

TRANSLATION ASPECTS OF DETECTIVE STORIES

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INTRODUCTION

Literature according to medieval anecdote is a combination of alphabet letters. That combination is creating something vivid from something lifeless and a literary work of art is generated from a set of letters. For some authors a writing process or even creating by using words is not only an artisanry or technique but alchemy understood as a skill of transforming everything what is material into something worthy.

This understanding of word alchemy suggests that literary work of art must be fruition of the Platonic idea according to which the perceived world is not real, it is an illusion, a reflection of the real world of ideas and the subject of true philosophical knowledge are permanent and unknown things. One of the most known Polish writers and translators J. Parandowski was faithful to that principle and the best proof of it is his Homer's *Odyssey* translation. Parandowski also claimed that esthetic and ethic are tightly connected and removing axiological reflection destroys the literary work of art itself. When he was asked about translation matter in an interview he answered: *a work on the translation gives a lot, it requires co-experience of the translated work. The writer meets with a work requiring a complete penetration into it, and yet there are differences in the sensitivity of his own and the translated writer (...) literary translation is the full experience of another world*¹.

According to above claim the novelty might be found in a statement that translation is the assimilation of work of art from one culture to another. It is also the transference of values which allows to widens the vision and to understand the world and people, to recognize new points of view and to uncover new words' meaning.

Translation is a language structure which is a measure of exchange, a means of mutual sharing and assimilation of cultural achievements, hence its socio-cultural importance. These tasks can be fulfilled by a good translation of course. In a good translation errors are considered, the achievements are analyzed, the principles of translation technique are established, and as a consequence a normative translation theory is created. The translation can be seen as a linguistic issue, as a kind of implementation of the relation between

¹ Rusinek M., (red.), 1955. *O sztuce tłumaczenia*. Parandowski J., 1955. *O znaczeniu i godności tłumacza*. Wrocław. Zakład im. Ossolińskich – Wydawnictwo.

two languages, or more precisely two language and stylistic systems. Linguistic interpretation extends the ground of evaluation of the difficulties and errors of translation, its desired achievements, the correct attitude of the translator.

According to Oxford Dictionary translation is firstly the process of translating words or text from one language into another, and secondly a written or spoken rendering of the meaning of a word or text in another language². It can be said that a translation means either a translation or a product of translation. As a result of the act of translating, there exist two language creations next to each other: basic – original, and derivative – translation.

In the process of text translating, the notions of language, thoughts and their relation to the reality are important. Objective reality is related to things, events, phenomena. Thinking is a reflection of this objective reality by capturing the general features of things and finding solid relationships and relations that exist between the components of reality.

Language is the reality of thoughts, in thoughts the language might be realized; language and thoughts, thoughts and language are inseparable. By saying “thought” it might be expressed not only single concept or opinion but primarily groups of them which reflect a complicated structure of reality. In the act of translation, a two-language confrontation or even collision takes place: the source language and the target language as means of realizing the same thought content and emotional charge.

In order to clarify the definition of translation, it is worth referring to the definition of language. Language is a system, an internally organized relationship, a grammatical and lexical configuration whose elements rely on specific levels conditioned by a certain phonetic system. Each national language is a peculiar and unique grammatical system. Elements of this system are shaped and functioning in accordance with the norms relevant to this language.

Here a question may arise as to whether the elements of two language systems are somehow parallel and interchangeable, so that it is possible to simply replace source language by the element of target language. According to J. Holmes linguistic means of expressing a thought, its affective undercurrent in the lexical-semantic system, the language means of grammatical use of words in a sentence are diverse in different languages³.

Within the same type and even the same language family there is a difference in language’s sonic structure or phonetic otherness. The novelty here is that languages differ in the dissimilarity of the scope of lexical-semantic units, that is, corresponding to each other’s meanings, words disperse by

² Definition of translation. URL: www.oxforddictionaries.com/definition/translation (retrieved Feb. 27, 2019).

³ Holmes J.S., 2004. *The name and nature of translation studies*, [in:] Lawrence Venuti (ed.) (2004), *The Translation Studies Reader*, 2nd edition. P. 180–192.

meanings, an emotional undercurrent or thought content having its language expression in one language does not find it in another language. An important point here is the meaning of idioms, or phraseological compounds which meaning as a whole goes beyond the meaning of their ingredients, e.g. to run for the hills, to hit the roof, or to read somebody's hand.

The translation process cannot be understood in the literal sense of the word itself, which means that the component of the linguistic content shaped in language can be released from it by translating it into a precisely appropriate form. In translation, there is always a zone of discrepancy, and the more languages are systematically separated from each other, the more the zone expands and the field of conformity decreases. Text should not be translated literally because in such a translation the syntax, intonation, euphoria are lost, only words in some general paper-related meaning are translated, the proper sense to the given context is also lost, and the national language gets distorted. It must be added that in addition to the national language, there are also dialects which translation also requires know with cultural or geographical diversity.

Not without significance is the fact of translator's ability to speak perfectly the language being translated. Translator must master the language of the original text immaculately. He or she must know the reality that the author of the original text describes: people, culture, customs, country, which enables to understand the text correctly and protects against misinterpretation.

Very important is also the creative attitude of the translator, that is, he or she must deeply and independently experience, rethink and feel the content of the original text, he or she must mostly and at the same time most subtly penetrate the reality of the original text.

1. Detective stories' translation

The detective stories are above all about crime and investigation. It is mainly about the violation of the law, moral and legal crime of the country social values, understanding how and why this crime happened and, after solving the case, it is about returning to the normative center of this society. Because detective stories engage motives and ways of committing a crime, they are deeply concerned with characteristics, psychological motivation and detail of everyday life, which give detective clues to deviate from what is considered as normal. Crime and criminals are indicators what a particular culture perceives as legal and forensic, a barometer of social values and morality reflecting and interrogating what is recorded as a crime. The engagement concerning why a particular behavior or action is considered deviant gives an insight into structures and ideologies of power and points to society anxieties at a particular time in a specific culture.

There is a trend in research on detective stories' translation to focus on aspects related to literary translation: reception, censorship, cultural and aesthetic changes, the use of a minority language variety and many voices, just to name a few. Of course, these aspects are also the key in writing many crimes, but the novelty here is that in specific genre challenges of detective story translations remain an under-researched area: to what extent and how do constraints and genre restrictions, structure and thematic issues, formal features and rhetoric peculiarities impact on the key translation strategies⁴.

Related to the question about what is characteristic of detective story and its translation is an investigation of the genre's convention historically development, how it differs in cultural and linguistic terms environment, and to what extent it adapts culturally and linguistically transfer or influence the receiving culture. This is especially interesting in relation to clearly different environments. Crime texts give in particular the analysis of cultural construction important meanings, migration of culture and cultural processes transfer, transmedia and genre.

Crime fiction might be seen as an umbrella term adopted for many subgenres, from the early detective stories about ratiocination (e.g. Leblanc's Arsène Lupine or Doyle's Sherlock Holmes) to the puzzles of the Golden Age (Christie's Poirot or Miss Marple series, Sayers' Lord Peter Wimsey or American Ellery Queen); private researchers of Hammett or hard-boiled of Chandler; professional police investigative teams procedure for the thriller (actions, forensics, pathology, etc.).

Each of the sub-genre has its own characteristics and there are typical challenges for the translator: early riddles or puzzles with their closed circle of topics are often placed in a country house with distinct class differences, creating a culturally specific description meaning, registration and misdirection central functions for the translator. In a hard-boiled fiction the narrative revolves around action, not thinking; it also evokes a very special setting, medium American urban streets inhabited by criminals, often involved in organized crime, with their street slang language and explored by a private eye working for life and speaking in the everyday, modern, often laconic tone. Style is important here, the use of orality and slang; but fast pace, a dynamic description of the action also creates problems.

In translation process even the smallest detail can turn out to be the key clue. For example at Christie's *The Mysterious Affairs at Styles*, the translator might decide to translate the "spill vase" only as a "vase", ignoring what is most important information that it contained spills made from used paper, ready for

⁴ Translation. URL: www.openaccess.city.ac.uk/crime/fiction/translation.pdf (retrieved Feb. 27, 2019).

ignition fire: the murderer used it, breaking the aggravating letter spills and hiding it in this vase. In the source text, details of spills in vase attract attention because Poirot rearranges the ornaments on the fireplace and the memory of his cleanup releases understanding who the murderer is and how he hide the key evidence. During the tidying of ornaments is translated, in the foreground “spills” in vase are lost, and the tightly-structured chain of clues is weakened in translation.

The novelty here is that the formal narrative mechanisms and genre conventions allow and encourage subversions, disrupting the readers’ expectations and generating a wrong direction through red herrings, stylistic manipulation, inference and, most importantly, the use of cohesive devices to obstruct or generate false coherence. The pronominal reference is one of the most obvious ways of suggesting connections between characters, places or items that do not really exist.

Jo Nesbo for example uses it extensively in *The Redeemer* referring to a number of characters as *he* in a series of paragraphs in which the setting or activity suggests continuity (door bell, woman answering, asking if she is alone) and that *he* is the same person. This is the detail (a red scarf, a plastic bags, a bloated face, an attractive woman with high cheekbones, etc.) which warns the reader that each paragraph concerns a different *he*, a different setting and activity or interaction, but of course the novelty here is that the translator must carefully manage the progress between paragraphs that imitate continuity, counteracting the restoration of cohesion through substitution pronouns with names and be vigilant for details that signal the difference and let the reader follow different references and their identity. While the pronominal reference can be used to hide the identity, the co-reference (where another noun is used for reference) might be used to hide gender identity using unmarked nouns (attacker, character, child, business partner, etc.). This obviously creates problems in translation into any inflected language in which the endings disclose gender.

The novelty of mentioned issues might be summed up by a greater or lesser degree of accuracy, depending on the subgenre, in which a detective story’s translator must create a nuanced, believable cultural and professional setting, manage a range of voices, register, slang, dialect, to evoke different characters in their social context, location and interaction, to convey a sense of social norms and deviations from the convention or what can be expected and achieved.

2. The red herring strategy and misleading clues in detective stories' translation

In 1928, A. Berkeley together with other crime writers founded prestigious Detection Club. The first president was D.L. Sayers, and members read like *Who's Who* of Golden Age detective stories. The club was created as a forum for making contacts so that adherents could help each other with technical aspects of writing and develop *a code of ethics*. Joining up, the new members had to make an oath of fair play, promising they would not stop information from your readers or solve their secrets in unrealistic way. Detectives in their stories should “*well and truly detect the crimes presented to them using those wits which it may please to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence, or Act of God*”⁵.

However, the writers' oath “*never to conceal a vital clue from the reader*”⁶ did not prevent them from engaging in creative reader's manipulation and misdirection forms. It might be said that The Golden Age detective story existed in the battle of wits between the writer and the reader, where the author tried to bring the reader astray, and provides partial information by eliciting irrelevant tips and burying the most important evidence, giving facts out the context, so that their meaning and relevance was not obvious or suggesting associations and emphasizing the details that later turned out to be misleading which of course had significant impact on the translation issue. The involvement of readers largely is based on the cognitive involvement of the detective trying to solve the puzzle despite writer's misdirection, to match their wits against the detective's genius to avoid and recognize the traps laid for them. According to van Dine: *The truth about the problem must always be apparent provided the reader is clever enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face—that all the clues really pointed to the culprit—and that, if he had been as clever 2 as the detective, he could have solved the mystery himself without going on to the final chapter*⁷.

Detective fiction translation is of course similar to cognitive processes, for erroneous targeting and stylistic manipulation. A good translation maintain the condition of detective story where *the detective will repeat, go again, the ground that has been taken over by his predecessor, the criminal*⁸.

⁵ Detection Club. www.detectionclub.com (retrieved Mar. 1, 2019).

⁶ *Ibidem*.

⁷ Van Dine, S. S., 1939. *Twenty rules for writing detective stories*. <http://gutenberg.net.au> (retrieved Mar. 1, 2019).

⁸ Brooks P., 1984. *Reading for the plot*. Cambridge, Mass: Harvard University Press. ISBN 0674748921. P. 24.

The novelty here is that translator must always keep in mind that retracing of steps that make the detective story a discontinuous and double narrative, where the perpetration is presented at the beginning of a story, initiating a double narrative going back in time, revealing steps leading to a murder, and simultaneously proceeding chronology, presenting development, growing understanding and knowledge of a detective towards solving the problem, and identification of a perpetrator.

Usually the crime is solved through logical thinking and rational deduction, where clues are discovered, interpreted and causally related, until finally different layers of meaning and discontinuous narrative threads around the hypotheses of the cause, motive, method and means are resolved into a linear narrative of effect and cause. Additionally to this fundamental structural discontinuity of detective stories, the author further postpones the narrative by consciously manipulating chronology, mistaking the association of time, place or characters, disturbing narrative perspective by moving narrators and focalisers, interspersing the evidence through text across various narrative threads and through differential treatment in terms of emphasis, also focuses on different elements of the narrative elements. All these elements must be also respected in translation process.

In detective stories there are many manipulation of readers' attention and it is defined as a red herring. Strictly speaking, a red herring is more than a misleading plot line, rather than the technical device and manipulative strategy which the author implements. It is a fact, idea or subject that takes people's attention away from the central point being considered⁹. Described issue is also a huge challenge for translators. They must pay attention not to lose anything from red herring strategy to keep a reader interested in a story.

Like the entire genre literature, detective stories are based on a set of typical tropes and *topos*, and it is these conventions the writer may use, playing a game of double-bluff with the readers' knowledge and mindfulness on how typical settings, actions, conversations, etc. may suggest a clue.

Similarly, the author may use common assumptions, which behavior or appearance of characters is typical and create a construct of characters that do not comply with the standard. Such deviations from conventional may function as a clue to moral deviation and signal a potential suspect character. It might be depict in the following two examples showing how the author exploits the reader's knowledge about genre conventions and translator's approach to that issue.

In *Mrs. McGinty's dead* A. Christie's Poirot conducts an informal investigation to clarify a suspect awaiting trial in the case of the murder of the

⁹ Red Herring. URL: www.dictionary.cambridge.org/pl/dictionary/english/red-herring (retrieved Mar. 1, 2019).

anonymous old woman and "interviewing" all those who hired Mrs. McGinty as a cleaner: "*I am investigating the murder of Mrs. McGinty,*" said Poirot. "*And I do not joke*". "*Ouch,*" said Mrs. Summerhayes. "*I've cut my hand*"¹⁰.

The novelty shows that an experienced reader, looking for potentially relevant clues, may interpret the fact that Mrs. Summerhayes cut her hand as feeling guilty to Poirot's announcement, as an involuntary disclosure that she was involved in a crime, rather than as an unrelated, accidental slipped a knife while chopping vegetables, and as a result she was on the list of suspects.

Similarly, in *The Bomber*, L. Marklund uses the convention that is accepted to assume the perspective presented in the prologue and intertwine first-person reflections, which are presented by the perpetrator, giving the reader an insight into the mind of the murderer that this is his voice a reader is hearing: *Sometimes I would put a lump of sugar on the hill. The ants loved my gift, and I smiled while they poured over it and pulled it down into the depth of the hill. In the autumn, when days grew colder and the ants slowed down, I would stir the hill with a stick to wake them up again. The grown-ups were angry when they saw what I was doing. They said that I was sabotaging the work of the ants and had ruined their home. To this day, I remember the feeling of injustice. I meant no harm. I just wanted a bit of fun. I wanted to rouse the little creatures*¹¹.

The novelty here indicates that the conclusion is that it is the murderer's voice based on the assumption that cruelty to animals in childhood is a sign of abnormal behavior and closely related to psychological profiles of murderers. It might be also assumed that the perpetrator is a man, because it is understood that the little boys who torture the animals might be the murderers in adult life, but often their victims are women. So the reader learns that the victim in *The Bomber* is a woman who was killed by brutal hit with a hammer to her head – described immediately on the page preceding the first person reflection.

Consequently, the reader focuses on a murderer's psycho structure as a human being, potentially neglecting any contextual clues implicating a woman. In the entire story, Marklund assures that all references to the killer are not gender-related, for example as *the figure*¹² and that any of the first-person's reflections include gender indicators (clothing, behavior patterns, lack of references pronominal, etc.) which is also considered in translated text.

In *The Mysterious Affair at Styles* A. Christie creates a conclusion-rich scenario in which the characters and the reader developed a series of

¹⁰ Christie A., 1952. *Mrs. McGinty's dead*. p. 42 <http://www.eslstudyguideresources.com/pdf> (retrieved Mar. 1, 2019).

¹¹ Marklund L., 2011. *The Bomber*. London: Transworld Publishers. ISBN 9780552160926. P. 10.

¹² *Ibidem*. P. 9.

assumptions about the identity of the male interlocutor in an argument which is overheard by the maid Dorcas, and reported to Poirot, who investigated Mrs. Inglethorp's poisoning the night following the exchange: "Well, sir, as I said, I happened to be passing along, when I heard voices very loud and angry in here. I didn't exactly mean to listen, but – well, there it is. I stopped. The door was shut, but the mistress was speaking very sharp and clear, and I heard what she said quite plainly. 'You have lied to me, and deceived me,' she said. I didn't hear what Mr. Inglethorp replied. He spoke a good bit lower than she did – but she answered: 'How dare you? I have kept you and clothed you and fed you! You owe everything to me! And this is how you repay me! By bringing disgrace upon our name!' Again I didn't hear what he said, but she went on: 'Nothing that you can say will make any difference. I see my duty clearly. My mind is made up. You need not think that any fear of publicity, or scandal between husband and wife will deter me.' Then I thought I heard them coming out, so I went off quickly." "You are sure it was Mr. Inglethorp's voice you heard?" "Oh, yes, sir, whose else's could it be?"¹³.

In above citation maid Dorcas thinks that the argument between Mrs. Inglethorp and her husband is related to her husband's accusation of having an affair based on the rather strange phrase *scandal between husband and wife*. The novelty shows that a detective story's reader will of course realize that maid Dorcas's words certainty are a fairly obvious indicator that it is plausible that a male speaker is not Mr. Inglethorp, and the third person reference to the husband and wife also indicates a scandal between another couple in the household. However, the English leaves it completely open to interpretation, and the reader's increased awareness is based on the knowledge of genre conventions, but in Polish text it is more precisely indicated.

Another strategy of misdirection is repetition which is based on the processing capacity of the readers and might be used to aid or confuse recall. It is known that information that has recently appeared is more easily available for recall than less-current information. The novelty here suggests that clues and crucial information are divided into small components and distributed in different narrative threads on potentially long sections of text, the author must make sure that the relevant details can be recalled by the reader at the conclusion, so that they follow the argument and finally accept it without feeling that they have been bluffed or that the information has been dissimulated. Through this balancing act of burying hints, breaking the evidence on the one hand, and following the fair play rules, repetition plays an important role in detective stories.

¹³ Christie A., 1920. *The Mysterious Affair at Styles*. <http://www.gutenberg.org/ebooks> (retrieved Mar. 3, 2019).

In quoted story Mrs. Inglethorp was poisoned, and all the evidence suggested that the agent was strychnine, although there were many factors that spoke against it. The inquiry into the properties, occurrences and forms of that poison and its derivatives is a red herring (false clue) throughout the narrative, and the question whether strychnine might be a poison or whether it could be another toxin is complex and misleading, burying the identity of mentioned strychnine in the amazing plots and turns. In English text author is mentioning strychnine six times – four repetitions of strychnine hydrochloride and two minor variations: strychnine hydrochloride and Liq. Strychnine Hydro-clor.

These repetitions are also applied to keep the name of the poison sufficiently active in the reader's memory, to ease to recognize it in resolution and moreover to realize that what was suggested at the very beginning was proved to be true at the end.

Summarizing the novelty of this technique emphasizes a structure of a story which is built on a double bluff: the main suspect at the beginning turns out to be a real perpetrator, and the poisoning method also turns out to be a one originally suspected.

3. Translation issue through the prism of M.S. Andrews, J. Alex and N. Randon detective stories

From 1970s it might be observed a new trend in writing detective stories. In that time there were some writers in Poland who started publishing those stories using pseudonyms. Among them were Maciej Słomczyński who wrote as Joe Alex (rarely as Kazimierz Kwiatkowski), Andrzej Szczypiorski who created as Maurice S. Andrews and Tadeusz Kwiatkowski who used Noël Randon pseudonym. It is very interesting that when they wrote other stories not detective ones they did not use that pseudonyms. The majority of crime adherents believe that the best were created in England or France, maybe that is why M. Słomczyński wrote sensational and detective stories as Joe Alex, A. Szczypiorski as Maurice S. Andrews, and T. Kwiatkowski as Noël Randon.

An issue worth investigating would be whether in that period the receiver, who bought or borrowed subsequent volumes of their detective stories was aware of who is hiding behind pseudonyms. Here might be even a question: was the reader aware that he is reading a story that is not translation. Ever since Mona Baker, a professor of translation studies at University of Manchester began to study the language of translation more intensively using corpus tools, it is known that this differs from the language of untranslated texts. The novelty here is that characteristic features are: simplification, tendency to exposition, normalization and interference with the language of the original. Also translated

texts are characterized by flattening (levelling-out): translations compared to the originals are less idiosyncratic and more similar to each other¹⁴.

The research was repeated in various materials – both usable and literary translations – prove that there is a common feature, independent of the source or target language. Hence these properties of translation are called translation universals. They are used by majority of Polish literary translators and were described in detail by Ł. Grabowski¹⁵. Distinctiveness of translated text can also be seen through distant reading (reading from a distance), in this case thanks to stylometric methods.

These two facts: the specificity of the language of translation and the attempt to evoke in the reader the impression that it is a translation, tend to bring questions about whether the authors of the pseudo-Western detective stories successfully imitate “westernity” in the linguistic layer. Is the level of strangeness only at the point of the place of action and stage design or is the illusion of strangeness also created in language? And if it works, is it an aware procedure? Whether the author who appears as a Pole once, or as a foreigner, can change not only his surname but also his style?

To compare standard frequency of words in Alex, Andrews and Randon’s texts the stylometric tool such as Stylo R package might be used¹⁶. For example in *Msza za miasto Arras (The Mass for Arras City)* by M.S. Andrews a word *and* is used in 3,22% of whole text, in *Śledztwo przy ulicy Laos (An Investigation at Laos Street)* in 1,73%, in *Weekend w pensjonacie Cyprys (Weekend in The Cyprus Pension)* in 1,56%. If such comparison is made in more texts and, above all, in a large number of word forms, it turns out that these differences are not accidental, but result from conscious or unconscious preferences of the author.

The novelty is focuses on the aspect regarding common words which were taken to compare according to their frequency, next the comparison which was generalized, then it might be determined which texts are similar and which are clearly different. Of course, this is a hierarchy: the most similar to the text A is the text B, to them the text C, the text Z and A differs the most. Repeated experiments with the texts of various writers, languages and epochs indicate that if the above procedure to pen products of several authors is applied, those that came from under one pen show the largest similarity, clearly greater than those that someone else has written. They exist admittedly exceptions, but they are rare.

¹⁴ M. Baker, 2006. *Corpus-based translation studies: The challenges that lie ahead*. Publishing Company. Amsterdam/Philadelphia. ISBN 0726–8602. P. 175–186.

¹⁵ Grabowski Ł., 2013. *Interfacing corpus linguistics and computational stylistics: Translation universals in translational literary Polish*. *International Journal of Corpus Linguistics*. No. 18.2. P. 254–280.

¹⁶ Eder, M., Rybicki, J. and Kestemont, M. (2016). *Stylometry with R: a package for computational text analysis*. *R Journal*, 8(1): 107–121 from: <https://journal.r-project.org/archive/2016/RJ-2016-007/index.html> (retrieved Mar. 15, 2019).

Machine learning (it is a field of knowledge related to the artificial intelligence) is a slightly different method: here two sets are designed: training and testing. If a reader wants to know if the story was created by the writer A whether B, then in the training set of stories of both writers are placed, but in a test set there is only one text in which a reader is interested in. The novelty here is that by using the appropriate algorithm, it might be checked whether this text is more similar to the writer's texts A whether B. Here there is no discussion about the hierarchy levels anymore, but only a greater similarity to one of the classes are found.

With all its effectiveness, the method has – from the linguist's point of view – a huge weakness. A reader would like to know not only that language author A differs from the author's language B; but he would like to know first of all in what aspects these individual languages are different. Of course it is able to give differences in the frequency of any word, e.g. conjunction and, only in reality of the individuality of style. The situation, when in terms of the turnout of a certain word, a story of a given writer is clearly different from the rest of his creativity is not unusual.

It might be said then that texts A and B differ, and they are close to other authors or distant, but the essence of difference escapes from the linguistic interpretations. Also from the literary point of view the difference in the turnout of some words cannot explain either the phenomenon of genius or the phenomenon of graphomania. Unfortunately, it must remain without a convincing answer.

Using machine learning methods it can be quite easily to distinguish between non-translated texts (originally written in a source language) and those translated. Joe Alex for example accomplishes the perfect mimicry – his texts are almost always recognized as translations. The exception is the story *Powiem wam jak zginął* (*I will tell you how he died*), which is somewhere between both categories, once attributed to one, another time to the other. The same trick is used by Szczypiorski when he uses an English pseudonym. Meanwhile, this author – not pretending to be a foreigner – is still not distant from the translations *Msza za miasto Arras* (*The Mass for the Arras city*). It is a bit different with Słomczyński – his debut story released under his own name *Lądujemy 6 czerwca* (*We land on June 6th*) has the characteristics of the translated text. However, *Śmierć i Kowalski* (*Death and Smith*) from 1962, so from the period of Joe Alex's creativity, stylometrically is a non-translated text. In other words, an author acts as if he was translating, an experienced writer, imitating translations perfectly, can change style and get rid of translated language features. The only one who does not succeed in mimicry is N. Randon. He is again almost unmistakably is recognized as a Pole.

At this point, it is worth asking about identity of those authors: whether there is one Szczypiorski or Szczypiorski and Andrews are other writers? Is the original fingerprint of A. Szczypiorski is also visible in stories written under a pseudonym? To be precise: whether in the analysis of clusters, the pseudo-European detective stories of this author will be closest to his other stories?

Undoubtedly A. Szczypiorski was able to perfectly play the dual role of the British writer of detective stories and his Polish translator. The stories published under his own name and those signed with a pseudonym substantially differ in a subject matter.

It might be summed up that the novelty regarding the issue of the language of translatable texts is possible without translation. It perfectly occurs in A. Szczypiorski fertility. The writer is able to differentiate his style: the stories wrote by Szczypiorski and Andrews are different stylometric books of two different authors. This mimicry does not succeed in example of T. Kwiatkowski. The perfect interpretation of a book's translation without the original text is M. Słomczyński. It is true that Joe Alex is someone other than K. Kwaśniewski and M. Słomczyński, moreover K. Kwaśniewski is a Polish writer not only by name but real. It is even more puzzling that the first Słomczyński's story, is recognized as rather a translator translation, but the one written by himself as an experienced translator sounds like the original text. That might arise from the fact that he was bilingual.

Summarizing it might be said that translation studies are an interdisciplinary branch of science dealing with translation problems and apart from linguistics, they use such fields as: philology, cultural studies, literary studies, comparative studies, philosophy, semiotics, computer science and many others. A characteristic feature of this field is the multiplicity of different views of the topic, and hence many competing and complementary theories of translation.

The novelty is that translation understood as a particular text creation is no longer a research object in itself, but the starting point for analyzing broader phenomena, a symptom of certain intra-cultural and intercultural processes. In that context a single translation phenomenon operating at a low level of generalization, e.g. a single line in a translation, is not only an autonomous object of literature, stylistic or historical-literary analysis, a separate element in the literary field, but it becomes a symptom of certain features or functions of larger whole, such as the literary or cultural panel, seen both synchronously, and diachronically.

Regarding the issue of detective story's translation a translator has a special responsibility in the matter of making decisions how to translate including false clues (red herrings) and misdirection, because the writer only responds to himself and the characters, but the translator creates something that a reader in rather simplified way considers as the truth about what the original

is. Meanwhile, the translator interprets, the translation is the translator's statement of what the original text is according to him. Of course, the translator must maintain stylistic demands of genre and be detailed to insight into the concepts transfer processes.

CONCLUSIONS

At the beginning of the research there is a presentation of translation problem as the issue of Linguistics Studies. Here a few definition of translation process are cited also. The novelty is that translation cannot be only understood in the literal meaning but very important are other contexts: cultural, political or social factors.

In subsequent paragraphs detective stories' translation is raised. There is an exposition of historical development how that issue differs in cultural and linguistic environment and how a linguistic transfer influences the receiving culture.

Next paragraph is devoted to the red herrings strategy and misleading clues in detective stories' translation. There is an analysis of A Christie's and L. Marklund's detective stories based on which those strategies are presented. The novelty here is that the authors mistaking the association of time, place or characters, also postpone the narrative in consciously manipulating chronology, disturbing narrative perspective by moving narrators, interspersing the evidences through story and across various narrative motifs and through differential procedure in terms of emphasis and focus on different levels of the narrative elements.

The last paragraphs delineate characteristic features of style M.S. Andrews, J. Alex and N. Randon's detective stories. All of them were Polish writers in fact but they used Anglo-sound pseudonyms. The novelty here is that their fertility is described by using stylometric tool such as Stylo R package which allows to compare standard frequency of words.

SUMMARY

In the research it was underlined that translation studies are an interdisciplinary branch of science deriving from linguistics, but also: philology, cultural studies, literary studies, comparative studies, philosophy, semiotics, computer science and many others. A characteristic feature of it is the multiplicity of diverse views of the topic, and hence many competing and complementary theories of translation.

The authors, wanting to achieve unusual stylistic effects, try to implement their literary abilities and thus translation must respond those requirements. Individual expressions of the original text may have specific connotations, may be emotionally or culturally significant, may also be phrasemes. That is why translator has to meet the interlingual and intercultural differences.

In the article it was proved that through translation process of detective stories it is worth looking for a dynamic equivalent, which enables to move away from the source language and refer to the culture of the target language.

The most essential translator's challenges are: style, idiomaticity, and wording. Style is characteristic feature for particular writer, so a proper transition requires to maintain style of original text. Idioms are phrases typical to specific language, which are usually not transferable to foreign languages. Nevertheless, translator always tries to find the equivalent of the idiom in the target language. But if there is no appropriate equivalent then might be a dilemma whether to translate the given idiom literally or translate it descriptively – so that the reader will understand it. It is obvious that different words get different sounds, that is why in translation, to capture the beauty of characters' voices, onomatopoeias, alliterations, etc., original text must be many times paraphrased.

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