.

<27NL3333>Maar ik sta niet bij haar in den pas, sinds ik voor mr. Inglethorp ben opgekomen.

<Drawe3333> Aber ich bin bei ihr schlecht angeschrieben, seit ich Mister Inglethorp reingewaschen habe.

<Gotfurt3332> sie wäre natürlich die richtige Person, nur leider bin ich bei ihr schlecht angeschrieben, seitdem ich Inglethorps Unschuld bewiesen habe —

<66NL3334> Maar ik sta bij haar op de zwarte lijst, omdat ik Inglethorp van iedere blaam heb gezuiverd.

<Schindler3333> Aber da ich Mr. Inglethorps Unschuld bewies, bin ich bei ihr nicht besonders gut angeschrieben.

<E3359> If I'm convinced he did it, **it doesn't matter a jot to me _how_ he did it.**"

<27NL>-

<Drawe3359> Wenn ich auch überzeugt bin, daß er es getan hat, so ist es mir doch gleichgültig, wie er es tat."

<Gotfurt3359> Falls ich überzeugt bin, daß er es getan hat, interessiere ich mich nicht dafür, wie er es zuwege brachte."

<66NL3360> Als ik ervan overtuigd ben dat hij het gedaan heeft, kan het me geen zier schelen hoe hij het gedaan heeft.'

<Schindler3359> Da ich davon überzeugt bin, dass er es getan hat, ist es schnurzegal, wie er es gemacht hat."

<E3508> **It's double Dutch to me.**"

<27NL>-

<Drawe3508>

<Gotfurt3508> Es ist mir völlig unverständlich."

<66NL3509> Ik snap er geen laars van.'

<Schindler3508> Ich hätte nicht die geringste Ahnung."

E5090> If I had told you my ideas, the very first time you saw Mr. Alfred Inglethorp that astute gentleman would have--in your so expressive idiom--**'smelt a rat'!**

<27NL5090> Als ik je mijn gedachten verteld had, dan zou de eersten keer, dat je Mr. Inglethorp gezien hadt, dat slimme heerschap - in je zoo expressief idioom - lont geroken hebben.

<Drawe5090> Hätte ich Ihnen meine Ansicht anvertraut, so hätte Alfred Inglethorp, dieser schlaue Geselle, gleich den Braten gerochen!

<Gotfurt5090> Wenn ich Ihnen meine Vermutungen mitgeteilt hätte, würde der raffinierte Mr. Inglethorp bei der ersten Gelegenheit Verdacht geschöpft haben — und unsere Chancen, ihn zu erwischen, wären zum Teufel gegangen!"

<66NL5091> Als ik jou op de hoogte had gebracht van mijn ideeën, zou, de eerste de beste keer dat je Inglethorp zag, dat sluwe heerschap "lont geroken" hebben - zoals jullie dat zo treffend noemen.

<Schindler5090> Hätte ich Ihnen von meinem Verdacht erzählt, dann hätte Ihr Verhalten beim Anblick von Mr. Alfred Inglethorp diesem aufmerksamen Herrn gezeigt, dass da jemand Lunte gerochen hatte.

<E5174> Miss Howard has previously made up **a cock and bull story** ...

<27NL5174> Miss Howard heeft tevoren een onmogelijk verhaal opgedischt over hem en vrouw Raikes, om later te verklaren, dat hij zijn mond houdt.

<Drawe5174> Miß Howard hat vorher ein Märchen über ihn und Frau Raikes erzählt, um sein Schweigen nachher zu rechtfertigen.

<Gotfurt5174>Miss Howard hat inzwischen das Gerücht verbreitet, daß er ein Verhältnis mit Mrs. Raikes hat, um sein nachheriges Schweigen zu erklären.

<66NL5175>Juffrouw Howard heeft tevoren een onmogelijk verhaal over hem en mevrouw Raikes verzonnen, om achteraf een verklaring te hebben voor het feit dat hij zijn mond houdt.

<Schindler5174> Miss Howard hat zuvor Schauergeschichten über ihn und Mrs. Raikes erzählt, um sein anschließendes Schweigen zu begründen.

<E5174>... to account for his **holding his tongue** afterwards.

<27NL5174>Miss Howard heeft tevoren een onmogelijk verhaal opgedischt over hem en vrouw Raikes, om later te verklaren, dat hij zijn mond houdt.

<Drawe5174> Miß Howard hat vorher ein Märchen über ihn und Frau Raikes erzählt, um sein Schweigen nachher zu rechtfertigen.

<Gotfurt5174>Miss Howard hat inzwischen das Gerücht verbreitet, daß er ein Verhältnis mit Mrs. Raikes hat, um sein nachheriges Schweigen zu erklären.

<66NL5175>Juffrouw Howard heeft tevoren een onmogelijk verhaal over hem en mevrouw Raikes verzonnen, om achteraf een verklaring te hebben voor het feit dat hij zijn mond houdt.

<Schindler5174> Miss Howard hat zuvor Schauergeschichten über ihn und Mrs. Raikes erzählt, um sein anschließendes Schweigen zu begründen.

<E5277>"For a long time they were **a stumbling-block** to me until I remembered a very significant fact: that she and Alfred Inglethorp were cousins.

<27NL5277>'Langen tijd waren ze een struikelblok voor me, totdat ik me een heel belangrijk feit herinnerde: dat zij en Alfred Inglethorp nicht en neef waren.

<Drawe5277> „Sie führten mich sehr lange Zeit irre, bis ich mich einer sehr bedeutungsvollen Tatsache erinnerte. Nämlich, daß Miß Howard und Alfred Inglethorp Base und Vetter sind.

<Gotfurt5277>"Sie schienen mir lange Zeit stichhaltig zu sein, bis ich mich der wichtigen Tatsache entsann, daß Inglethorp ihr Vetter ist.

<66NL5278>'Ze zijn heel lang een struikelblok voor me geweest, totdat me een bijzonder belangrijk feit te binnen schoot: dat zij en Inglethorp familie van elkaar waren.

<Schindler5277>"Sie blieben auch für mich lange Zeit ein Stolperstein, bis mir eine wichtige Tatsache einfiel: dass sie und Alfred Inglethorp miteinander verwandt waren.

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