

**Lost in translation? Translating allusions in two of
Reginald Hill's Dalziel & Pascoe novels**

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1. INTRODUCTION

1.1 The outset of the study

Every literary work is situated in the middle of a network of intertextual relations. This network consists of the text's relation to the genre it is placed in, any references to other cultural texts, any presence of another text in it, and the other works by the same writer. A literary text is usually tightly knit to the culture that produced it, which will present problems for a translator attempting to rewrite the text in another language for another culture. This study will be looking at the strategies translators have used in translating certain sets of intertextual patterns, namely, how allusions are used to introduce and carry themes and to delineate the character of Detective Superintendent Dalziel in two detective novels by Reginald Hill, *The Wood Beyond* (1996) and *On Beulah Height* (1998), and their Swedish translations *Det mörka arvet* (2001) by Nille Lindgren and *Dalen som dränktes* (1999) by Carl G. Liungman.¹

This study is inspired by and attempts to apply to Hill's novels Jim Collins's notion of 'intertextual arenas', developed in his book *Uncommon Cultures* (1989). Among other things, the book is a study of the differing intertextual networks of three kinds of detective fiction, namely, traditional British puzzle stories, hard-boiled American detective fiction, and postmodernist detective fiction. Intertextuality, however, is not quite as straightforward or transparent a concept as it may seem. My notions of intertextuality rely chiefly on those of Gérard Genette, although I will not adopt his terminology. Allusion, too, is far from being a simple term, and will be discussed in more detail below. Ritva Leppihalme's (1997a) study of allusions is important for me in two ways: first of all, as a guideline for defining allusions, and secondly, as a source of potential strategies for translating allusions. The remaining sections of this introduction will address these issues. The novels studied will be introduced in Chapter Two.

1.2 Allusions and strategies

Reginald Hill's novels typically have literary epigraphs and chapter headings, but Hill's use of other literary texts goes deeper than this. There are often allusions and other

¹ As some of my copies are reprints, making the dates confusing, I will hereafter be referring to the novels as *Wood*, *Arvet*, *Beulah* and *Dalen*.

incorporated texts in his novels. Functions of allusions can be broadly divided into three groups: creating humour, delineating characters, carrying themes (modified from Leppihalme 1997a: 37). The first of these, humour, tends to function on a more local level than the other two, which are essentially cumulative. It is this more extensive use of allusions in Hill's works that particularly interests me. I will be looking, firstly, at the allusions used in characterisation, which is the main motivation behind the choice of two consecutive books for the analysis, and secondly, at the allusions related to one central theme in each book. In *Beulah* I will be looking mainly at literary allusions to a lost paradise. In *Wood* the theme I have chosen, war, encompasses a broader range of potential sources, and included in the analysis are historical, literary and other broadly cultural allusions.

Naturally, allusions are culture-bound, and the extent to which they are intelligible across cultural and language barriers varies a great deal. The sources of allusions – history, literature, cinema and television, to mention some of the most important ones – are only relatively rarely familiar beyond their cultures of origin; popular culture seems to travel more widely than high culture. American television serials and films may be an exception to this notion, but they will serve to emphasise the fact that cultural products seems to be crossing borders into one direction only. To illustrate the extent to which allusions are transcultural, we may perhaps assume that nearly everybody who has received a Western education will have some idea of who Hamlet is and what is his dilemma, and will react in some way to the words *To be or not to be*. However, this is very much the limit of universal allusions even among people purportedly sharing the same cultural heritage. Earlier, the Bible obviously had a central place in the shared cultural heritage of the Christian West, but its allusive power has diminished in the twentieth century. Some aspects of contemporary global youth culture are probably the only nearly universal sources of allusions at present. Moreover, it cannot be emphasised too strongly that there are great differences between individuals and subgroups within each community in the first place.

Translating allusive texts, then, is complicated by two factors. Firstly, it is probable that the readers of the translation cannot make much of a number of allusions, even if the source is given, because the connotations of those allusions are not activated in the reading process. Secondly, readers of translations are not a homogenous group, and some of them will probably spot and enjoy allusions if they are given a chance to do so, but will resent being written down to in the form of additional explanations (for an extreme example, not even a translation, see Leppihalme 1997a: 110). Now, if we assume that the majority of

Hill's British readers, as competent readers of those kinds of books, will understand most of the thematic allusions in *Beulah*, starting from its name, they will see the theme of a lost paradise rise from the text. They can identify the relevant intertexts, the Bible, Milton's *Paradise Lost*, Bunyan's *Pilgrim's Progress*, as all of these are more or less explicitly mentioned in the text, and they can infer the connotations of these texts from the novel. But what kinds of assumptions can we make of the readers of a translation of the work? How do the translator's choices affect these readers' chances to pick out the theme? These are some of the questions that this study aims to answer. As the two novels used in this study have been translated into Swedish by two different translators, I have an opportunity to reflect whether there seem to be any major variations in their choices of strategy. This is a reasonable question not least because there is evidence of differing strategies, notably with respect to the translation of dialect. As the themes chosen for the analysis are fairly dissimilar, it may be difficult to show any major contrasts in preferred strategies between the two translators, but the study of allusions used in delineating the character of Dalziel is likely to yield something of interest. Due to the fairly small sets of data, any results must still be treated with caution.

1.3 Aims of the study

This study seeks to look at translation of thematic and character delineating allusions in two of Reginald Hill's detective novels and their Swedish translations to find out how translatorial strategies have affected these extended networks of allusions. The aims of this paper are comparative and descriptive. I do not deliberately seek to find fault with the translations, but if it seems to me that the translators' choices result in a loss of the thematic elements or what to me seems a misreading of Dalziel, it will be pointed out and other potential choices suggested, alongside with thinking about why that strategy was chosen. Some loss in translation can be regarded as inevitable, and Leppihalme's (1997a) findings based on her translator interviews and text analyses suggest that regardless of how aware of allusions translators are, they tend to prefer strategies of minimum change, which in some cases do not work very well. Comparing the source texts and the target texts closely I hope to see what happens to allusive and intertextual patterns in translation, and to assess the resulting effects on the text as a whole. Before going into the theoretical background of the paper in Chapter Three, I will briefly introduce the author and the novels and say a few words about the translations in Chapter Two. Chapter Three presents more detailed outlines of the central concepts of intertextuality, allusion and translation

strategies. Chapter Four moves on to the analyses of thematic allusions in the novels, whereas Chapter Five turns to the characterisation of Dalziel. The implications of the results of my analysis are discussed in Chapter Six, where I seek to place my findings in a broader cultural context by introducing the concept of norms and applying it to notions about translation, genre and reading practices. Finally, a note on terminology: in this study I will use the words 'detective fiction', 'crime fiction' and 'crime writing' interchangeably for the genre into which Hill's Dalziel & Pascoe novels fall, although it might be possible to define each of these terms separately. I will, however, choose to ignore such distinctions, apart from where I specifically address such issues in Chapters Three and Six.

2. REGINALD HILL AND THE DALZIEL & PASCOE NOVELS

This chapter serves as a brief introduction to Reginald Hill's career as a writer in general and in his Dalziel & Pascoe novels in particular. I will be offering an outline of certain aspects of the series, then summarise the plots of *Wood* and *Beulah*. Lastly, I will say a few words about the translations.

2.1 *About the author and the novels*

Reginald Hill (born 1937) has written over forty novels; his series of the two Yorkshire policemen, Andrew Dalziel and Peter Pascoe, nowadays comprises nineteen novels and a number of short stories. The first of the Dalziel & Pascoe novels, *A Clubbable Woman*, came out in 1970.² At that time, Hill was still working as an English teacher in Yorkshire. He has been full-time writer since 1980, and has been awarded the prestigious Cartier Diamond Dagger (1995) by the British Crime Writers' Association for his achievements as a writer of detective fiction. *Wood*, the fourteenth novel in the Dalziel & Pascoe series, was published in 1996, followed by *Beulah* in 1998. The popularity and the critical acclaim led to a television adaptation of the novels in 1996, produced by the BBC, with Warren Clarke as Dalziel and Colin Buchanan as Pascoe.³ Most Dalziel & Pascoe novels before *Beulah* have been adapted for the serial, some of them out of the original order. Of the total of seven series, the three most recent ones (2000, 2001, 2002) and the second half of the fourth series (1999) are no longer based on the books, only on the characters. An exception of this is the adaptation of *Dialogues of the Dead* (2001) apparently as a special Christmas treat in 2002. The television versions, to my mind, have suppressed many aspects of the novels which make them stand out from the mass of crime fiction. It is to some of these aspects that I now turn.

Over the years the Dalziel & Pascoe novels seem to have become increasingly multi-layered and multi-dimensional. Literary allusions have always had their place in the Dalziel & Pascoe novels, at least in titles and chapter headings, but occasionally literary texts have been incorporated in the centre of investigation. To my mind, *Pictures of Peifection* (1994) marks the watershed between the 'older' and the 'newer' novels. Hill has

² There is a good, informative bibliography of Hill's works on the Internet at the Tangled Web website (Edwards 2003).

³ Information about the production details of *Dalziel & Pascoe* derives from the Episode Guide at the TV Tome website, see TV Tome (n.d.).

said in an interview that he has found that he can write about whatever he likes using the framework of Dalziel & Pascoe novel (see HarperCollins 2003). The changes in the novels reflect Hill's development as a writer. The novels written in the 1970s seem fairly traditional British detective novels and police procedurals, and those written in the 1980s and the early 1990s show various experiments with the constraints of the generic conventions and dimensions of social critique. The novels from *Pictures of Perfection* onwards seem to take the Dalziel & Pascoe novels away from the detective genres to try out more literary devices of middle-brow fiction. *Pictures of Perfection*, for example, can be characterised as a crime novel without a traditional crime: it looks like a structural pastiche of an eighteenth-century novel with its elaborate dedication, its five-part structure complete with excerpts from fictional diaries and parish histories functioning as prologues to each part. Both *Wood* and *Beulah* incorporate texts other than the straightforward narration of the detectives' investigation, but this tendency towards a greater degree of complexity surely reaches its climax in *Dialogues of the Dead* (2001), a novel which is at least as much about language as it is about a search for a serial killer.

The Dalziel & Pascoe novels are not solely about Dalziel and Pascoe, but have over the years presented a considerable number of minor characters. The most important of these have been Detective Sergeant Edgar Wield and Ellie Soper, a friend of Pascoe's, who later becomes his wife. We first meet Ellie in the second Dalziel & Pascoe novel, *An Advancement of Learning* (1973), and Wield, the ugly but sharp sergeant in *A Pinch of Snuff* (1978). Both have since then played variously greater and smaller roles in the novels. In a sense, both have got their 'own' books; *Arms and the Women* (2000), with the subheading *An Eллиad* for Ellie Pascoe, while *Pictures of Perfection* is largely centred on Wield. Other minor characters, especially policemen, have come and gone. A new policeman is introduced in *Wood*, namely, Detective Constable Shirley Novello, the first woman police officer to really become a minor character in a Dalziel & Pascoe novel. *Wood* also brings back a minor character whom old and faithful readers have already met in *Under World* (1988), Wendy Walker. Obviously the fact that the Swedish translations have appeared out of the original order makes these kinds of reappearances less evident. This aspect will be discussed in more detail in Chapter Five in connection with characterisation of Dalziel.

Next, I will give short plot summaries of *Wood* and *Beulah*. In the beginning of *Wood*, Pascoe is attending his grandmother's funeral, while Dalziel and Wield are inspecting, in pouring rain, some human bones. A group of animal rights protesters stumbled on the bones in a muddy crater while they were making their way across the

remains of the old Wanwood forest surrounding a pharmaceutical research laboratory. What follows is an investigation to find out where the bones came from, whether the attempted animal rights raid is connected to other similar raids in the area and whether everything is as it should be with the security firm responsible for the safety of the laboratory. Pascoe remains at the periphery of this investigation, because all his energies are focused on finding out what exactly happened to his grandmother's father, who was executed for cowardice on the Western Front in 1917 during the First World War. Dalziel gets involved with the leader of the animal rights protesters, Amanda Marvell, despite her being technically a suspect and coming from a wholly different world. Marvell, having got disillusioned with her privileged life, is now trying to change the world. Wield, for his part, is concerned with his uneasiness about the security firm at Wanwood, as he senses something is not right. Towards the end of the book, the two main stories begin to converge.

The events of *Wood* take place in the autumn, and in *Beulah* it is the following summer. While the main story of *Beulah*, the disappearance of a little girl, is not connected to that of *Wood*, there are references to Pascoe's experiences of finding out the truth about his great-grandfather, and Dalziel gets reacquainted with Amanda Marvell. It is a hot summer, hotter than usual, and when a little girl goes missing from the village of Danby, Dalziel cannot help but to think of a similar extremely hot summer in the nearby dale of Dendale, where the village was bulldozed and a new reservoir built fifteen years previously. During that summer, three little girls went missing, but were never found. Dalziel, who was in charge of the investigation then, is determined not to fail this time. Pascoe has to face another trying experience as his own little girl falls seriously ill. Memory and grief are important themes in the book, as the disappearance of the little girl allows feelings which have been suppressed for fifteen years to resurface. These short summaries should be sufficient in providing the background and general context for my discussion of thematic and character delineating allusions later on. Now, I will turn to the translations.

2.2 About the translations

To date, seven Dalziel & Pascoe novels have been translated into Swedish. The first one, *För en gammal vänskaps skull*, a translation of the third Dalziel & Pascoe novel *Ruling Passion*, was published in 1977 in a series for detective fiction and thrillers, but for one reason or another, was not followed by others. The other six translations, beginning with *Dalen* in 1999, have been given out by Minotaur, a small publisher specialising in

translated, chiefly British, detective fiction. Except for *Dalen*, all Dalziel & Pascoe novels published by Minotaur have been translated by Nille Lindgren. *Arvet* is Lindgren's second Dalziel & Pascoe translation; the first one was *Mysteriospel* in 2000, the translation of *Bones and Silence* (1990), the novel which won the British Crime Writers' Association's Gold Dagger as the best crime novel of the year.

Dalen is among the first three novels ever published by Minotaur, and the fact that Minotaur has continued to bring out new Dalziel & Pascoe novels since surely points to an established Swedish audience. There is also evidence of critical appreciation. Two of the Swedish translations, *Dalen* and Nille Lindgren's *Under jorden* (2002) have received the Kaliber prize for the best crime novel of the year, awarded by the Deadline, a Swedish weekly radio programme dedicated for detective fiction.⁴

Finally, I will say a few words about the translators. Both Carl G. Liungman and Nille Lindgren are without doubt experienced translators; Liungman has translated well over one hundred titles and Lindgren over sixty.⁵ However, in the framework of Liungman's translations *Dalen* appears fairly untypical, as he has mostly translated non-fiction, whereas Lindgren's other translations would seem to offer a more supportive background for translating Dalziel & Pascoe novels. I will come back to the differences between the two translators later in connection with my analyses in Chapters Four and Five and in the discussion in Chapter Six. The following chapter presents an outline of the main critical concepts used in this study, intertextuality, allusion and strategy.

⁴ The last programme of Deadline, however, was broadcast in January 2004.

⁵ The information derives from Libris database at <http://www.libris.kb.se>.

3. INTERTEXTUALITY, ALLUSIONS, STRATEGIES

This chapter seeks to outline the central concepts of this study, intertextuality, allusion and translation strategy, in more detail. I will begin with a summary of the concept of intertextuality, but the main focus of the following section is on allusion as a certain kind of intertextuality. From there, I will move on to address the notion of intertextual networks and offer a brief outline on the construction of such intertextual networks in *Wood* and *Beulah*. The last section of this chapter discusses the concept of translation strategy in general and the potential strategies for allusions in particular. In addition, I will also touch upon the actual strategies preferred by the two translators.

3.1 Intertextuality and allusions

Intertextuality as a concept has become quite unwieldy and all-encompassing in the nearly four decades after it was coined by Julia Kristeva in 1966, in an essay on Mikhail Bakhtin's concept of dialogism, to describe the way all language and all literature are constructed from previous utterances to form mosaics of quotations (Kristeva 1986). In effect, everything we say and write has always already been said and written before, and the echoes of these untraceable utterances are brought to bear on what we say and write now, resulting in instability of meaning. This notion, shared by Kristeva, Roland Barthes (1977) and other poststructuralists, may be an attractive theory of language and literature, but it is one that cannot be proved or disproved by literary examples that can be traced to their sources. Other scholars have since adopted the concept of intertextuality for their own purposes, typically using it to describe traceable relations between texts.

Another such application has been the adoption of the concept into discourse analysis, where intertextuality refers to the notion that texts are 'infected', as it were, with meaning potentials of all the other texts in which their words have been used (Gee 1999: 55). This, however, is not very relevant for my interest in allusion. One of the scholars in literary studies who have studied traceable intertextuality in literary texts is Gérard Genette. His notions of intertextuality are rather notorious for their terminological diversity. Genette's term 'transtextuality' covers all those cases in which a text is present in another text (Genette 1992: 7); this is what I would instinctively call intertextuality. Transtextuality includes metatexts, paratexts (such as titles, epigraphs, author's statements about the text, advertisements), architextuality (a text's relation to its genre), hypertextuality (relations

between a text and another text that extensively reworks it, e.g. between *The Odyssey* and James Joyce's *Ulysses*) and intertextuality, which comprises allusions, quotations and plagiarism (pp. 7-13). Despite the evident illogic that ensues, I will be using the term 'intertextuality' to refer to what Genette has termed transtextuality, as Genette clearly departs from the more widely used terminology. When I refer to what Genette has termed 'intertextuality', I will speak of allusions and quotations.

Another way to approach the relations between texts, albeit one that is evidently inspired by Genette's, is offered by David Cowart (1993), who speaks of symbiotic relations between texts. Symbiosis suggests a mutually beneficial relationship; that texts are enriched by reworking and incorporating other texts, while the latter are given new angles and perhaps receive more interest. Relations included in Cowart's 'symbiotic spectrum' (1993: 6) are for the most part similar to those listed by Genette, as the spectrum stretches from translations between languages and from one genre or medium to another at one extreme to 'self-begotten texts' at the other. In between we have 'symbiotic texts' and other texts extensively reworking previous texts; that is, groups including similar texts as Genette's hypertextuality, but classified according to different criteria; allusive texts; and what Cowart terms 'ordinary intertextuality' (ibid.). My interest here, however, is centred on one aspect of intertextuality, namely on allusions.

Above, allusion was named as one of the types of intertextuality, along with plagiarism and quotation (Genette 1992: 8, see also Pasco 1994: 5). Now it is time to find a working definition of the term for my analysis. Definitions in dictionaries of literary terms do not usually go much beyond the following: 'A reference, usually brief, to a presumably familiar person or thing' (Beckson 1993: 9, cf. Baldick 1990: 6). In short, allusions are seen as special kinds of references, and the words 'allusion', 'to allude' and 'allusive' are regarded as practically interchangeable with words 'reference' and 'to refer'. However, as Michael Leddy (1992: 110) points out, doing so would result in a number of extremely strange collocations. For example, if someone tells us that they have been reading about Helen of Troy, we would not think that their utterance would contain an allusion to Helen of Troy, although it certainly refers to her (ibid.). Leddy thus suggests that language use, at least to a certain extent, shows that an allusion is not just a reference. A solid definition of allusion must get beyond this notion of special reference and the apparently uncomplicated brevity of the dictionary definition above. The precise nature of allusions has been debated among scholars over the last three decades, and at a more intelligent level than the dictionaries of literary terms would imply. The main areas of contention have been authorial intention, the role of the reader, the form and recognisability of allusions, and the

question whether allusions are possible in other art forms. I will address each of these issues briefly, and attempt to offer a workable definition of allusion at the end of the section.

The question of authorial intent is not very central to my concerns; it has been discussed fairly exhaustively by Göran Herméren (1992) and William Irwin (2001). Hence I will follow Michael Leddy's (1992) example and assume a level of intentionality as inevitable. I will therefore assume that the author wanted to express something by using the allusion, allowing for the possibility that authors are not always conscious of their intentions and may even create allusions unintentionally. Herméren (1992: 213) and Irwin (2001: 290-6) seem to be using authorial intent as a measure against readers' potentially idiosyncratic associations and interpretations. However, making a distinction between one's private associations and connotations shared by a community (as in Hatim & Mason 1990: 129) is one way to limit the potential interpretations. Thus allusions are given meaning by communities of readers who for the most part agree on the connotations a certain allusion may have in a certain context. In contrast to scholars emphasising authorial intent, others, such as Joseph Pucci (1998), have strongly argued that the reader should be the sole source of meaning in allusion. But these issues are beyond the scope of this study, instead, in what follows I will to review some other central notions concerning allusions.

In order to get beyond the definition of allusion as a special kind of reference Ziva Ben-Porat (1976: 107) suggests that allusion is a 'device for the simultaneous activation of two texts'. What this means is that when we read the alluding text (the term used by Ben-Porat), something in it evokes another text, connotations of which we then bring to bear on the alluding text (see also Perri 1978: 295). Effectively, then, what matters more than identifying the precise source of the allusion is how the connotations of the evoked text (Ben-Porat's term) can be brought to enrich the alluding text. A definition such as Ben-Porat's has an impact on the form of allusion markers, that is, the words that allude to something else, and calls into question notions of allusions as necessarily tacit or indirect (as in Cuddon 1998: 27, Baldick 1990: 6). Allusions make use of implicit information, the unstated connotations, so in this sense they are indirect, but surely the implication in Herméren (1992: 213) that the alluding words cannot be identical with the evoked text is misguided as it would deny the possibility that names and unmodified quotations could function as allusions. Effectively, then, an allusion could not include names in/of the evoked text, or the precise words of it. Ben-Porat (1976: 110), on the other hand, argues that the allusive words and the evoked words may be identical, and Perri (1978: 290) is also adamant about names having the potential of being allusive. Names, after all, form the

bulk of entries in *The Oxford Dictionary of Allusions* (2001), while other allusive phrases may be identified by using a dictionary of quotations.

To illustrate the allusive potential of names we may consider one of the allusions in my corpus. At one point in *Wood*, Dalziel uses the words '*No Lady Macbeth stuff*' to describe a woman he reckons would be capable of accidentally killing someone and not feeling guilty (p. 329). What these words surely seek to evoke are images of Lady Macbeth's sleepwalking and frantic hand-washing, signs of her guilt getting the better of her, in the last parts of the play, rather than the ambitious woman egging on her hesitant and then more scrupulous husband in the early parts of it. The character is named in the passage, it is a character easily connected to a particular play, and it is the context in which the name is evoked (see Perri 1978: 293) that guides us to identify the relevant connotations.

Other aspects of allusions to be considered are their sources and recognisability. Typically, allusions arise from history and literature (Leddy 1992: 112), in addition to these we may mention topical events, music, sculpture and paintings (Perri 1978: 295) and other cultural texts in general (television, cinema, comics). Leddy has argued that 'allusion' is not a term often used with respect to music (pp. 115-8), but as Irwin (2001: 296, n. 11) points out, he is one of the few dissenters seeking to limit the scope of the term to written materials. I will leave aside the question of how we should call allusions to other pieces of music in music, as it is not really relevant to this study. Instead, I wish to point out that in literary texts all references, allusive or not, to other art forms are verbal. Perhaps this is stating the obvious, but having to take recourse to words in order to call forth the unstated implications of paintings and music, for example, is similar to alluding to other texts. These texts would include, as mentioned above, all cultural texts; Meyer (1968) has suggested that we may regard any piece of preformed linguistic material as potentially allusive, hence included are also proverbs, idioms and other anonymous materials. Thus my corpus includes examples such as *Someone should tell him about stable doors* (Wood 46), a modified allusion to a proverb, which will be discussed as an allusion used in characterisation (see Chapter Five). Typical to all sources of allusions is that they are simultaneously potentially known and limited to certain subgroups (see Leddy 1992: 112). Ben-Porat (1976: 115) maintains that it is usually possible to read and understand the alluding text without activating the allusion, but obviously this means losing the enriching connotations. Still, part of the pleasure of recognising and understanding allusions is suspecting that they are not equally clear to others. In other words, as Susan Stewart (1980: 1136) notes, allusion is about membership.

In order to understand the allusions, readers must first recognise them. It is this aspect of allusion that ultimately makes it different from plagiarism, which is intended to remain hidden (see Pucci 1998: 39, Pasco 1994: 9). Recognising allusions depends on the reader's familiarity with the cultural texts that are typically evoked; however, one only can evoke something that is already there. Leppihalme (1997a: 62-6) suggests a number of ways which may enhance the recognisability of allusions which include, among others, the length of the phrase, non-standard spelling and syntax, deviations in style, rhythm and rhyme, and overt phrases such as *they say*. Translation strategies for allusions also make use of these elements (see Leppihalme 1997a: 84). Recognisability is a two-headed issue with respect to translation. We usually assume that allusions are typically recognisable to some segment of readers, to those who are competent readers of the kinds of texts in question, but not to all, while translators, who may be assumed to be competent readers of the texts they translate, can be expected to recognise allusions in order to translate them satisfactorily. Otherwise they run the risk of producing incomprehensible passages.

This study looks at the extended use of allusion, but it remains to be explained what 'extended' means here. In other words, if allusions are defined as brief, local-level devices, any 'extended' use of allusions refers to the way allusions may work at the macro-level cumulatively. Alternatively, it has occasionally been claimed that allusions may in themselves be extensive, at the level of form or style. One of Irwin's criticisms of Leddy is the latter's view of allusion as usually brief and, possible to locate in certain words unlike, say, irony (Irwin 2001: 288, Leddy 1992: 113). Leddy's stance is based on his notions on the way we speak about allusions: allusions can be **made**, a text may **contain** allusions, but **not be** an allusion in itself (ibid.). An allusive text would then be a text with a high frequency of allusions. If we continue the comparison with irony, we note that in the absence of recognisable allusion markers the tone of voice is not sufficient to turn an utterance into an allusion, although occasionally the tone may function as the sole marker of irony in an utterance which, without the special tone of voice, could be taken at the face value (ibid.).

All this is related to the debate of whether or not style and form may be allusive and allusions thus extensive. I would be inclined to accept Leddy's claim in this respect – that they may not – because to my mind, there are other, long-established concepts to discuss these matters fruitfully, such as parody, pastiche and imitation. Consequently, in this study it is assumed that allusions are at most a few sentences long, that it is possible to identify the alluding words in the text, and that close structural and stylistic parallels and other extensive similarities are best analysed by using those other concepts. To illustrate this last

point, I will briefly discuss a passage from a Dalziel & Pascoe novel *Recalled to Life* (1992) which Leppihalme (1997a) uses as a potential example of allusive style and form. I would not regard the parallels between the first lines of this novel and the beginning of Dickens's *A Tale of Two Cities* as allusive, rather, I would see the similarities better described as a structural parallel or pastiche. I will quote the relevant passages, first the pastiche, then the text on which the parallelism is based, to illustrate this, as cited in Leppihalme (p. 56, her emphases).

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...

There was a *king* with a large *jaw* and a *queen* with a plain *face*, on the *throne of England*; there was a *king* with a large *jaw* and a *queen* with a fair *face* on the *throne of France*...

It was the year of Our Lord one thousand seven hundred and seventy-five. (Dickens 1906: 5.)

It was the best of crimes, it was the worst of crimes; it was born of love, it was spawned by greed, it was completely unplanned, it was coldly pre-meditated; it was an open-and-shut case, it was a locked-room mystery; it was the act of a guileless girl, it was the work of a scheming scoundrel; ... a man with a face of a laughing boy reigned in Washington, a man with the features of a lugubrious hound ruled in Westminster...

It was the Year of Our Lord nineteen hundred and sixty-three... (Hill 1993: 9).

The parallelism between the sentence structures and the similarities between words used in the two passages are clearly evident, and it might be interesting to discuss the intertextual links between the two novels in more detail, as the parallels do not end here. But I am only concerned in showing that discussing such parallelism is achieved more fruitfully through concepts other than allusion.

It has been vaguely suggested above that allusions are employed in order to enrich the text. However, it is possible to suggest more specific functions for allusions. Modifying Leppihalme (1997a: 37), I find three: humour (including irony and parody), characterisation (including interpersonal relationships) and thematic. This study focuses on the thematic and characterising functions. Theme can be defined as a central, abstract idea in a work, such as jealousy in *Othello* (see Cuddon 1998: 913, Baldick 1990: 225). Thematic allusions, then, work cumulatively to introduce or strengthen themes in texts. In *Wood*, a central theme is war, so studying war through allusions seemed a natural choice. My analysis of thematic allusions in *Beulah* is based on allusions to a (lost) paradise, which is a less central element in the book than war in *Wood* and generally less abstract, and could perhaps be described as a recurrent motif (see Cuddon 1998: 522). Having suggested that this distinction may be appropriate, I will choose to ignore it, and speak

solely of themes and thematic allusions. When we study allusions in characterisation, we may look at how allusions are used in interpersonal relationships, what the allusions the characters use tell us about them, and about the characters and events to which they, or possibly the narrator, apply those allusions.

The main classification of allusions in this paper is, then, based on function. I will also follow Leppihalme (1997a) in making a distinction between proper-name allusions (the ones with a name in it), such as *No Lady Macbeth stuff*, and key-phrase allusions (the ones without a name), such as, say, to continue with an invented *Macbeth* example, if a character in a book said, '*So fair and foul a day I have not seen*'; these are the first words that Macbeth utters in the play. This distinction into proper-name allusions and key-phrase allusions is motivated by the fact that the potential translation strategies for each group differ somewhat from the other. A number of other classifications have been suggested (see Ben-Porat 1976: 117, Perri 1978: 304-5, Stewart 1980: 1139, Cuddon 1998: 27; for more criteria, see Leppihalme 1997a: 55-7), but they will not be discussed any further in this study.

So, if we summarise the definition of allusion we have developed in this section, we may start with the notion that allusion is a device to bring in other texts to a literary text. Allusion works by activating connotations of those other texts, which may range from history to literature and from popular culture to proverbs. Allusion can be recognised by identifying the alluding words. An allusion tends to be fairly short. Some allusions function solely as local-level devices, others may have considerable effect, for instance, cumulatively, as contributing to a theme or to character delineation. The following section will leave allusions aside for the time being, as it proceeds to address other aspects of intertextuality by offering an outline of intertextual networks.

3.2 Intertextual networks

3.2.1 Defining intertextual networks

Intertextuality has been defined above as a presence of other texts (understood broadly) in a literary text. This section seeks to develop the concept of intertextual networks on the basis of Jim Collins's (1989) notions of 'intertextual arenas' for three kinds of detective fiction. I will also discuss three other studies seeking to describe intertextual elements in detective novels, Kresge-Cingal (2001), Baker (1995) and Leppihalme (1997b). Finally, I

will outline intertextual networks of *Wood* and *Beulah* to provide some background to my analysis of thematic and character delineating allusions in them.

'Intertextual arenas' describe, for Collins (1989: 43, 46), the network of texts a literary text makes use of or rejects; that is, the network of genre, texts incorporated and rewritten, texts rejected and written against. It is important to notice that the last group is still part of the intertextual arena, even if such texts are rejected as somehow suspect. Collins's ideas are relevant for this study not the least because his notions of intertextual arenas are based on such networks in detective fiction, and that he sets out to outline the kinds of intertextual arenas set up by traditional British detective fiction, hard-boiled American detectives and postmodernist (metaphysical) detective fiction. According to Collins, the first group cultivated references to canonical literature familiar to both the writers and the readers of the novels as an attempt to set up that kind of fiction as the natural heir to the celebrated nineteenth-century novelists of the, presumably Leavisian, 'Great Tradition' (pp. 51, 57). American writers of hard-boiled detective fiction such as Raymond Chandler rejected the high culture of canonical English literature as suspect, but the relations to it were ambivalent (p. 55). Hard-boiled detective novels also introduced references to popular forms, to popular music and cinema (p. 57). Lastly, intertextual arenas of postmodernist detective fiction are according to Collins (p. 60) characterised by a mixture of high and low culture.

Collins's notion of intertextual arenas helps to understand how intertextuality, in its overt forms of allusion and quotation, has always been a generic feature of detective fiction rather than an exception (see also Herbert 1999: 15). Put into other terms, Delphine Kresge-Cingal (2001: 144) sees all detective novels as palimpsests, texts in which earlier layers of writing shine through. My analysis seeks to approach these elements of intertextual networks of the books I have chosen rather than to explore them in a larger setting of genre, or to examine the accepted and rejected canons set up by novels. However, I will briefly attempt to place Dalziel & Pascoe novels into their genre here, as the perceived genre placement is something which may affect a text's reception and translator's strategies. Before that, I want to draw attention to problems of dividing detective fiction into subgenres.

As we have seen, Collins divides detective fiction into three subgroups by using chronology as the main criterion. In other words, the major phases in history of detective fiction with clearly identifiable characteristics are the phase of British puzzle stories, followed by the phase of American hard-boiled novels, which in turn were followed by the phase of postwar postmodernist detective novels. Yet postmodernist detective fiction only

represents a small part of all postwar crime writing. In fact, the problem of organising the history of detective fiction and dividing it in to subgenres meaningfully is present for all scholars of crime fiction. Collins's chronologic-geographical model is just one option. Another solution, one advocated by Julian Symons (1985), and criticised by Thomas Leitch (1999), is to see a line of development from early precursors (Edgar Allan Poe, Arthur Conan Doyle) through British puzzle novels to American hardboiled stories, after which everything converges to 'crime novels'. It is easy to see why this solution is not any more satisfactory than Collins's. Heta Pyrhönen's (1994) division is fairly close to Collins's, but seems to emphasise the content more than chronology. She divides (1994: 10-1) detective fiction broadly into four main groups, which are the British whodunit,⁶ the American hard-boiled, the police procedural and the metaphysical (anti)detective novel (which Collins calls postmodernist). A division such as this, rather than any notion of 'crime novel', works to show that texts clearly belonging to one or the other of the traditional subgenres are still being written. That genre-traditional texts are written should not be taken to imply that they are written wholly without irony. Leitch (1999) argues convincingly that disavowal of former subgenres and established (generic) conventions has always been a feature of crime fiction. Moreover, an attempt to include everything under the umbrella of 'crime novel' ignores the way most detective fiction is marketed as another book in the series of X, which readers know to be distinct from Y or Z (see Collins 1989: 46).

While detective fiction has slowly become the object of serious scholarship, current critical practices and preferences have tended to favour hard-boiled novels and stories, and to some extent, more naturalist variants of police procedurals. Contemporary British crime fiction, books by such writers as P.D. James, Ruth Rendell and Reginald Hill, tends to be dismissed as 'cosy' (Walker 1991: 131), and its attempts to contest the conventions of the genre are hardly ever recognised. Obviously, it is difficult to assess the potentially lasting impact of contemporary writers, but on the other hand, there are hard-boiled writers such as Raymond Chandler who have received critical acclaim from the start.

Apart from Collins's study of intertextual networks, I want to outline three other approaches to intertextual elements in detective fiction, those by Delphine Kresge-Cingal (2001), Susan Baker (1995) and Ritva Leppihalme (1997b). Kresge-Cingal's study of intertextual elements in the fiction of P.D. James goes along the same lines as Collins's. In fact, both offer extended analyses on the intertextuality of James's novel *The Skull beneath*

⁶ The distinction between 'British' puzzle stories and 'American' hard-boiled stories has never been absolute, although it does point towards a general trend.

the Skin, a novel reworking a number of conventions of classic British puzzle novels and incorporating highly intricate intertextual patterns. Susan Baker (1995) has studied the uses of Shakespeare in classic whodunit stories. She puts forward four functions of Shakespeare in these texts: (1) the material Shakespeare in the form of rare books and manuscripts; (2) an authority on human nature and the creator of unforgettable characters such as Lady Macbeth; (3) a means of putting characters on the social scale and an indicator of professional competence (see also Binyon 1989 with respect to policemen and allusion); and, (4) as a sign of the possession of the right moral code. The second and the third function may, if put in other terms, be regarded as similar to thematic and character delineating uses of allusion, the latter in particular because the depiction of interpersonal relationships is part of character delineation in general.

The third approach to detective fiction to be outlined here is closest to what I am trying to do, namely, Leppihalme (1997b) seeks to point out how translation strategies do not always support the delineation of a character achieved in the source text through allusion. The examples presented in the article come from Ruth Rendell's Chief Inspector Wexford novels, where the main character's allusive thoughts form an important part of his characterisation as a human being with emotions.

The following subsection looks at the intertextual networks in *Wood* and *Beulah* to provide some background for my analysis.

3.2.2 Intertextual networks in *Wood* and *Beulah*

It was noted above that elements contributing to the intertextual network of a novel are, following Collins (1989), the relation to the genre the novel is placed in, the texts the novel sets up as its models, the texts the novel rejects from the canon it constructs for itself, the texts alluded to and quoted in it, and its place in its author's production. Within itself, a novel may incorporate fictional intertexts, such as letters and journal entries to widen its perspective, or to introduce focal characters which through other means would seem implausible. Obviously, as these texts are fictional and not real, in theories of intertextuality such texts are not intertexts proper, but they may naturally be pastiches, parodies and imitations of existing texts. It seems to me that such texts have over time become more common and more important in Hill's novels; after all, both *Wood* (war journals) and *Beulah* (a fairy story and transcripts of a child's retrospective account of her memories) incorporate such texts. These incorporated texts have functions beyond the merely informative or ornamental. The increased use of such texts is one indication of the

broadened focus of the Dalziel & Pascoe books over time, as other characters have come to have their share of focalisation; at times to the extent that talking about Dalziel & Pascoe novels seems misguided.

There are several elements to consider in genre placements. Obviously, the Dalziel & Pascoe novels are police procedurals, depicting the investigation process of a group of policemen. Police procedurals usually resemble hard-boiled novels more closely than whodunits, but there are elements of both present. A pair of detectives, who are as different from each other as can be, is another generic feature (see Binyon 1989). If we consider disavowal, what we see rejected are the images of police work and detection offered by television serials, cinema, and to some extent, whodunits. An element that could be seen as typical to British crime writing is the setting outside big cities, in this case, in (sub)urban Yorkshire, although excursions are occasionally made to the countryside, out of the larger unnamed town in which Mid-Yorkshire CID is based, as in *Under World*, *Pictures of Perfection* and *Beulah*.

The Dalziel & Pascoe novels tend to have allusive titles and literary epigraphs and chapter headings. This feature may be regarded as purely ornamental, meaning more to the author than to the readers, unless the allusive elements somehow find their way into the text proper. The titles of *Wood* and *Beulah* fall into the latter category, and will be discussed in more detail in Chapter Four below. But to give another example to illustrate the point here, we might take a look at *Pictures of Perfection* (1994). The title, the epigraph (*Pictures of perfection, as you know, make me sick and wicked*) and the chapter headings of the novel are taken from Jane Austen's letters which fit stylistically well with the elaborate five-volume structure of the book, resembling eighteenth-century novels. Furthermore, there is an ongoing discussion on the (un)desirability of perfection in the novel.

Other allusive materials in the texts also contribute to the intertextual networks. Here, I wish to outline briefly the scale of other texts brought into *Wood* and *Beulah* by allusions. This is a cursory look, and the detailed analysis is saved for Chapter Four in the case of thematic allusions and Chapter Five in the case of allusions used in characterisation. I will begin this brief overview with thematic allusions. In *Wood* my chosen theme is war. In the novel, we find references to historical wars and battles, some of which have lived long in the national memory, some helped by popular literary texts and (in the latter part of the twentieth century) other cultural texts and by various visual representations such as famous paintings. In addition, we have literature of the First World War, texts written by those who were involved in the war in particular. There is also literature which, for one reason or

another, is contrasted to this war literature. Moreover, we have generals and other unforgettable persons who are remembered and whose words may occasionally be quoted. *Wood* also introduces the ongoing discussion on the First World War in the early 1990s, present, for instance, in one of the epigraphs which is a quotation from John Major, then Prime Minister, on the executions of British soldiers during the war.

As the theme I have picked from *Beulah* is more limited, the intertexts brought in by allusions are fewer. The theme of a lost paradise is constructed chiefly through allusions to a number of Biblical passages, Milton's *Paradise Lost* and Bunyan's *Pilgrim's Progress*. Allusions used in character delineation widen the scope of allusions brought into the novels. As I have been studying allusions used in various ways in the characterisation of Dalziel, who is definitely not set up as someone who reads extensively or has other high-culture preferences, the sources of allusions tend to be more accessible than with the themes. There is some history, some older British popular culture, some literature. On the other hand, allusions in interpersonal relationships and allusions other people use to describe Dalziel may again refer to canonical British literature. But these questions will be discussed in more detail in Chapter Five.

One aspect of the intertextual networks of Dalziel & Pascoe novels remains to be addressed, namely, the relation of each book to the series. As this fictional universe at the time of writing encompasses nineteen Dalziel & Pascoe novels, entering it somewhere in the middle might pose some problems for the reader, as Swedish readers of *Dalen*, the first Dalziel & Pascoe novel to be translated into Swedish since 1977, might have experienced. At one level the problems have to do with characterisation: the main characters have changed over time, and the effect is cumulative. There are details that have been repeated in nearly every novel, such as Detective Sergeant Wield's taste in books, but obviously it is impossible to do so with everything. *Beulah* refers back to the events of the preceding *Wood*, chiefly in Dalziel's relationship with Amanda Marvell, whom we met for the first time in that book, but also with respect to Pascoe's experiences of discovering what happened to two of his great-grandfathers. However, a Swedish first-time reader of Dalziel & Pascoe novels picking up *Dalen* might have problems in distinguishing between past events in the lives and careers of the main characters which been narrated in one of the earlier novels, and ones that are referred to for the first time, such as the investigation for the children gone missing fifteen years ago, in which Dalziel and Wield are reported to have been involved. In certain respects, however, *Beulah* is a good place to start reading Dalziel & Pascoe books, as we see some of the events through the eyes of Shirley Novello, a constable who has joined Mid-Yorkshire CID only recently and consequently spends

some time reflecting on the abilities and specialities of her superiors. This certainly helps a first-time reader to put them in perspective.

Last but not least, *Beulah* incorporates another important intertext but it is one I will not discuss elsewhere, namely *Kindertotenlieder*, the cycle of five poems by Fredrick Rückert, later composed by Gustav Mahler. A stanza from one of them, in the original German, is one of the epigraphs of *Beulah*, elsewhere in the book they are cited in an English translation ostensibly written by one of the minor characters of the novel. In *Dalen*, the English versions are for the most part retained. It is complemented by a Swedish translation in one chapter of the book only (Chapter Seven of the first part). However, a full Swedish version of all five *Kindertotenlieder* is given in the first chapter of the fourth part which is written in the form of sleeve notes for a *Kindertotenlieder* CD. Let me also comment briefly on the epigraphs and their translations in the novels. Both *Beulah* and *Wood* have three epigraphs, *Wood* in addition has an epigraph for each of the four parts. In *Dalen*, only a quotation from John Bunyan's *Pilgrim's Progress* has been translated into Swedish, while the stanza from a *Kindertotenlied* and a stanza from what looks like an anonymous ballad are not translated. As for *Wood*, although the epigraphs to *Wood* as a whole have been translated into Swedish (see Chapter Four), epigraphs to each of the four parts, all quotations from Andrew Marvell's poem 'The Nymph complaining for the death of her Faun' are retained in the original English in *Arvet*.

Now I will put aside intertextuality for the time being, and turn to the last of the key concepts in this study, namely, translation strategy.

3.3 Translation strategies

3.3.1 The concept of 'strategy'

Allusions, as section 3.1 strove to show, are potential translation problems. Translation strategies can be regarded as ways to solve problems such as the ones posed by allusions. This subsection seeks to outline the concept of translation strategy as far as it is relevant for the purposes of this study.

There has been some fuzziness over the distinctions between strategies, methods and techniques (see Wilss 1983), but a much wider consensus as to what strategies are for. Lörscher (1991: 68) lists four typical characteristics of strategies, which amount to a view of strategies as a sequence of operations the translator puts into use while trying to fulfil an

aim. In other words, after Chesterman (2000: 88-92), translation strategies form a problem-centred, goal-oriented process. For Lörcher, strategies are individual, while methods work at a level beyond the individual (*ibid.*). Chesterman (p. 87), approaching the issue from a different angle, regards all strategies as memes, that is, as ideas which spread, thus making strategies in effect collective: they can be discussed and passed on to new generations of translators.

The characteristics of strategies mentioned above seem to suggest that translators fall upon strategies consciously. But this is modified when Lörcher (1991: 76) suggests that strategies are ‘potentially conscious’ procedures. Chesterman (2000: 88, 91), who cites this passage, refines the picture by applying Steiner’s Action theory and discussing the translation process as comprising of both conscious Actions and automated, unconscious Operations. In practice, then, this means that experienced translators principally apply various strategies they have at their disposal unconsciously, but when they encounter a passage that poses particular problems, they can try out strategies consciously to solve the problems.

So far I have not offered any classifications of strategies or any distinctions between different strategies, nor is it my intention to present any complicated schemes of categories. Classifications and categories seem more relevant for texts and studies aiming to outline strategies in order to introduce them meaningfully into translator training (see Chesterman 2000), or to see whether experienced translators and translation students use the same strategies in similar ways (see e.g. Jääskeläinen 1993). A useful distinction, however, is made by Candace Séguinot (1989) between ‘global’ and ‘local’ strategies, the former referring to decisions that affect the whole text, such as how to translate dialect, the latter to problems at the micro-level of the text (cited in Jääskeläinen 1993: 115). More detailed classifications of strategies have been suggested, of course. A classic one is surely the list of nine procedures put forward by Vinay & Darbelnet (1995 [1958]). However, these procedures do not seem to offer very much practical guidance. Chesterman presents a long list of strategies divided into syntactic, semantic and pragmatic strategies (pp. 92-112), but this division is not really relevant for my purposes.

At the most basic level a strategy might be ‘Change something’, as Chesterman suggests (p. 92). That is, if the version that immediately springs to mind is not satisfactory, one changes something in it. Another approach could be to distinguish three basic strategies: retention, change and omission. These three strategies form the basis of the lists of potential strategies for allusions (Leppihalme 1997a: 78-9, 84) I will be applying to my data. Compensation can also be regarded as strategy, but it is left out of my discussion,

mainly because it is extremely hard to be sure of which omission has been compensated where. It might be easier to do so in a study of humorous texts, especially one with language-bound humour (see Harvey 1995). It must also be noted that strategies occasionally result in errors, but ‘mistaking’ surely cannot be regarded as a strategy.

My discussion of strategies derives from lists of potential strategies for allusions in Leppihalme (*ibid.*). Her study suggests that translators tend to turn to strategies of minimum change, that is, they make the conventionally required changes (if any) and translate as literally as possible (p. 90). At best the reader of the translation is able to evoke at least part of the connotations that a competent native reader of the source text could call forth. At worst the translation does not make any sense, and the reader experiences the incomprehensible reference as a ‘culture bump’ (Leppihalme 1997a: 4). In between, the reader has no trouble following the sense, but the strategies of minimum change do not give him/her any chance to see what is so apt or funny in the source text. After all, the only version the target-language reader sees is the translation.

The following subsection introduces Leppihalme’s lists of potential strategies for allusions.

3.3.2 Potential strategies for allusions

As we saw above, Leppihalme (1997a) makes a distinction between proper-name allusions and key-phrase allusions. This is motivated by awareness that the two groups require slightly different lists of potential strategies. Retention of the allusion, changing it somehow and omitting the allusion altogether form the basis of both lists. Differences arise from the fact that key phrases may only exceptionally be retained in their source-language forms (p. 83). But the list for proper-name allusions (p. 78-9) is indeed based on retention of the name, replacement of the name by another name and omission of the name, each strategy with some additional variants. Here is the full list:

- (1a) Retention of the name as such
- (1b) Retention of the name with some additional guidance
- (1c) Retention of the name with detailed explanations (footnotes etc.)
- (2a) Replacement of the name with another source-language name
- (2b) Replacement of the name with a target-language name
- (3a) Omission of the name, but the sense conveyed through a common noun
- (3b) Omission of the name and allusion completely (Leppihalme 1997a: 79).

The exceptional cases of retention as such (strategy 1a) are a group of names with conventional target-language forms. Typically such names are names of monarchs, certain

cities, books and films, for example. I will come back to this group later in Chapter Four. Otherwise the list is very much self-explanatory.

For key-phrase allusions the list of potential strategies is somewhat longer. The potential strategies are

- (A) Use of a standard translation
- (B) Minimum change / literal translation
- (C) Addition of extra-allusive guidance (including typographical means)
- (D) Footnotes, endnotes, forewords and other additional explanations outside the text itself
- (E) Simulated familiarity, internal marking (marked wording or syntax)
- (F) Replacement by preformed target-language item
- (G) Reduction to sense (making the connotations overt but dispensing with the alluding words)
- (H) Re-creation using a variety of techniques
- (I) Omission (Leppihalme 1997a: 84).

In addition to these nine strategies Leppihalme suggests that it is possible that the allusion is left untranslated, that is, it appears in the target text in its source-text form. The use of a standard translation is obviously a choice only if one exists, and it may occasionally be identical with the minimum change translation. Re-creation is a demanding strategy, so it is not very likely to come up in my analyses. The potential strategies are organised on the basis of Jiri Levý's notion of 'minimax strategy': a useful tool for translators pressed for time, as they can put in a minimum of effort to achieve the maximum effect (Levý 1967, cited in Leppihalme 1997a: 26). Omission is placed last in Leppihalme's list for two reasons: firstly, it may be effortless, but it does not result in a maximum of effect (p. 130, n. 29), and secondly, she perceives omission, on the basis of the norms discernible from her translator interviews, as the last resort; permissible only when everything else fails (p. 88, 121).

Certainly, the question whether a translator may omit elements he/she perceives as too difficult to translate is to some extent culture-bound, and depends on translation norms in the target culture. The translators Leppihalme interviewed were of the opinion that omissions are permissible only as the last resort in the context of Finnish-language literary translation (p. 88). It has been suggested that there are more omissions of allusions in Swedish-language literary translation, which effectively would mean that the Swedish translation norms tolerate omissions more readily than the ones in force with regard to Finnish-language translating, but I cannot at present offer anything concrete to either to support or to refute this claim (see p. 129, n. 15; but cf. Leppihalme 1997b: 66-7). What Liungman has written on the point in his foreword (*Dalen* 6, see Appendix 1), that he has occasionally resorted to omissions, does suggest that there might be some truth in it. The Swedish context of translating is discussed in more detail in Chapter Six below. The aim of

this study is not to find fault in the translators' solutions, but to find out what happens to the extended patterns of allusions as a result of these choices. Before going into that, I will briefly outline the actual strategies preferred by the translators.

3.3.3 Actual strategies used

This subsection seeks to point out the general trends of preferred strategies, whereas Chapters Four and Five will be looking at specific examples of allusions and translation strategies used. Hence the emphasis in this subsection is on statistics. Firstly, I must account for my principles in counting allusions. I have counted each name and key phrase as a separate allusion, but if the same name or phrase occurs more than once, I have counted it only once unless it has been translated differently on different occasions. The central name of Beulah therefore counts as three allusions as it has been translated using three different strategies in *Dalen*. Following Leppihalme (1997a: 11), I have left out of my analyses eponymous fixed collocations such as *Gorgon glare* or *Trojan horse*. Secondly, I must point out that each and every relevant allusion cannot be discussed in detail or even mentioned in passing in the following two chapters. Discussions of thematic allusions in *Wood* and *Arvet* and the discussion of allusions used for characterisation are based on selection of representative and interesting examples, intended to bring into light the scope of the allusions used and give examples of various strategies used.

The majority of perceived thematic and character delineating allusions in the two novels (73 per cent, 90 allusions out of the total of 123 allusions) are proper-name allusions. All variants of strategies for proper-name allusions, except replacing a source-language name with a target-language name (strategy 2b), have been used at least once. The overwhelmingly most common strategy for proper-name allusions has been that of retention without any guidance (72 per cent, N= 65) (see Leppihalme 1997a: 90 for her similar figures). Liungman has used this strategy for about 60 per cent of proper-name allusions, Lindgren for about 81 per cent. The fact that thematic allusions, especially the name Beulah, for which Liungman has used a variety of strategies, represent a smaller number of allusions in *Beulah* and *Dalen* than thematic allusions in *Wood* and *Arvet* might have an impact on this clearly evident difference. If we look at the percentages of minimum change for proper-name allusions used in character delineation allusions, the figure for Liungman is about 62 per cent and the figure for Lindgren about 83 per cent, confirming the differing proportions, so we may conclude that the two translators indeed might have different translation principles overall.

Key-phrase allusions represent about 27 per cent of all allusions (N= 33) studied for this thesis. Looking at the preferred strategies we find that many potential strategies have not been used. Literal translation (strategy A), standard translation (B), some guidance (C) and omission (I) are the strategies actually used. In addition, key phrases have occasionally been retained in the form they appear in the source texts, or in the case of a proverb, for example, they have been translated idiomatically. Put together, minimum changes, retentions and omissions account for about 64 per cent of strategies used to translate key phrases. However, the total number of key-phrase allusions is perhaps too small to allow for any generalising conclusions to be drawn from these statistics. Table 1 presents the distribution of preferred strategies for proper-name allusions and Table 2 for key-phrase allusions.

Table 1. Strategies used to translate proper-name allusions in *Arvet* and *Dalen*.

Strategy	<i>Arvet</i>	<i>Dalen</i>	Total	%
1a	43	22	65	72
1b	8	8	16	18
1c	-	1	1	1
2a	-	1	1	1
2b	-	-	-	-
3a	2	4	6	7
3b	-	1	1	1
Total	53	37	90	100

Table 2. Strategies used to translate key-phrase allusions in *Arvet* and *Dalen*.

Strategy	<i>Arvet</i>	<i>Dalen</i>	Total	%
A	4	2	6	18
B	4	6	10	30
C	2	2	4	12
D	-	-	-	-
E	-	-	-	-
F	-	-	-	-
G	-	-	-	-
H	-	-	-	-
I	2	4	6	18
Other	7	-	7	21
Total	19	14	33	99

Category ‘Other’ includes cases of retention in source-language form and idiomatic translation. The total percentage is less than 100 because of the principles according to which decimal numbers are rounded.

The statistics on preferred strategies, as expected, support the hypothesis that translators tends to choose strategies of minimum change. Moreover, the proportion of

minimum change strategies closely resembles those of Leppihalme (1997a). What remains to be explained is how well these strategies work in practice. Now, after the cursory glance over the complete picture on the trends of preferred strategies, it is time to turn to look at the allusions and the strategies used to translate them in more detail. Translation of thematic allusions will be discussed in Chapter Four, and translation of character delineating allusions in Chapter Five.

4. TRANSLATING THEMATIC ALLUSIONS

This chapter presents an analysis of translation strategies used to translate thematic allusions in *Wood* and *Beulah*. Furthermore, I will discuss how the choice of strategy affects treatment of themes in the translations of the novels. In the previous chapter, I listed some potential strategies (from Leppihalme 1997a) and gave some basic statistics over the general trends concerning preferred strategies. Not unexpectedly, I found that the most typical strategies were those of minimum change: retention of a name for proper-name allusions and literal translation for key-phrase allusions. In this chapter I will examine actual examples of thematic allusions that can be found in the novels. I will discuss how these allusions have been translated and what could have motivated the choice of just that strategy. I will also consider whether or not the preferred strategy makes it possible for readers to identify the connotations of the allusion, and hence enjoy the allusion it and to get as full an impact as possible of Hill's style as possible. The books are discussed separately because the themes chosen for the analysis are so different from each other. At the end of this chapter, however, I will attempt to assess the overall effect of each translator's strategies. I have organised the analyses on the basis of similar or somehow related evoked texts or concepts rather than by strategies. After all, it is not my aim to outline the range of potential strategies, but to see which strategies are preferred in practice. I will analyse the books in the order of their original chronology, and hence start with *Wood* and *Arvet*.

4.1 *Translating thematic allusions in Wood*

As shown at the end of the previous chapter, the majority of thematic allusions in *Wood* are proper-name allusions, names of wars, battles, places and generals. The minimum strategy for proper-name allusions is, not unexpectedly, retaining them in the form in which they appear in the source text, which also appears to have been the prevailing strategy. The translatorial preference of minimum change may imply that minimum effort has been put into attempts to convey the allusions to Swedish readers. The prevalence of strategies of minimum change may also suggest that strategies preferred are unlikely to support the handling of the theme of war in *Arvet*. Consequently, in *Arvet*, the theme of war may appear to be of little importance to the book as whole, whereas in *Wood* it is clearly a meaningful element.

Allusions to wars

There are a number of references to various battles in *Wood*. Some of these, such as the mythical Trojan War, the victory of the Greeks over Persians at Marathon in the fifth century BC, and the battle of Waterloo, which ended the Napoleonic Wars, can be regarded as part of the shared European historical and cultural heritage. In contrast, in *Wood* there are also references to battles that can be expected to have resonance only for the British, such as the battles of Bosworth in 1485 and of Agincourt in 1415. On the basis of this distinction into potentially transcultural names on the one hand (e.g. Waterloo) and into British names on the other (e.g. Bosworth) one might suppose that the latter group would pose more problems to the translator, and that strategies other than that of minimum change would be preferred for the British names. This, however, does not seem to have been the case, as names of all the battles mentioned above have been retained and hardly any explanations have been slipped into the text. I shall now look at the way these allusions have been translated in order to see how well the heavily retentive strategies work in practice.

To begin with, we may wonder why anyone would want to refer to past events, leaving for a moment aside any attempts by the author to create thematic patterns. Battles and wars, as momentous moments in history, may remain in the national consciousness as turning-points. Such memorable events may also serve as points of reference for other events. So Bosworth, the decisive battle in the War of the Roses in August 1485, gets mentioned in connection with earlier owners of Wanwood, who received the house and the adjoining lands as thanks for their loyalty to the invader Henry Tudor in the battle – the house occupies a central place in the novel (*Wood* 219). The passing reference, *Given with land by Henry Seven to Sir Jeffrey Truman for loyal service at Bosworth* (*Wood* 219), has been translated as *Förlänades, med tillhörande jordegendomar, av Henrik VII till Sir Jeffrey Truman för den lojalitet han visat i slaget vid Bosworth* (*Arvet* 211) without any additional guidance, apart from clarifying the fact that Bosworth was a battle. The translator has apparently felt that an addition of the year of the battle, or the fact that it is regarded as the ending of what was effectively a series of civil wars, is not necessary. We may assume that this is either because the translator felt these details do not add anything of relevance to the text, or because the readers could be expected to be aware of these details. The latter option seems unlikely, however. A mention of the battle of Waterloo (1815), the last major battle in Europe before a century of relative peace, similarly works

as a reference point in a family of soldiers (*Wood 57*). It, too, has been translated without any additional explanations (*Arvet 62*). Both Bosworth and Waterloo are minor details in the text, so their dates may be regarded as less relevant, and if one wants to bother, there are other details in the text that may help to date Bosworth, presumably the less familiar one to the readers of *Arvet*.

The battle of Agincourt is slightly different, as it is alluded to as an opposite of the First World battle of Passchendaele and the huge numbers of British dead in that battle (*Wood 57*). While the battle of Agincourt (1415) is historical as one of the battles between the English and the French in the Hundred Years' War (1337-1453), it has probably stayed in the national consciousness mainly because of Shakespeare's play *Henry V* as the battle in which the English lost surprisingly few men against the numerically superior French (*The Oxford Dictionary of Allusions*, hereafter *ODA*, 402). The translator has modernised the spelling of the name to *Azincourt*, but no other additional explanation is made (*Arvet 62*). While it is relatively easy to infer from the context that Agincourt is alluded to as a battle with small losses, without extra guidance it is difficult to place it on the timeline. However, perhaps translators feel it is difficult to slip in explanations into dialogue without creating clumsy passages, and as all the examples so far have occurred in dialogue, this is understandable. Nonetheless, the preferred strategies of minimum change have so far made it fairly challenging for the Swedish reader to understand some of the connotations of the battles alluded to.

The mythical Trojan War and the Falklands War (1982) appear together as wars fought on a massive scale *for the sake of one silly woman* (*Wood 64*). The mythical war, and its cause, Helen, can be regarded as things everybody knows (or at least used to know), but it might be more difficult to identify the woman behind the Falklands, namely Margaret Thatcher, then Prime Minister. Moreover, the Falklands was a British venture, and therefore not likely to evoke any feelings outside Britain, with the exception of the Argentines whose feelings on the matter are likely to be very different from the British and who might even react strongly to the name of the islands, known in the Argentine context as the Malvinas. Nonetheless, names of both wars have been retained, as *Falklandskriget* and *Trojanska kriget* (*Arvet 67*).

Marathon, and victory of the Greeks over Persians, occurs in a humorous passage in which Pascoe finds that Wield already knows the piece of gossip he thought was momentous. He is obviously slightly annoyed as he reflects, *So [...] might Pheidippides felt as he staggered through the gates of Athens to see a news placard reading: GOTCHA! Persians stuffed at Marathon.* (*Wood 132*), which is translated as *Kanske var det så här,*

tänkte Pascoe, snabblöparen Feidippides kände sig när han staplade genom Athens stadspport och fick se en löpsedel som löd: NU BLEV DU ALLT SNUVAD! Perserna utskåpade vid Marathon. (Arvet 132). Interestingly, the Falklands War is also present in this allusion. GOTCHA! was a headline in *The Sun*, the tabloid newspaper, in 1982, to report the news that the British had successfully torpedoed the Argentine warship *General Belgrano*, a headline that was felt to reflect extremely bad taste. Even without recognising this aspect, it is easy to see the tabloid style in the passage, for example in the word *stuffed*. It is debatable whether the translation with its long headline is equally effective. Moreover, the translator has decided to clarify the allusion somewhat with regard to Pheidippides by describing him as *snabblöparen*. After all, Pheidippides may not be all that familiar to many contemporary British readers either. The translator evidently assumed that the battle of Marathon itself is known. However, Pascoe actually blends two stories; one of the messenger Pheidippides running from Athens to Sparta with the news of the Persians landing at Marathon; the other of a messenger running from Marathon to Athens with the news of the Greek victory from which modern marathon derives its name (ODA 258).

To summarise the findings of this section, the predominant strategy for translating names of wars and battles into Swedish in *Arvet* is that of retention, occasionally with slight guidance, which is the strategy of minimum change for proper-name allusions. While the names discussed above have been minor details, and thus cannot be awarded any greater significance on their own, some of them might have contributed to the strengthening of the theme of war, if they had been elaborated on somewhat in translation. The following section analyses the translation strategies for the names of the four woods occupying a central place in the novel.

Names of woods

The four parts of *Wood* have been named after woods; three of them (*Sanctuary*, *Glencorse* and *Polygon*) after woods around Ypres in Belgium, Great War battlefields, one (*Wanwood*) after a fictional wood that is a central place in the novel. Generally, names of places are not translated, unless there is another established form in the target language (Leppihalme 1997a: 79). Examples of such established forms are usually names of capital cities (such as London, *Londres* in French and *Lontoo* in Finnish) and other old and important cities (such as the English name for *Firenze*, Florence), and perhaps place names in borderlands which have been under the rule of different states over the centuries (such as *Dunkirk* / *Dunkerque* in northern France). Hence one expects that the names of the three first-

mentioned woods would be retained as such because they are the established names in the First World War context for those places in Belgium. For instance, the Swedish translation of John Keegan's *The First World War* (1998, trans. 2001) mentions *Sanctuary Wood* and *Polygon Wood*. As for *Wanwood*, it is a fictional place, so one would not expect the name to be changed in a novel, and it is not.

However, in the Swedish translation only *Glencorse* has not undergone any changes. In *Arvet*, *Sanctuary* becomes *Fristaden* and the wood aspect of *Polygon* is strengthened by rendering it as *Polygonskogen*. The latter is best explained by an attempt to reinforce the contrast between the name and the references to the very unwoodlike qualities of *Polygon* after bombs, shells and dead bodies, in the novel (*Wood* 351-2). The case of *Sanctuary* appears to be very similar. It is discussed in the novel as a lovely-sounding name, and hence completely misleading and inappropriate for the place it is, the remnants of a forest in the frontline, bombed and shelled to pieces (*Wood* 125, *Arvet* 124-5). It therefore looks likely that the translator wanted to make sure that the connotations of the name would reach the readers, and came up with *Fristad*. However, while this solution probably manages to convey the connotations of *Sanctuary* as a safe place, it is less successful in conveying the connotations of a holy place; these two aspects together work to make the name so inappropriate for a stretch of desolate and dangerous woodland in the frontline.

Allusions to Great War battles and generals

In addition to the woods discussed in the previous section, there are references to a number of First World War battles and generals in *Wood*, chiefly in a conversation between Pascoe and Major Studholme at the Yorkshire Fusiliers Regimental Museum (*Wood* 55-8). In this conversation Studholme charts Pascoe (and hence the readers) through some of the major battles of the First World War and explains why these battles were significant and memorable. The conversation is sparked off by the only information Pascoe has on his great-grandfather, namely, that he died at Ypres in 1917. Pascoe is slightly puzzled because he has thought that the battle of Ypres took place earlier in the war than this. This allows Studholme, whose officer father, it appears, had survived the war, to clarify that there have actually been three battles of Ypres, and to explain why the place was worth fighting for – it was a considerable bulge in the frontline, so an ideal place to try a breakthrough, but also a place where the enemy could shell you from three sides (p. 55). The first battle of Ypres was fought in 1914, with British losses of about fifty thousand, which came to be the last instance of open warfare on the Western Front before the

frontline was entrenched. The second battle of Ypres took place in the spring of 1915, and it was the first battle in which the Germans used chlorine gas. British losses were about sixty thousand, and a general was sacked for suggesting that the strategies were flawed and that they were losing too many men (p. 56). The third battle of Ypres, better known as Passchendaele, began in the autumn of 1917. Having heard this other name, Pascoe is able to name the main connotation of the battle, the drenching mud, resulting from heavy autumn rains (ibid.). From a translatorial point of view this passage is not particularly daunting, as some of the connotations and overall importance of the battles are identified by Studholme in the course of his explanations. There may not be that much difference between contemporary British audiences and foreign ones in needing to have these connotations spelled out, as even Pascoe, an educated man who in the beginning of the conversation thinks he knows enough of the war, realises during the course of it that his knowledge is actually quite patchy.

Similarly, when Studholme turns to discuss the competence of the British leadership, he also identifies the connotations of Douglas Haig as Commander-in-Chief – getting hundreds of thousands killed, instead of ‘just’ tens of thousands as his predecessor had done, for gaining a couple of miles of mud, as in Passchendaele. Hence the translator has felt that there is no need to make connotations of Haig’s leadership any clearer. In another instance where a general’s name comes up, that of Haig’s predecessor, Sir John French (*Wood* 56), the translator adds at one point his first name and rank when the source text casually refers to him by his surname and abbreviated rank. Hence *French, the C-in-C*, is translated as *fältmarskalk John French, chefen för de brittiska trupperna* (*Arvet* 61). Obviously the addition is motivated by a belief that the name alone would mean absolutely nothing to Swedish readers.

It is debatable how familiar the Great War is for present-day readers. Presumably it belongs to the fairly distant past rather than the near past, particularly since there can only be very few people still alive who actually experienced the war. Furthermore, the Great War is without doubt overshadowed in the public consciousness by the memories of the slightly more recent and even more destructive Second World War, and the numerous cultural products depicting it. However, the Great War seems to have been a lasting trauma for the British. *Wood* can be regarded as one example of the resonance of the traumatic experience, which is also evidenced by the quotation from the then Prime Minister John Major’s negative response (1993) to requests to reconsider the executions of British soldiers, which is one of the epigraphs of *Wood*. There is no comparable war in the Swedish experience, Sweden having fought its last war in 1814 to force Norway to accept

union with Sweden according to an earlier peace treaty with Denmark (see Lundin 2004). This lack of comparable experience might result in Swedish readers not quite understanding what all the fuss concerning a past war is all about. After all, *Wood* explores some images of the Great War that are presumably still reasonably familiar to British readers. The connection between the battle of Passchendaele and the mud seems to be one of them; another could be the notion that the British military leaders for the most part had absolutely no idea of actual circumstances on the Western front. This aspect appears in passing in the conversation between Pascoe and Studholme, but is also present in two related allusions.

On the early pages of the book, Dalziel arrives at the crime scene, the old Wanwood forest stripped bare of the majority of the trees for security reasons, drenched in mud, complete with deep craters full of muddy water. He is described exclaiming '*Bloody hell with the incredulous amazement of a Great War general happening on a battlefield*' (Wood 17). In the translation, Dalziel exclaims *med den skeptiska förvåningen* (Arvet 23), but the use of the word *skeptisk* seems to me to fail in conveying the right connotations; scepticism seems to imply a general who has seen it all and thus is surprised by nothing, which is not so appropriate here. I will illustrate this by another example, which could be taken as a more likely reaction of *incredulous amazement*. Later in the book, Pascoe, seeing the same place as Dalziel, quotes the words a Great War general, General Kiggell, who, when he first saw the actual battlefields of Passchendaele, is reputed to have said, '*My God, did we really send men to fight in this?*' (Wood 243), in translation, '*Skickade vi verkligen i väg män att slåss i det här?*' (Arvet 233). This is, to my mind, a fairly good example of a reaction of *incredulous amazement*, but there is nothing sceptical in it, rather, it is the shock of seeing something beyond one's imagination made real. So the description of Dalziel's comment in *Arvet* does not support the thematic significance of his reaction.

'If I should die': allusions to Rupert Brooke's poem

The allusions discussed so far have all been more or less historical references, and, in their particular contexts, the translator has for the most part judged that they do not need any additional guidance, apart from a few exceptions. Great War literature, however, is another matter. A number of poets writing about the war are still being read, have kept their places on English literature syllabi, and hence are often used allusively.

Among Rupert Brooke's (1887-1915) poems, there is one in particular that has long outlived its author, namely, 'A soldier', part of a five-poem sequence called *1914*. In

contrast to other war poets such as Wilfred Owen (1893-1918), who wrote about the horrors of the war on the Western front, Brooke's poem reflects the light-hearted heroic patriotism of the early weeks of the war. As the war was not over by Christmas as it was popularly expected to be, and looked ever more dreadful as days, weeks and months passed by, such light-hearted patriotism became increasingly discredited, and Brooke has been dismissed, perhaps unfairly, as a naïve idealist (see Brooke & Owen 1997: xix). Because of this, the lines of his poem, if they are quoted or alluded to, tend to be used ironically. Lines of 'A Soldier' are alluded to twice in *Wood*, and the translator has used two different strategies for them.

Before analysing the use of the poem in *Wood*, it seems wise to outline the context in which it is used. Pascoe's grandmother, Ada, has died and asked her for ashes to be scattered at her father's old regiment. However, the regiment has moved, and a supermarket now occupies the site, apart from one corner of the car park where they have the Regimental Museum. Pascoe is given permission to scatter the ashes in the cellar of the Museum, but when he quotes the poem, he regrets his decision to go to the Museum, as talking to the officer in charge results in finding out what happened to Ada's father and why she hated all things military – the older Peter Pascoe was executed for cowardice. So Pascoe modifies the first three lines of the poem, *If I should die, think only this of me: / that there's some corner of a foreign field / that is forever England* (Brooke 1946: 23) into: *If I should die, think only this of me: That there's some corner of a short-stay park that is forever Ada!* (Wood 202-3). This is translated as *Om jag skulle dö, så ägna mig blott en tanke: att det finns en vrå på en korttidsparkering som alltid skall förbli Ada!* (Arvet 197). This is described as a parody immediately afterwards, but the translator has, sensibly, come to the conclusion that it is not enough for Swedish readers. So, the name of the poet is inserted into the text (*parodi på Rupert Brookes dikt*), which gives the Swedish readers at least a chance to find the poem if they so wish. Even so, this strategy does not convey the connotations the poem has in the British context.

However, if a Swedish reader wants to read the whole poem, finding a Swedish translation might be less simple. Indeed, it is possible that not even Nille Lindgren, the translator, was aware of an existing one. There is one in a 1950s anthology, by Gunnar M. Silfverstolpe, in which the first lines of the poem are rendered as *Om jag skall dö, må detta bli sagt: / Det finns ett stycke jord vid fjärran hav, / som är för evigt England* (*All världens lyrik* 323). A careful scrutiny of this version, the translation in *Arvet* and a Swedish dictionary of quotations (*Citatboken*), however, suggests that the version Lindgren might actually have used is the translation of the lines given in this dictionary. There the three

lines are first cited in the original and then glossed in Swedish as *Om jag skulle dö, så ägna mig blott en tanke: att det finns en vrå i fjärran, som alltid skall förbli England.* (*Citatboken* 129). The similarity between this translation and the one used in *Arvet* is striking. We cannot be sure whether the translator was aware of Silfverstolpe's translation, but if he was, his choice may have been motivated by the fact that the translation looks fairly clichéd with phrases such as *fjärran hav* and departs somewhat from the source text, as in *må detta bli sagt* as a translation of *think only this of me*; back-translating the Swedish into English could yield 'may this be said'. On the other hand, Silfverstolpe's translation of *that is for ever* as *som är för evigt* is closer to Brooke's poem than the gloss in *Citatboken* and Lindgren's modified translation. Overall, perhaps the gloss keeps closer to the source-language poem, which in this case works better than Silfverstolpe's translation.

The other allusion to the poem, also used in connection with Ada's ashes, is shorter and less clearly signposted, and the tone is rather flippant. In considering suitable spots for the ashes Studholme suggests the dusty cellar where he has constructed an authentic Great War dug-out, saying '*Bit more dust here won't be noticed, richer dust concealed, eh?*' (*Wood* 61), which is translated as '*Ingen märker lite mer damm i lorten som redan finns här nere*' (*Arvet* 65). The evoked lines in Brooke's poem are, *There shall be / in that rich earth a richer dust concealed* (Brooke 1946: 23, ll. 3-4). Rendering the words by retaining the allusion is not really an option, as the lines of the poem can be evocative only if they are familiar, which to the Swedish readers they most certainly are not. Because of this, the translator's chosen strategy of omission is warranted, and the translation only speaks of nobody noticing the ashes in all that dirt. Alternatively, had the translator wished to retain something allusive, the phrase *earth to earth, ashes to ashes, dust to dust*, used in funeral service might have been a useful starting point (see *The Book of Common Prayer* 1969: 395). However, the Swedish funeral service has it differently, with no mention of either dust or ashes: *Av jord har du kommit. Jord skall du åter bli*, or, as the older version has it, *av jord är du kommen, jord skall du åter varda*.⁷ Consequently, finding a solution based on the phrase of the funeral service would not, in all likelihood, have succeeded any better than an attempt to retain an echo of Brooke's poem.

⁷ See *Mer än bara ord* (2003: 'Begravningsritualen') for the modern version and Holm (1948: 149) for the older one.

Allusions to the Second World

Three of the preceding sections have all addressed allusions evoking aspects of the First World War in *Wood*, but there are a few allusions to the Second World War as well. Of these, a brief reference to Colditz, a prisoners-of-war camp (*Wood* 158, *Arvet* 156), and a humorous reference to Adolf Eichmann and following orders (*Wood* 33, *Arvet* 38), occur in passing in dialogue and are translated with minimum changes as one might expect, Colditz with some guidance. Both are alluded to by Dalziel, so they could also be discussed as characterisation devices (see Chapter Five). Colditz, like Agincourt, is an example of historical fact popularised by literary and cultural texts, as it was depicted in a television serial in the early 1970s (*Brewer's Dictionary of Phrase and Fable*, hereafter *BDPF*, 261).

The third allusion related to the Second World War is a modified quotation of Winston Churchill's speech to the House of Commons in 1940, in which he pointed to the efforts of the Royal Air Force in keeping Britain still fighting: *Never in the field of human conflict was so much owed by so many to so few* (*The Oxford Dictionary of Quotations*, hereafter *ODQ*, 202). This is modified with reference to the Falklands War and the Trojan War discussed above: *Never (at least not since Troy) in the field of human daftness had so many gone so far to sacrifice so much for the sake of one silly woman* (*Wood* 64). The translation follows the source text closely, although integrating the parenthetical remark more closely into the sentence: *Aldrig i den mänskliga dårskapens historia, åtminstone inte sedan Trojanska kriget, har så många rest så långt och offrat så mycket för en enfaldig kvinnas skull* (*Arvet* 67). The irony of the lines would be strengthened if one knew of the original Churchill quotation, but I assume that would be fairly rare. I doubt that readers outside Britain would be able to make the connection, albeit the Churchill quotation is actually included in a Swedish dictionary of quotations (*Citatboken* 151). An addition of 'parodying Churchill' or something of the sort in the translation would easily look as if the translator was being patronising. The comment is funny even without knowing about the origin.

The Wood Beyond the World

This section aims to summarise some of my findings in the light of the title of *Wood*. *The Wood Beyond* alludes to William Morris's romance *The Wood Beyond the World* (1894), a

book that makes its appearance in the text (*Wood* 61)) and provides one of the epigraphs to the novel:

And what may I deem now, but this is a land of mere lies, & that there is nought real and alive herein save me. Yea, belike even these trees & the green grass will presently depart from me, & leave me falling down through the clouds. (Morris 1972: 140.)

The reason I have included the name of the book in this discussion is the contrast it provides to the reality of the Great War described in the war journals incorporated in the text. *The Wood Beyond the World* looks at a distant, romanticised past, where knights embark on lonely journeys, evil is not a characteristic of every human being but arises from a witch's magic, and can be overcome by cunning plans of good people. However, like the wood beyond the world in the romance, the woods on the Western Front are unreal places where none of the ordinary laws of existence apply; this aspect of the romance is highlighted in the passage cited as one of the epigraphs of *Wood*. If one does not know about the romance qualities of *The Wood Beyond the World*, the contrast does not become discernible in *Wood*, apart from the hints offered by the epigraph. Possessing the information required to see this contrast may in this case be a dividing factor between readers, and most likely readers of translations of *Wood* in particular are generally worse off to start with, unless the translator has paid special attention to the aspect, which Lindgren here has not done.

If we further consider the last epigraph of *Wood*, a line from Virgil's *Eclogue IV* in Latin, *Si canimus silvae, silvae sint consule dignae* glossed in a footnote as *If we must sing of woods, let them be woods worthy of a prime minister*, we see that *Wood* sets out to do the opposite. The gloss can be regarded as ironic, as 'prime minister' would not have been the obvious choice for the Latin *consul*; perhaps the choice suggests that woods worthy of prime ministers are not happy places, whereas in Virgil's Latin it seems that the woods worthy of consuls are special places. The woods we see in *Wood* are places of destruction and grief; either they have been destroyed by war or for commercial purposes. Hence they are not the kinds of woods one would regard as worth singing of under any circumstances; in fact, in his outburst at his court martial the elder Peter Pascoe is reported to have said that the woods around the Salient are not even worthy of the name of wood (*Wood* 351-2). Having the fictional Wanwood on equivalent standing with the Great War woods as a name for one of parts of the novel points to the incongruity between Great War warfare and some modern aspects of war; these days professional soldiers set up security firms to look after other people's property and prepare to shoot animal rights protesters, who may serve as a more honourable example of modern soldiers than the ones actually trained to

fight. So we might conclude that allusions in *Wood* cumulatively serve to bring the theme of war into the centre of the novel. While some aspects of the theme may be more widely relevant, the aspects of the Great War are more insular, and the translation strategies used, centred on minimum change, do not actively work to open this insular discussion to the Swedish readers. The name of the novel in translation, *Det mörka arvet*, although we may take it generally to refer to all the forgotten futility of the First World War, emphasises the more personal level of the book, the dark family history of the Pascoes, which is about the only legacy Pascoe receives from his grandmother.

4.2 The disappearance of Paradise Lost: translating allusions in Beulah

One of the themes of *Beulah* is that of a (lost) paradise, nostalgia for a place people have been forced to leave. The village of Dendale went under water about fifteen years before the events of *Beulah*, when a reservoir was constructed and all the inhabitants had to leave. During the last summer in the village, three young girls went missing and were never found. Most of the villagers settled in the nearby village of Danby. The disappearance of a little girl in Danby sets the events of *Beulah* in motion, and the feelings associated with Dendale, the unsolved disappearances and the drowning of the village, resurface. References to the discourse of Paradise and Fall in the book is at first mostly done by people who had lived in Dendale, and by the police officers who were involved in the investigation of the earlier disappearances, a preoccupation that Pascoe is initially inclined to mock.

Allusions discussed in this section are related to various kinds of good places and to stories of God's punishment. Relevant texts are the Bible, Milton's *Paradise Lost* and Bunyan's *Pilgrim's Progress*.

Beulah

The double, or even triple, meaning of Beulah in the novel's name and the overall thematic importance of the name for the novel obviously posed serious problems to the translator. First of all, Beulah occurs in the English translation of Isaiah's book in the Bible as a name God gives to land no longer to be called Desolate (Isaiah 62: 4); it means 'married woman'. It is used in a metaphorical sense as 'favoured and blessed'.⁸ Secondly, in John Bunyan's

⁸ See *Easton's Bible Dictionary* (2004: 'Beulah').

Pilgrim's Progress (1678-84) the Land of Beulah is one of the stages in the allegorical journey of the pilgrims to the Celestial City, the last stop before Heaven. In *Beulah*, it has an additional meaning as the name of a fell (Beulah Height) and a farm. All these meanings are discussed in the text itself (*Beulah* 78, see Appendix 2), but as the Swedish translation of the Isaiah's book in the Bible does not speak of Beulah, the name would not make much sense without some explanations. The translator gives these effectively twice, once in his foreword (see Appendix 1) and the second time he slips the explanations into the discussion of the name in the text (*Dalen* 93-4, see also Appendix 2), as follows. For the sake of comparison, I have also given the source text.

[Dalziel] 'Thou shalt be called Hephzibah and thy land Beulah.' Isaiah sixty-two: four. And *Pilgrim's Progress*, last stop afore heaven, the Land of Beulah 'where sun shineth night and day'. [...] (*Beulah* 78.)

[Dalziel] "Du skall icke mera kallas 'den övergivna', ej heller skall ditt land mer kallas 'ödemark' utan du ska få heta Hephzibah, 'hon som jag har min lust i', och ditt land ska få heta Beulah, 'äkta hustrun'." De ä *Jesajas* 62:4. Å i Bunyan's *Kristens resa* talas de om landet Beulah, den sista hållplatsen före himmelriket, "där solen skiner både natt och dag". [...] (*Dalen* 94.)

We see that the translator adds the phrases not present in the source text, '*hon som jag har min lust i*' and '*äkta hustrun*', and the names *Hephzibah* and *Beulah* not in the Swedish Bible. Moreover, he gives the verses from Isaiah in full.

The meaning of Beulah in *Pilgrim's Progress* cannot be judged to be familiar to Swedish readers, although translations, under the name of *Kristens resa*, were continually produced and reprinted from about 1727 until at least the 1970s.⁹ It is probably most familiar for readers who have read Louisa M. Alcott's classical girls' novel *Little Women*, in which it figures prominently.

It was noted in Chapter Three that I have counted Beulah as three allusions in my statistics because the name has been translated using three different strategies. Having discussed two ways to retain the name with explanations, I now turn to the third strategy. In the novel's title Beulah is omitted in translation, hence *On Beulah Height* becomes *Dalen som dränktes*. Despite the omission of the name, this solution is nonetheless interesting, as it clearly alludes to a fictional book read by Pascoe and a couple of other characters in *Beulah, The Drowning of Dendale*, which charts the dam-building process. However, Milton's *Paradise Lost* gets a treatment completely different from the retentive strategies of Beulah – it disappears nearly completely in the translation.

⁹ The information derives from Libris database.

The disappearance of allusions to *Paradise Lost*

There are two direct quotations from *Paradise Lost* in *Beulah*, both of which become nearly unrecognisable in translation. The first of these quotations, *A happy rural seat of various view*, is alluded to twice in *Beulah*: it is the name of the first part of the book (*Day One*), later, it occurs as an epigraph to the book about the building of the dam, *The Drowning of Dendale*, mentioned above (*Beulah* 96). In *Paradise Lost* the words are used in a description of Paradise (Milton 1994: Book IV, l. 247). On both occasions, the words are translated as *En lycklig lantlig bygd med många underbara scenerier*, where the word *bygd* is a rather strange choice, as it refers to manmade environment, which is incongruous in connection with Paradise before the Fall. After all, there would have been other words to choose from, such as *trakt*, which is actually used in Frans G. Bengtsson's Swedish translation of *Paradise Lost* (Milton 1926). Consulting this standard translation¹⁰ does not solve the whole problem, however, as Bengtsson does not translate the post-modifying noun phrase *of various view*, although he does offer a good translation of the first part: *En fridfull lantlig trakt*. As to why the translator did not use this we cannot know for sure. Liungman does point out some of the strategies he has used for allusions and quotations in his foreword: rewriting for certain mythological allusions, and retaining some quotations from 'classical literature' in their source-language forms (*Dalen* 6-7, see Appendix 1). This Milton quotation does not fit either category. The possibility that Liungman missed the allusion cannot be completely ruled out, but as the other quotation from *Paradise Lost* goes through a similar rewriting process, we may suspect a conscious strategy of omitting allusions, presumably judged as not evocative for Swedish readers. But for *A happy rural seat of various view* there is support in the text which helps to identify the connotations of the allusion.

When the line *A happy rural seat of various view* occurs in the text of *Beulah*, it is followed by a character saying '*Paradise Lost*' (*Beulah* 56), which to my mind refers both to Milton's epic as the source of the quotation and as the character's (who used to live in Dendale) nostalgic view of the village under water. The words are translated as '*Ett förlorat paradis*' (*Dalen* 71), which, if referring to the village, may be a grammatically more appropriate option than *Det förlorade paradiset*, the name of the epic in Swedish, but which further contributes to the weakening of one important intertext in *Dalen*.

¹⁰ Of the three Swedish translations that I know of, Frans G. Bengtsson's translation (1926, repr. 1961) can perhaps be regarded as the standard translation, as the other two are considerably older (1815, 1862). This information derives from Libris database.

The other Milton quotation is again read by Pascoe in *The Drowning of Dendale* (*Beulah* 335); it comes from Eve's lamentation of having to leave Paradise (Book XI, ll. 268-9): *Oh, unexpected stroke, worse than of Death! / Must I thus leave thee, Paradise?.* Again, Liungman has chosen to ignore the standard translation, and renders the lines as *Oh föga förväntade omvälvning, värre än Döden! / Måste jag nu lämna dig, du paradiska dal?* (*Dalen* 382). Bengtsson's rendering is as follows: *O hårda slag! O tyngre bud än döden! / Skall så jag lämna dig, du lustgård?.* This comparison strengthens the impression formed on the basis of the other Milton allusion, namely, that Liungman has deliberately chosen to tone down all allusions to *Paradise Lost*. Instead, he has formulated the lines so that they seem to refer more closely to Dendale. The rewriting is most evident in the emphasis on valley in this quotation, resulting in *paradiska dal*. In effect, in *Dalen*, Dendale is not Paradise, it is a valley like one, a distinction not made in *Beulah*. Furthermore, Liungman's rendering does away with the short, striking words of the original (*stroke, worse, Death*) and evident also in Bengtsson's translation (*hårda slag, tyngre bud*), which are most expressive of Eve's grief. *Omvälvning* ('upheaval') in particular, creates a wholly different effect, both in terms of sound and meaning, although Liungman strives to create a poetic effect by alliteration with f-sounds and v-sounds.

As noted above, Liungman's foreword (*Dalen* 6-7, see Appendix 1) suggests that he has resorted to rewriting and retention in the source-language form for some allusions and quotations, but the Milton quotations do not seem to fit in either with the mythological allusions (which have been rewritten if they have been likely to confuse the reader) or with quotations from classical literature (which have occasionally been retained in source-language forms). Liungman writes that the decisions concerning literary quotations have been made in consultation with the publisher and with respect to the possibilities of finding an existing translation (p. 7). This still does not explain why Bengtsson's translation was not used, even if it would not have been familiar (see Nordlund 1998 on the point). Consequently, Liungman's choice to tone down the Milton quotations has an impact on the thematic level of the novel as a whole as one layer of intertexts disappears.

Milton's epic is obviously based on the story of the Fall in Genesis (Gen. 3). However, in the context of English literature Milton's interpretation has without doubt exerted a strong influence on the way readers evoke ideas of Paradise. Most importantly, Milton introduces emotive content to the fairly straightforward story told in Genesis. By making the allusions to Milton's interpretation weaker, the allusive potential of Genesis is strengthened, which leaves at least one intertext to the readers of translation.

Allusions to the Flood and the Fall

The story of Noah and the Flood in Genesis (Gen. 6-8) does not strictly speaking have anything to do with Paradise, rather, it is another Fall. The story, however, is highly relevant for a village about to go under water. After all, the Flood was a punishment for the sins of the people, and in a village where three little girls have gone missing this notion must have a special resonance. This story, coming from the Bible, is obviously easier for a translator than the Milton allusions discussed above; translators may assume that it is familiar and should pose no problems to readers if forms familiar from the Swedish Bible are used.

When the story of the Flood first occurs in *Beulah*, it is a child's memory of the vicar's lessons at school, and the reason for the deluge is explicitly emphasised in the text: *I recalled Rev Disjohn's Friday talk and felt sure that God was once again sending His blessed floods to cleanse a world turned foul by all our sins (Beulah 21)*. The same image is later repeated by other characters in the book.

Pascoe does not seem to understand the resonance that the stories of the Fall and Noah's Flood have for the former inhabitants of Dendale. There are indications of this in his conversation with Mrs Shimmings, in which she evokes Milton as I have analysed above. But she also mentions the Flood: *'I think a lot of people were glad to get out of Dendale, glad to see it go under water. The more biblically inclined saw it as a repeat of the Genesis flood, aimed at drowning out wickedness.'* (*Beulah* 56). The translation, in contrast to allusions to Milton above, keeps close to the source text and employs the standard Swedish phrase *syndafloed* (*Dalen* 71). Pascoe's attitude, however, is most evident when he talks to his colleague in Danby, Sergeant Clark, another former inhabitant of Dendale. Clark speaks of Dendale as Paradise which got spoilt and Pascoe's reply shows that he does not understand what the village meant for its inhabitants.

'You make it sound like Paradise,' [Pascoe] said.

'Well, if it weren't Paradise, it were right next door to it, and as near as I'm like to get,' said Clark. 'Then it all got spoilt. From the moment Mr Pontifex sold his land, that's how most people saw it.'

'So what does that make Mr Pontifex? The serpent? Or poor gullible Eve?'

He'd gone too far with his light ironic touch, he saw instantly. (*Beulah* 140.)

Clark's comment echoes the meaning of Beulah in Bunyan's *Pilgrim's Progress* as the last stop before eternal bliss in heaven, and the translator has made use of the possibility to echo this meaning by rendering the beginning of Clark's answer as: *'Jo, även om Dendale inte var paradiset själv, så va byn hållplatsen innan.'* (*Dalen* 162). Moreover, Pascoe's

references to *the serpent* and *poor gullible Eve* attach the conversation firmly to the discourse of Paradise in *Beulah*, which is easily retained in the translation through phrases *ormen i paradis* and *en stackars dum Eva* (Dalen 163). However, it must be noted that ‘*dum*’ suggests that Eve is simply foolish, while ‘gullible’ refers to her being credulous, and hence there is a slight difference of meaning between the source text and the target text.

The next section will briefly look at two further allusions, both of which are loosely related to notions of Paradise.

Other allusions

Two other allusions remain to be discussed, both of which can broadly be understood as references to a (lost) paradise. Neither seems to have required any major changes in translation, not even the addition of any guidance, but they, too, contribute to the theme of paradises in the novel.

When Wield realises that he knows where the bodies of the missing little girls may be hidden, his imagination takes him to his memories of an afternoon on Beulah Height fifteen years previously: *Instantly Wield was back on the sunlit fellside, the dale spread out below him like the Promised Land [...].* (Beulah 435). He remembers what then felt like a perfect afternoon, but his current mood makes the allusion to the Promised Land ironic. In the Bible, it is a term used to denote Canaan, promised by God to Abraham and his descendants; according to ODA (p. 199), the term can be applied to any place of happiness. Now Wield sees how the place of happiness contains a shadow of death. From a translatorial point of view this allusion was easy to translate as *det Förlovade Landet* (Dalen 496).

The other allusion to be discussed in this section evokes a folk legend. Pascoe, who thinks about it, is not sure of the source, nor is it actually important. Seeing the village partially emerged from under the water now that the level of the reservoir has gone down, Pascoe recalls a legend:

Somewhere there was a valley - the Lake District was it? - whose naïve inhabitants according to legend built a wall to keep the cuckoo in and so enjoy spring forever. (Beulah 77.)

On the thematic level this half-remembered allusion reinforces the idea that Paradises are transient and that human efforts to create eternal solutions to various problems do not tend to succeed. The allusion in itself is fairly straightforward to translate as

Någonstans fanns det en dal (kunde det vara i Lake District?) där ursprungsinvånarna enligt legenden hade byggt en vall för att hindra göken att flyga bort. På det sättet hade de räknat med att kunna behålla vår och försommar för alltid. (*Dalen* 93.)

Pascoe's geographical reference, however, might be somewhat puzzling to a reader who is not very well aware of British geography. The reference to *ursprungsinvånarna*, the aboriginal inhabitants, might even suggest that Pascoe is talking about North American Indians. A little more guidance as to where in Britain Lake District is situated might have been a useful translation strategy here. Alternatively, as Pascoe is not sure where the valley in the legend is, nor is the place the most important aspect of the allusion, the deletion of the parenthetical musings might have been warranted, as the place matters less than the thematic content of the allusion.

4.3 Assessing the translations

This section seeks to sum up my findings on translation of thematic allusions. Before going into that in more detail, I will briefly point out some of the most obvious differences between the two translators. The reason for this outline is the hypothesis that decisions on strategy are linked to translatorial notions of their tasks and other strategies they have chosen.

One of the most noticeable differences in strategy between the two translations is the global strategy concerning dialect. Liungman has chosen to make the Yorkshire dialect spoken by Dalziel and a number of other characters immediately visible in his translation. Examples of this can be glimpsed in a number of passages from *Beulah* and *Dalen* cited in this study (see also Appendix 2). In Lindgren's translations, dialect has been normalised. We may assume that the decision to normalise the dialect was consciously made by the publisher and the translator together, based on the criticism the earlier novel encountered in at least some reviews. For instance, Wopenka (2000) regards the spoken language in *Dalen* as unsuccessful.

In his foreword (see Appendix 1) Liungman offers a rationale for his somewhat unusual rendering of deference strategies: subordinate officers address their superiors in the second person plural as *ni* and retain the English *sir*, while the superior officers say *du* to them. Liungman thus revives some old Swedish politeness strategies as the best way to transfer the stricter hierarchies of the British society in general, and of the police forces in particular. For the most part, Lindgren seems to have followed Liungman's example – I have not done any major comparisons, partly because it proved difficult to find examples

in both books of all the pairs of characters I was interested in. I must confess that this strategy at times seems go too far, as it is likely to blur the extent to which Wield, for one, has very close relations to his superior officers, but it is justifiable in terms of trying to present Hill's British books in their British context, instead of trying to domesticate them according to Swedish conventions.

Obviously, Nille Lindgren had the advantage of already having translated one Dalziel & Pascoe novel before *Arvet*, and the opportunity to study Liungman's translation to see what, if anything, could be done better. Reading *Beulah* and *Dalen* side by side in detail has revealed a greater number of debatable renderings than reading *Wood* and *Arvet*. There are bound to be passages over which the translators and their critics disagree, but I am referring to more straightforward language errors, for example, translating the word *trainer* as *kulram*, 'abacus', instead of *sportsko* (*Beulah* 186, *Dalen* 213); problematic assumptions, for example, translating *a bit of gay badinage* as *en invit till en homosexuell relation* instead of some version of *skämt* or possibly *camp* (*Beulah* 108, *Dalen* 126) and missed or misunderstood allusions and realia, for example when in an attempt to offer guidance Liungman describes *The Archers* as a magazine, although it is a radio soap opera (*Beulah* 145, *Dalen* 168). It has been easier to pick up similar examples in *Dalen* than in *Arvet*. One wonders whether Liungman was pressed for time when he worked with *Dalen*, or whether the problems arise from his lack of experience with British culture, and overall having translated more non-fiction than fiction, especially in recent years.¹¹

There is namely an important difference between the kinds of book each translator has translated. Both Liungman and Lindgren are without doubt experienced translators, Liungman with over one hundred translated titles and Lindgren with over sixty.¹² Liungman, however, has translated far more non-fiction than fiction, particularly in the 1990s, and hardly any British fiction. Lindgren's output as a translator looks likely to offer more support for embarking on the translation of Dalziel & Pascoe novels: some quality fiction, some British fiction, some detective fiction. This may explain why Lindgren's translation seems more successful.

However, the assessment above is very much impressionistic, and not based on any quantitative study. Now it is my intention to turn to an assessment of the translation of thematic allusions, and to start addressing the question I put forward at the beginning of this chapter, namely, how the choice of strategy affects the thematic levels of the novels. There is some evidence of differing conscious decisions concerning allusions, more overt

¹¹ More details available from Libris database.

¹² Information derives from Libris database.

in Liungman's foreword than in Lindgren's translation. Liungman's foreword hints at a conscious strategy of omitting those allusions which seem too obscure or are too difficult to translate (*Dalen* 6-7, see Appendix 1). Lindgren's translation does not point towards a similar global strategy. Rather, Lindgren has preferred minimum change, not omitting many allusions, but at the other extreme, hardly ever giving additional information. Going back to the figures I gave in Chapter Three, we see that Lindgren uses the strategies of minimum change for circa 68 per cent of the thematic allusions. This results in general toning down of thematic allusions. Because the theme of war is more muted in translation, *Arvet* perhaps appears more strongly as a crime novel than *Wood* would appear to the British readers. Or perhaps more accurately the strategy of minimum change results in a view of *Arvet* as crime novel with lots of unnecessary 'frills' in it.

Liungman's omissions and rewritings result in a rather paradoxical situation because toning down one intertext (*Paradise Lost*) actually results in a strengthening of another (Genesis). This has an impact on the thematic level, as evoking *Paradise Lost* is also about evoking the emotions Milton wrote into his epic, emotions which to a large degree are missing from Genesis. So the two translators, using different strategies to translate the allusions, may have arrived at the same result: the weakening of a central theme in the novel, as far as it was conveyed through allusions. I will return to these issues in Chapter Six, where I shall attempt to place my discussion in a wider cultural context. The following chapter turns to the use of allusions in character delineation, and seeks to find out what happens to the character of Detective Superintendent Dalziel in translation.

5. CHARACTERISING DALZIEL THROUGH ALLUSIONS

This chapter examines allusions used in the delineation of the character of Detective Superintendent Dalziel. First I will outline a number of general issues dealing with characterisation, then I will analyse in detail how the character of Dalziel is constructed through allusions. Lastly, I will discuss how the strategies for translating allusions support, or fail to support the characterisation of Dalziel, and whether there are any differences between the two translators in this respect. My analysis is based on examples picked from both *Wood* and *Beulah*, organised thematically and with respect to situation rather than chronologically book by book. I will separate the images of Dalziel put forward by the two translators only in the discussion concluding this chapter.

There are obviously several ways to delineate characters. To start with, the narrator may tell us what characters are like when we first meet them in a book; what they look like, what kinds of clothes they wear, how they speak, how they behave. This is the dominant mode in nineteenth-century novels, which usually give an outline of varying length of a new character's physical features and biographical details (see Lodge 1992: 67). If such descriptions are taken too far in contemporary texts, they will easily seem old-fashioned, even patronising. More subtly, we often learn about the characters by what they say and do. We also may be told what other characters think of them. As readers, we learn over time to draw the right conclusions from the details offered to us.

Allusions may serve as a device in characterisation in a number of ways. Characters may be compared to familiar historical or literary figures. The allusions characters use frequently give clues to their reading habits and other cultural preferences and the scope of their general knowledge. Allusions in interpersonal relationships are particularly interesting, as they offer a means of making subtle distinctions as well as a chance to make different worlds meet.

The sections below have been organised on the basis of the situations the allusions are used in; I will analyse interpersonal relationships, then the allusions other characters use to describe Dalziel, and finally the kinds of allusions Dalziel himself makes use of. Allusions made by other characters are included in the analysis in order to get as versatile an image of Dalziel as possible, although these allusions could be used to describe the alluding character as well. So I have included, for instance, a passage in which Pascoe's wife, Ellie, sees Dalziel as a *fat, earthy, cunning old Odysseus* (*Beulah* 326). On the other hand, I have excluded, for example, a passage in which Dalziel's insistent way of sounding

a car horn and ringing a doorbell make Pascoe think of Beethoven's *Fifth Symphony* and Tchaikovsky's *1812*, as the allusions tell more of Pascoe than of Dalziel (*Beulah* 22-3).

As Dalziel has by now appeared in nineteen novels and a number of short stories written over the span of over thirty years, he has naturally changed and become a more rounded character over time. Apparently, Hill originally planned Pascoe as the central character of *A Clubbable Woman* (1970), while Dalziel would mainly have been a comic figure, a foil for the real hero (see Hill 2002b). However, Dalziel began to lead a life of his own once he was conceived of. Considered together, Dalziel and Pascoe are very different from each other, and this union of opposites is very much one of the strengths of the books. Dalziel is an old-school policeman with a working-class background. He has slowly toiled his way through the ranks to become Detective Superintendent. Pascoe, on the other hand, took a university degree before joining the police force, which has made it possible for him to advance rapidly. In the first books he was Detective Sergeant, then Detective Inspector and now Detective Chief Inspector. These differences of background and interests are manifested in the different kinds of knowledge each has and can be supposed to have. There are occasional reversals of this situation, usually Dalziel knowing something Pascoe would have not thought he would have known.

In Chapter Three I briefly outlined some statistics on the types of allusions in *Wood* and *Beulah* and on the preferred strategies used to translate them in *Arvet* and *Dalen*. I will summarise my findings here. The majority (76 per cent) of the allusions characterising Dalziel are proper-name allusions (N= 59). Circa 73 per cent (N= 23) of the proper-name allusions have been translated using the strategy of retention without any guidance. The range of proper-name strategies used is wide, as all variants, except replacing a name with a target-language name, have been used. Key-phrase allusions represent about 24 per cent (N= 19) of the character delineating allusions. The range of strategies used for them is less comprehensive, but on the other hand, strategies outside the list of potential strategies, such as treating the allusions as idioms and retaining the allusions in the source language form, have also been used. Minimum change, omission and no change are strategies used to translate about half of the key-phrase allusions.

I will now move on to discuss some interesting allusions and strategies used to translate them. Sometimes, especially with regard to interpersonal relationships, I will also focus on aspects other than simply the strategies if there seems to be something intriguing behind the choice of strategy. I will begin my analyses with allusions in interpersonal relationships.

5.1 Allusions in interpersonal relationships

Readers are usually good at picking up clues about the nature of the relationship between two or more characters from their interaction. Susan Baker's (1995) study of uses of Shakespeare in classic detective stories touches upon a fairly specific kind of interaction; namely, she has outlined four subtly different ways in which policemen are put on the social scale in classic detective stories. Baker has studied allusions to and quotations of Shakespeare in these texts, and suggests that the ability to quote Shakespeare functions as a marker of the quoter's social status in them (Baker 1995: 438). She then distinguishes four categories for putting policemen on the scale: a police officer's ignorance may be contrasted to the knowledge of a suspect, or to the knowledge of an amateur detective; or a police officer's knowledge may create a bond between him and the upper-class suspects, or an officer's knowledge may be contrasted to another officer's ignorance (p. 439). The first three categories are somewhat less relevant for my purposes, because of the police setting, and for the most part, middle-class, rather than upper-class, environment, of the Dalziel & Pascoe novels.

Nonetheless, a policeman's ignorance of things literary usually points to a difference in social standing to start with, as the majority of police officers would not have had the same education as the upper and middle class suspects (pp. 439-40). Police officers in the upper ranks can be expected to know at least some Shakespeare (p. 440), because they have traditionally come from the middle classes. Baker notes that there have been attempts to increase the number of graduate entrants to the police forces ever since the 1930s (see also Binyon 1989: 86); this aspect is fairly prominent in the Dalziel & Pascoe novels as Pascoe is a graduate entrant, a fact that Dalziel will never forget. Hence relevant to the Dalziel & Pascoe novels is especially Baker's fourth category, differences between police officers. Usually, Baker says, higher-ranking officers are in the know, while their subordinate officers are not (p. 440-1). Leppihalme (1997b) points to the same aspect in her study of Ruth Rendell's Chief Inspector Wexford and allusions, as it is Wexford who makes allusions his closest colleague Mike Burden often does not understand. This is obviously different in the Dalziel & Pascoe novels, where it is the younger and subordinate Pascoe who most often knows, and Dalziel, older and the higher-ranking officer, who does not, although the difference in rank has become less significant over time. Furthermore, there are signs that the two men, complemented by Wield, have learnt to appreciate each other's special skills.

Below, I will present three kinds of situations in which allusions serve to reveal aspects of interpersonal relationships. The first of these subsections looks at a situation which might actually come from a classic whodunit, as it contrasts the wholly different registers of Dalziel and Amanda Marvell, a suspect.

Different registers

In *Wood*, Dalziel becomes involved with one of the animal rights protesters, Amanda Marvell, whom he meets in the early chapters of the book. She has had a privileged education, used to be married to an Honourable Sir Rupert; in short, she does not have much in common with Dalziel. Furthermore, she is a vegetarian and animal rights protester, he an old-school policeman from Yorkshire. This relative lack of common ground gives rise to a number of interesting situations. Transferring the subtle signs of class present in allusions in these encounters into another language and culture is bound to be challenging.

Dalziel's reaction to Marvell's taste in music is described as follows:

[...] a man and a woman started singing. They didn't sound happy which to Dalziel's ear was not surprising as the words were foreign, probably kraut, which must be like singing and chewing celery at the same time. 'Is this going to be Our Tune?' he asked. 'Me, I think I'd rather go for the Grimethorpe Band playing "Blaze Away"!' (*Wood* 160.)

It is not stated here what the music is, but given other indications of Marvell's music taste it is probably classical, most likely *lieder*. Dalziel's reply refers to his background as somebody who grew up in a working-class home in the coal-mining areas of Yorkshire, and learnt to regard certain kinds of music as fairly high-culture. The Grimethorpe Brass Band, founded in 1917, is probably one of the most famous of the brass bands originally set up to provide leisure activities for miners.¹³ 'Blaze Away' by Abe Holzmann (1901) is a march typically played by brass bands. While it is relatively safe to assume that classical music works as a sign of upper-class, or at the very least middle-class cultural preferences across language and cultural boundaries, translating the cluster of class markers around Grimethorpe Band must be more demanding. The translator chooses to make explicit what kind of music Dalziel would prefer: '*Själv skulle jag föredra Grimethorpes blåsorkesters version av "Blaze Away"!*' (*Arvet* 158, my emphasis). This is better than nothing, but the connection between class and stereotypical music taste is considerably weakened. Instead of trying to preserve the specifically British elements in the exchange, the translator could have tried to point towards the class distinction in some less British way. It would have

¹³ See Grimethorpe Colliery Band (n.d.).

required more effort, which is probably the reason why Lindgren, who clearly prefers minimum change, has not done so.

Another reminder of class boundaries comes some pages later. Dalziel makes a reference to his mother, which leads Marvell to suggest playfully that it is hard to picture a man like him having a mother. This example is slightly different from the previous one as here Dalziel (deliberately, perhaps) misunderstands what Marvell is alluding to:

‘I thought you probably leapt out of Robert Peel’s head, fully armed?’
 ‘Him with the hounds in the morning?’ (*Wood* 160.)

From a translational point of view, there are three culture-bound elements here, one mythological, one to do with nineteenth-century British politics and the third referring to a popular song. To start with the aspect named in the exchange, Sir Robert Peel founded the Metropolitan Police, the first British police force in the modern sense, in 1829 when he was Home Secretary (*BDPF* 892). As for leaping out of somebody’s head, it was Athene in Greek mythology who sprung out of the head of her father, Zeus, *fully armed* (*ODA* 404). Finally, if we talk about *the hounds in the morning*, there is a nineteenth-century song by John Woodcock Graves about one John Peel about go fox hunting with his hounds in the morning (*OQD* 314). While the mythological aspect can be expected to have some resonance in the West, Robert Peel and hounds in the morning can be assumed to require some consideration.

What the translator has done is to explain the hounds, as follows:

‘[...] Jag trodde nästan att du hoppade ut ur Robert Peels huvud, full beväpnad.’
 ‘Han i folkvisan? Han som red ut på rävjakt med sina jockeyar på mornarna?’ (*Arvet* 159.)

While this makes it clear that Dalziel has in mind a popular old song, the connection between Robert Peel and a man in the song is not made wholly clear. In fact, the translation might leave an impression that Dalziel’s linking of Robert Peel and the fox-hunting with the hounds in the morning is correct. To be fair, in his next sentence Dalziel implies that he knows he is referring to another man called Peel, because he expresses his (mock) surprise over Marvell alluding to a fox-hunting song - as an animal-rights protester, why would she condone fox-hunting even if it is just in a song. The translation conveys the implication equally clearly, but it nonetheless remains unclear in *Arvet* why Marvell refers to Robert Peel in the first place. But in order for Dalziel to misunderstand, Marvell cannot be made to refer less covertly to Robert Peel and the police forces. Omission of this passage would not really have been an option, as it is an important indication of the gulf between Dalziel and Marvell. The translator tried to make the exchange more comprehensible, but the result may still remain somewhat puzzling for Swedish readers.

The next subsection considers occasions in which Dalziel's usual status as unsophisticated brute is upset.

The reversal of the usual pattern

Pascoe is usually the one who explains cryptic literary, historical and cultural references to Dalziel, and hence to the readers. Naturally, it is always interesting when this situation is reversed. One of these rare occasions takes place in *Beulah* in the connection of the name *Beulah Height*. To Pascoe's surprise, Dalziel takes up his musings, '*Beulah Height. And Low Beulah. Someone must have been pretty optimistic.*' (*Beulah* 78, see also Appendix 2 for the exchange in full) by explaining all he, Dalziel, knows about the names. Dalziel's knowledge is fairly impressive, as there are historical (both local and national) and etymological factors in addition to the double meaning of *Beulah* in the Bible and Bunyan's *Pilgrim's Progress* (see Chapter Four). Dalziel's reaction to Pascoe's initial comment is telling, as he says, '*Am I supposed to ask why?*' (*ibid.*). Pascoe indeed expects him to do so because after hearing what Dalziel has to say Pascoe is described as being *slightly miffed at having their usual cultural roles reversed* (*ibid.*).

However, this crucial passage is misunderstood by the translator. Here are the relevant parts of the exchange (see also Appendix 2).

[Dalziel] 'Any road, there's others still who say it's really *Baler Height*, *bale* meaning fire, 'cos this is where they lit the beacon to warn of the Armada in 1588. You likely got taught that at college, or were they not allowed to learn you about times when we used to whup the dagoes and such?'

Ducking the provocation ... [Pascoe asks about *Low Beulah*]. (*Beulah* 78.)

[Dalziel] 'Hursomhelst så finns de andra osså, som menar att *Beulah Height* från början var *Baler Height*. Å *bale* betyder eld, för att de var däroppe dom tände fyrbåken år 1588 för å varna när spanska armadan kom. De borde du ha fått lära dig på universitetet, eller får dom inte undervisa om den tiden då vi bruka piska upp er dagos.'

Fastän han stördes en aning över att Dalziel kastat om skottars och engelsmäns roller i den historiska utvecklingen undvek Pascoe provokationen ... (*Dalen* 94.)

While the translation of the allusive material with respect to *Beulah* is fairly good, this continuation of the exchange is less successful. The translator appears to miss the implications of the *usual cultural roles* of Dalziel and Pascoe respectively and apparently misunderstands the word *dagoes* completely. There is a reference to Scotland sending missionaries to England in the source-text exchange (see Appendix 2), which comes after Pascoe musing that the etymology that Dalziel has suggested for *Beulah Height* sounds a bit Scottish. Such missions must have taken place sometime in the Anglo-Saxon period in the first millennium to have an effect on Anglo-Saxon place names which Dalziel has been

discussing, whereas *'dagoes'* refers to the Spanish, and as it comes so shortly after the reference to the Armada, to which the translator has added the fact that it was *spanska armadan* and not some other Armada, it seems really strange that he misunderstood the word. Furthermore, as I have tried to indicate, the reversal of the cultural roles refers to the usual division of labour between Dalziel and Pascoe, according to which Pascoe is expert in literary, cultural, historical and etymological references, which Dalziel upsets here.

Dalziel misunderstands

Occasionally it seems that Dalziel accidentally on purpose misunderstands the allusions made by other characters. Examples of such situations are analysed below.

A good example of these kinds of situations is a short exchange in *Wood*, where Dalziel asks the police pathologist, who happens to be in the vicinity of the place where animal rights protestors stumble on some bones, for any details that the pathologist may give at that point. After giving what little he then is able to give, the pathologist says, *'[...] This one, I fear, like Nicholas Nickleby, is coming out in instalments'* to which Dalziel replies, *'Can't recall him,' 'what did he die of?'* (*Wood* 17). Dalziel's reply does not cause much trouble to the translator, but the pathologist's comment has been modified slightly; in Swedish it reads as *'Jag är rädd för att den här historian, precis som Nicholas Nickleby, kommer att publiceras i avsnitt.'* (*Arvet* 25). In the source text, the pathologist refers to the fact that the bones of the skeleton (if it indeed is a whole skeleton) have been scattered, and thus are likely to come up bit by bit from the ground, as Dickens's novel *Nicholas Nickleby* which was originally published in instalments, whereas the translation refers to the story behind the bones being so published. This difference, however, does not change the characterisation of Dalziel in the passage. With Dalziel one is not sure whether he really thinks that Nicholas Nickleby is someone whose body he has come across during his career, or whether he deliberately misunderstands to enforce the image many have of him as an unsophisticated brute.

There is another slightly different example involving Dalziel and Amanda Marvell. I did not analyse this under the section on class boundaries above, because Dalziel reacts here with another canonical text. The situation begins with a biscuit Marvell serves with tea, which proves to be more than just a biscuit for Dalziel. It turns out that the recipe was originally his father's who sold it to a confectionary factory he worked at, where it then became the best-selling product. Having heard the story, Marvell, called Cap in the text,

makes a comparison to a famous literary example. I will give the passage nearly in its entirety, first the source text, then the translation.

‘So, more than just a biscuit,’ said Cap [...]. ‘A Madeleine. Now all you’ve got to do is to write a novel about your life and loves in seven volumes.’

‘Not enough,’ said Dalziel. ‘And what’s Madeleine got to do with it? Weren’t she the lass who got bedded in that mucky poem?’ [...]

[Dalziel] ‘Course you do. If I did it at school, every bugger did. By that pair of puffs, Sheets and Kelly – one of ‘em anyway. Sort of poem you had to work at afore you realized how mucky it was.’ (*Beulah* 275.)

‘Så det var mer än bara en skorpa’, sade Cap [...]. ‘En madeleine. Så allt du behöver göra nu är att skriva en roman i sju delar om ditt liv och dina kärlekar.’

‘Sju böcker räcker inte’, sade Dalziel. ‘Å va har Madeleine me de å göra? De va väl den där tjejen som ble knullad i den där sketna dikten?’ [...]

[Dalziel] ‘De ä klart att du gör. Om jag fick läsa den i skolan så har varenda djäväl fått de. Den va av de där paret knasbollar Sheets och Kelly ... eller nån å dom i varje fall. De va den sortens dikt som man fick jobba me som fan innan man fatta pressis hur satans sketen den va.’ (*Dalen* 314-5).

Marvell alludes to Marcel Proust’s autobiographical novel in seven volumes, *A la recherche du temps perdu*, in which the taste of a cake evokes the narrator’s childhood memories. Dalziel, on the other hand, alludes to a poem by John Keats, ‘The Eve of St. Agnes’, in which there is indeed a young woman called Madeline meeting a beloved during the night of St Agnes when girls may see their lovers in their dreams (de Sélencourt 1926: 180-90); apparently a favourite of his schooldays as a *mucky poem*. The example also illuminates Dalziel’s attitude, evidently typical to someone with his background, towards Romantic poets, as he describes them as *that pair of puffs*.

The passage is funny also because Dalziel, deliberately or by accident, mixes up with names of the two Romantic poets, John Keats and Percy Bysshe Shelley, coming up with *Sheets and Kelly*. However, I doubt that even a competent Swedish reader gets the funny aspect of Dalziel’s blending of names. Shelley and Keats may have some resonance as vaguely familiar names among some readers, so it might have been a good idea to use them, as the humorous aspect seems to disappear in translation in any case.

A third example of Dalziel (deliberately) misunderstanding concerns Novello’s surmises that certain kinds of cars might be next to invisible in Danby, like the postman in a Father Brown detective story by G. K. Chesterton, because they are so familiar (*Beulah* 112). Dalziel enters in the middle of the exchange, and as Pascoe anticipates, takes notice of the mention of a postman, which on Sunday seems improbable. However, since Pascoe thinks Novello is wrong in trying to explain her allusion to Dalziel, we may assume that Dalziel might have known Father Brown, but chooses to take things literally here. Novello is a Catholic, so any reference to a priest could be understood as a reference to her priest.

In *Beulah*, Novello actually says that she had been talking about a *Father Brown* story, but in *Dalen* the reference to a story is deleted here (p. 131), presumably to make Dalziel's misunderstanding more credible.

5.2 *Visions of Dalziel in allusions*

This section discusses the allusions other people use to describe Dalziel. I will examine passages which are focalised through some other character, such as Pascoe, Detective Sergeant Wield, Detective Constable Novello and Ellie Pascoe. In these passages we see Dalziel compared to a versatile list of characters, ranging from mythological figures to twentieth-century popular culture. The images presented here could be used to characterise the focalising character as well, but here I am interested in seeing what kind of Dalziel emerges from these images. The allusions have been sorted into four thematic groups: religious allusions, classical allusions, literary allusions and allusions deploying historical or popular culture images.

Religious images

One of the central images of Dalziel in the Dalziel & Pascoe novels is that of God, occasionally with Pascoe and Wield as the Son and the Holy Spirit making up the Trinity. Dalziel as God, however, is an image of its own right as well, to the extent that *I believe in Andy Dalziel* is described as the *first and last clause of the CID creed* (*Beulah* 119). This is an image that Novello reflects on, alongside the jokes she has heard about the Holy Trinity (*Beulah* 118-9). Interestingly, in *Dalen* this simple and straightforward sentence is expanded to include belief in the Pascoe as Son and Wield as the Holy Spirit and the whole sentence as a whole is cast into the terms of the Swedish creed: *Vi tror på Dalziel allsmäktig, hans enfödde son Peter Pascoe och den helige ande Edgar Wield* (*Dalen* 139). The image of the Trinity is, however, less important than the image of Dalziel as God in his own right. Pascoe and Wield do not acquire any extra authority from being occasionally seen as the parts of the Trinity, and hence belief in them is not as relevant as belief in Dalziel. For this reason the implications of the passage are not conveyed through the translation. Possibly the translator was not aware of the fact that when an amateur theatre group sets up a performance of a medieval mystery play in *Bones and Silence*

(1990), it is indeed Andy Dalziel who is asked to play God, which ultimately shows how profound the image is.

Novello, who is a Catholic, finds another image of authority for Dalziel: that of the Pope. In *Wood*, in response to Dalziel's rhetorical question, '*Do I look like the Pope or summat, lass?*' (p. 387) when he reckons she could save her confessions to her priest, she thinks that if he were wearing an ermine cloak and a red cap, he would resemble one of the *medieval fleshy school of cardinals* she has seen in paintings.

However, if Dalziel is seen as God of the Mid-Yorkshire CID, he is occasionally also seen as the devil. At least there is a rumour recalled by Novello that Dalziel's number as a uniformed police constable had been 666, the number of the devil in the Book of Revelations in the Bible (*Beulah* 151). Now, from a translational point of view, this set of religious images, God, the Pope and the devil, is not likely to present any greater problems, as the source of the images, the Bible, is part of the shared Western cultural heritage. Moreover, as the translation of *Bones and Silence, Mysterispel*, was the second Dalziel & Pascoe novel published by Minotaur, those Swedish readers who have been reading the books in the order they have come out have had the opportunity to see just how far this identification of Dalziel with God goes in the series. For the same reason, however, Liungman may have been ignorant of the fact when he was translating *Beulah*.

Classical images

On a few occasions other characters compare Dalziel to figures familiar from classical mythology and literature. To a witness who happens to be a librarian, Dalziel's smile as he promises to have a *fatherly word* with one of the uniformed constables about treating potential witnesses, suggests that the father in question is Cronos (*Beulah* 322). Cronos, in Greek mythology, castrated and dethroned his father, Uranus, and, fearing a prophecy telling him that one of his children would overthrow him, swallowed his children after they were born (Guerber 2000: 21-2). The translator has chosen to spell out Cronos's cruelty by rendering the passage as *Dalziels leende när han uttalade de orden fick bibliotekarien att tänka på den grymmaste av fadergestalter, Kronos, som kastrerade sin far och svalde sina barn.* (*Dalen* 368). The only suggestion of Cronos's cruelty in the source text is the description of Dalziel's smile as *savage*, so the translation makes the connotations of the allusion markedly more explicit.

There is another passage in *Beulah* in which Dalziel is likened to a classical figure, namely, to Odysseus. Having cast Pascoe in the role of *pious little Aeneas* (*Beulah* 326),

Ellie Pascoe searches for another figure to describe herself. Odysseus, *[f]at, earthy, cunning old Odysseus* is the first to come to her mind, but she abandons it immediately as an image better suited to Dalziel. Here the connotations of the evoked character are spelled out, which apparently has led the translator to judge that additional explicitation is not required.

These two allusions are such as Dalziel would probably not see himself in them, and would not use them to describe himself. For the reader, however, they show the context in which Dalziel could be placed. The same applies to the literary images I will discuss next.

Literary images

There are a number of literary allusions characterising Dalziel in the novels. For example, when Dalziel describes Amanda Marvell to Pascoe and Wield as someone who can live with guilt without any *Lady Macbeth stuff* (Wood 329), Pascoe thinks it is a pity because Marvell as Lady Macbeth and Dalziel as Falstaff would make a great play. The translator has not clarified the connotations of Falstaff, or Pascoe's combination of a tragic and a comic figure, but left it to the reader to deduce from the information already given on the differences between Marvell and Dalziel.

It is again Pascoe, in *Beulah*, who sees Dalziel in terms of two different literary allusions within the space of about two pages. First Dalziel is a child following the Pied Piper since he steps closer to listen when he hears music (Mahler's *Kindertotenlieder*) on the radio (*Beulah* 23). Afterwards, when Dalziel appears pensive, having heard the name of the singer, Pascoe sees him as Macbeth after his first conversation with the three witches (p. 24). The story of the Pied Piper, of the flute player who promised to rid the town of Hamelin of rats but whose music lured the children to follow him, is a folk tale. The story has also inspired a poem by Robert Browning; it is not clear whether Pascoe has a specific version in mind, nor is it very important. The Pied Piper has not caused any problems to the translator, who uses the Swedish standard form *råttfångaren i Hameln* (*Dalen* 35).

Macbeth, however, has been rewritten out of sight in *Dalen*. Pascoe's thoughts on the point are indirect; he does not name Macbeth, for example. The passage runs as follows: *The Fat Man was standing rapt, no longer Hamelin child lured away by the Piper, but Scottish thane after a chat with the witches.* (*Beulah* 24). Three factors establish the allusion to Macbeth, namely, the adjective *rapt*, and the references to *Scottish thane* and *a chat with the witches*. The passage has been translated as *Den Tjocke var helt försjunken i något, men inte längre som ett Hamelnbarn fascinerat av en flöjts ton utan snarare som en*

skotsk klanhövding efter att ha haft samtal med en häxa (Dalen 36). All the three key phrases establishing the allusion have been translated so as to avoid making the sentence evocative. *Försjunken i något* is a potential translation of *rapt*, a word used by Banquo to describe Macbeth after the witches have disappeared (I.3, l.142), but only one of the three Swedish translations (altogether there are at least six, the first one of them from 1813)¹⁴ I was able to consult for this study actually make use of *försjunken i något* here, namely Hallqvist (Shakespeare 1986), who has Macbeth *försjunken i begrundan*, that is, lost in his thoughts. The other two translations use other expressions, Hallström preferring *betagen* (Shakespeare 1928) and Hagberg *hänryckt* (Shakespeare 1950), which emphasise the spellbound and fascinated aspects of ‘rapt’ rather than Hallqvist’s intensity of thinking. However, while Hallqvist’s translation is among the more modern ones, the most influential Swedish translation is that of Hagberg, first published in 1850, and frequently reprinted since then, occasionally ‘slightly modernised’ (my translation), up until the 1990s. If the intention is to evoke something presumably familiar, then one would try to create an echo of Hagberg, but as we have seen, it does not seem to have been Liungman’s aim here.

The treatment of *Scottish thane* shows a similar tendency to depart from the tradition set up by the Swedish translations of *Macbeth*. ‘Scottish thane’ can very well be rendered as ‘*en skotsk klanhövding*’, but the use of the indefinite form gives here the impression that having chats with witches is something Scottish thanes generally do, and does not indicate that Pascoe is actually alluding to a particular thane. Moreover, *klanhövding* is not a word used in the *Macbeth* translations, perhaps because it would be long and clumsy in an attempt to preserve the metre. Instead, the translations make use of *than* (Hallström), *tan* (Hagberg) and *jarl* (Hallqvist). Lastly, putting the witches in the singular is downplaying the aspect that might more easily evoke something in the Swedish readers than the adjective or the thane. Next I will study some historical and popular-cultural images of Dalziel.

Historical and popular images

This section will present a motley crew of various other characters Dalziel is seen to have something in common. I will begin with historical figures and move then to various other figures familiar mainly from popular culture.

For Pascoe, Dalziel occasionally appears as an eccentric leader, but he is at times aware that it would be not wise to allow the subordinate officers to imitate all Dalziel’s

¹⁴ Details about Macbeth translations derive from Libris database.

peculiarities. One such instance is Dalziel's nickname for DC Novello, Ivor, after the popular actor-manager, composer and playwright (1893-1951),¹⁵ which Pascoe has made sure no one else uses (*Beulah* 110). His reasoning presents Dalziel as Admiral Nelson – if he had been imitated to the full, then everyone aboard *Victory* would have been one-eyed (*ibid.*). Nelson is not actually named in the source text, but the translation makes the *eccentric leader* Dalziel is compared to explicit by speaking of *amiral Nelsons Victory* (*Dalen* 129).

Novello, who in *Wood* is described as having been transferred to CID only recently, still seems to be rather in awe of Dalziel. It is thus not surprising that she tends to see Dalziel as more or less terrifying figures of authority. I have already discussed the images of Dalziel as God. It is hardly a surprise, then, that she, a subordinate police officer and a modern woman, during a moment of frustration, sees Dalziel as *the Pol Pot of Mid-Yorkshire, the thinking woman's Kong* (*Beulah* 221). From a translational point this has not been a difficult allusion, referring to widely known figures, although Liungman has clarified that Novello is talking about King Kong and added the adjective *elak* to emphasise the terrifying aspects of the creature (*Dalen* 253).

Pascoe and Wield share a laugh when Pascoe describes Dalziel's analysis of his situation with respect to Amanda Marvell – as a man, he believes her to be innocent but as a policeman, he cannot prove it - as *one of the greatest romantic arias of all time* if Dalziel's words were set to music, and Wield suggests Pavarotti as someone suitable to sing the part (*Wood* 329). Although, Wield adds, Pavarotti would have to put on some weight, which is saying something of Dalziel's size. It is rather typical to Wield's allusive images of Dalziel that they refer to his physical appearance rather than to his other qualities. The reason for this might be that Wield does not read many books, so his allusions often derive from popular culture, from cinema and television. For example, watching Dalziel putting on his waterproof gear in his car, in order to avoid getting wet before getting them on, Wield is reminded of a film he has seen of Houdini, submerged in water in a glass jar and struggling to free himself of his bonds (*Wood* 17). Like the allusion to Pavarotti, this is an allusion to a popular culture phenomenon, and as such, the translator has been happy to retain them without any explanations.

¹⁵ See *Encyclopaedia Britannica Online* (2004: 'Ivor Novello').

5.3 Dalziel's scope of allusions

This section aims to offer an overview of the sources from which Dalziel draws his allusions. Not unexpectedly, his sources of allusions range from proverbs to the Bible and from English literature to popular culture. I will begin by an example of a proverb, then I will move on to analyse allusions to the Bible, literature and popular culture. The last subsection will address a few interesting allusions which do not neatly fit under other headings.

A proverb

There is an interesting illustration in *Wood* of the way proverbs and familiar sayings may be alluded to. When Dalziel hears that the ALBA Pharmaceuticals has asked their security firm to increase the number of staff on duty after the attempted raid by animal rights protestors, he muses, '*Somebody should tell him [the manager of ALBA] about stable doors*' (*Wood* 46). Dalziel is alluding to a proverb which has several variants: *The Oxford Dictionary of English Proverbs* has *It is too late to shut the stable door when the steed is stolen* (p. 730), whereas *BDPF* lists the phrase *To lock stable doors after the horse has bolted* (p. 709), both meaning measures taken too late. Dalziel's use of the proverb also provides some humour, because having used the impersonal 'somebody should tell him' phrase, Dalziel then suggests himself to be the somebody in order to return to the manager's good whisky. However, the translator does two things. Firstly, the proverb is treated as an idiom, and translated using a Swedish proverb of comparable meaning: *Någon borde upplysa honom om att det är meningslöst att kasta in jästen i ugnen när brödet är bakat.* (*Arvet* 51). Secondly, as the example shows, the proverb is given in its entirety. It is interesting to note the change from outdoors (horses and stables) to kitchen (yeast, oven and bread) between the languages, but different cultures have found different ways to describe a situation in which measures to make something right are taken too late. It seems slightly surprising that the translator chose to give the entire proverb, perhaps to make the point clearer. Why, we may speculate, perhaps because in Swedish proverbs are rarely alluded to as incomplete versions as is possible in English.

The Bible

It is not surprising that a man of Dalziel's generation is relatively well-versed in the Biblical texts. I have analysed the Biblical allusions to Beulah in Chapter Four, but there are other occasions on which Dalziel alludes to the Bible. There is one exchange, for example, between Dalziel and Amanda Marvell in *Wood* in which the two manage to allude to three different Biblical stories and/or characters: Lazarus, Judas and the thirty pieces of silver, and Virgin Mary (p. 290). Translating this exchange has not presented any greater problems for the translator, as these stories from the Bible are among the more familiar ones, and there are long-established Swedish equivalents for the names and phrases.

Judas Iscariot appears another time in *Wood* as the epitome of guilt when Dalziel thinks Novello is overdoing her insecurity about having done something she feels she should not have done (p. 386). Interestingly, the translator has apparently felt the need to clarify why Judas would have a guilt complex, namely, that he was a traitor: *den där satans förrädaren Judas Iskariot* (*Arvet* 368). The reason for the explanatory premodifier may also lie in the difficulty of otherwise translating all the nuances of Dalziel's emphatic *Judas sodding Iskariot* into Swedish. On the other hand, it is intriguing that one of Lindgren's relatively rare cases of added guidance can be found in connection with an allusion which is part of the shared Western cultural heritage. Next I will analyse allusions to British literature, which can be expected to be more challenging to the translator than the presumably transcultural Biblical allusions.

Canonical British literature

'Everyone's got a Complete Shakespeare. I've got a Complete Shakespeare!' exclaims Dalziel to Pascoe in one of the earlier novels to point out that knowing some Shakespeare is not exactly rare and getting hold of a copy hardly difficult (Hill 1999b: 49). In another novel Pascoe comes to the conclusion that Dalziel's favourite book is probably Edward Bulwer-Lytton's *The Last Days of Pompeii* (1834) (Hill 2002a: 470). Apart from these two hints we do not know what kinds of books are kept on Dalziel's bookshelf or whether he actually reads them. Below I will examine three allusions which, in addition to the example of the 'Madeleine poem' by *Sheets and Kelly* he has read at school (*Beulah* 275), analysed above, give clues to Dalziel's knowledge of English literature.

It emerges that Dalziel is aware of the best-known aspects of Shakespeare's plays, such as the connotations of Lady Macbeth. When he describes a woman he thinks would be capable of accidentally killing somebody and not feeling guilty, he alludes to Lady Macbeth by saying '*No Lady Macbeth stuff.*' (Wood 329), which has been translated as '*Inga Lady Macbeth-varianter.*' (Arvet 313). It is interesting to note that Lindgren apparently expects Swedish readers to be familiar with the connotations of Lady Macbeth, whereas Liungman chose to tone down an allusion to Macbeth (see section 5.2). After all, Macbeth is one of the best-known plays, and Lady Macbeth one of the more memorable characters in Shakespeare's plays, so Dalziel alluding is not out of his depth. His allusions to other traditional English texts are perhaps more surprising.

Indeed, in *Beulah* Pascoe is not the only character who is surprised at Dalziel's familiarity with *Pilgrim's Progress*. The book is alluded to in an exchange between Dalziel and a businessman whose daughter was one of the girls who went missing fifteen years earlier, and who is convinced that Dalziel's incompetence explains why she was never found (*Beulah* 164-5). He does not expect someone like Dalziel to know of *Pilgrim's Progress*, even less that he is able to quote a passage describing the pilgrims' passage from the Land of Beulah to Paradise across a river. The translator apparently felt that Dalziel's ability to quote a passage was somehow strange, and changed the simple *said* of the source text into *läste Dalziel upp som en utantilläxa* (*Dalen* 190), suggesting that Dalziel's familiarity of the passage has to do with rote-learning at Sunday school.

Memories of texts read at school seem to lie behind when Dalziel's thoughts turn allusive. Looking at Wield coming back to the interview room Dalziel judges from his expression that the news he has is not good as Wield does not *look like he'd just ridden from Aix to Ghent* (*Beulah* 206). Originally, there is a poem by Robert Browning in which three men are riding with good news from Ghent to Aix (Jack 1970: 413-5), but there is also a well-known parody of the poem by Walter Carruthers Sellar and Robert Julian Yeatman, in which they are bringing the good news from Aix to Ghent, if they only could remember what the news was (Brett 1984: 78-9). As a phrase, to bring the good (or bad) news from Aix to Ghent seems to have become established, rather than Browning's original *from Ghent to Aix*, this tendency is also evident in Dalziel's thoughts. The galloping rhythm of Browning's poem makes it easy to learn by heart, so we may perhaps regard this allusion as a half-remembered bit of verse from school. Not unsurprisingly, the translator has judged that the allusion is too obscure and not important enough to be retained or recreated and has translated the allusion by reducing the allusion to sense:

mannen [Wield] hade inte fått veta något som kunde vara till nytta just nu (Dalen 238), which seems a good strategy here.

Popular literature and culture

This subsection analyses translation strategies for Dalziel's allusions evoking various aspects of popular culture. Some of the allusions included can be regarded as potentially transcultural, such as references to internationally well-known books and films. Others may be more insular allusions to British popular culture. The latter can be expected to be more demanding to translate.

Examples of allusions to popular culture are two of Dalziel's special names to places and people. The most obvious example is his nickname for Novello, *Ivor*, which is never clarified in the translations. Another is *Brigadoon*, Dalziel's name for Enscombe, the small Yorkshire village in which the events of *Pictures of Perfection* (1994) take place, and which has since become Wield's home. The nickname is introduced in *Wood*, the book following *Pictures of Perfection*, but to understand the appropriateness of the name one has to read the earlier novel, which in Swedish has only been possible since October 2003. *Brigadoon* is not explained in the text of *Wood*, not even by signalling what the other characters make of it, and Lindgren has retained it unchanged and unexplained (*Wood* 52, 364; *Arvet* 56, 346). In a Broadway musical and a 1954 film with Gene Kelly, based on a German story, *Brigadoon* is a small enchanted village in Scotland, which is accessible from outside only for one day in a hundred years; at others times it cannot be reached.¹⁶ *Brigadoon* thus lives in its own time and according to its own laws without regard to what is going in the world outside. By giving the name to Enscombe Dalziel suggests that the village is just as unreal a place as *Brigadoon* in the musical. Retaining the name of *Brigadoon* in translation does not convey these connotations, and it might have been a better idea to call it, say, *Wonderland* (*Underlandet* in Swedish), echoing Lewis Carroll and Alice, which would perhaps have guided the Swedish readers to see why Dalziel has a special name for Enscombe, as *Brigadoon* without guidance does not really suggest anything magical or enchanted. As for characterisation of Dalziel provided by these two examples, *Brigadoon* and *Ivor*, we see that he makes use of older aspects of popular culture, familiar to someone of his generation and background, but not necessary to other characters and readers who belong to younger generations. In translation both may even appear as personal quirks, as the connotations of the names are never made explicit.

¹⁶ See McAlister (n.d.).

Perhaps one of the most British examples of allusions to popular culture appears in *Wood*, as Dalziel, talking to Pascoe, refers to Wield, who has given him advice concerning his relationship with the suspect, Amanda Marvell, as *Old Mother Riley* (*Wood* 384). Old Mother Riley, a talkative Irish washerwoman, was originally a music hall figure, created and played by Arthur Lucan, at the height of her popularity in the interwar years; later on, she appeared in several films (*BDPF* 846). Here the translator has judged that the best strategy is to make the connotations of the name explicit, and translates it as *den där pratsjuka tvättgumman* (*Arvet* 366). This strategy helps to retain the idea that Dalziel does not want to be advised.

Dalziel reacts fairly savagely to any suggestions of popular psychology and interpretations based on it that his subordinate officers dare to voice, and evokes the sources and origins of such notions in his criticism. So, when Novello offers a complicated theory, complete with *double bluffs*, of a suspect's sexual preferences, she receives a satirical '*Thank you Mrs Freud*' from Dalziel (*Beulah* 204). Similarly, when Wield presents a notion of the Pascoes' marriage dynamics, Dalziel mocks him with '*You sound like you've been getting your nose stuck into some of your mate's Reader's Digests*' (*Wood* 364). While this comment reveals some of Dalziel's assumptions concerning subject matters covered in articles published in *Reader's Digest*, and concerning things typically sold in an antiquarian bookshop, it also shows that he thinks that notions of complicated relationship dynamics are more or less rubbish. As both Freud's theories and *Reader's Digest* are examples of influential transcultural phenomena, they have been simply translated by retentive strategies; *Tack så mycket Mrs Freud* (*Dalen* 236) and *Det Bästa* (*Arvet* 346).

One of the most interesting shifts between the source text and the translation is when Liungman resorts for the strategy of translating a name by another source culture name. The name in question is *Natty Bumppo*, to whom Dalziel alludes, sarcastically, when Pascoe notes that the ground is too hard for tyre marks to be visible (*Beulah* 73). Natty Bumppo was the hero of James Fenimore Cooper's *Leatherstocking Tales* (1823-41), someone who was very much at home in the North American wilds and able to make minute observations from nature (*BDPF* 685). The translator has replaced Bumppo by *Mr Sherlock Holmes* (*Dalen* 88). At first the choice of a British gentleman amateur detective for a hero of the American wilds seems puzzling, but if we go past the differences between circumstances, we see that both are characters who make close observations from the minutest of details. This consideration makes the choice seem reasonable.

However, when Sherlock Holmes appears elsewhere in *Wood* and *Beulah*, it takes place in connection with Pascoe's magnifying glass, a joke birthday present, which seems to function as a ridicule of certain kinds of crime writing and ideas of detection, the symbol for all unlikely exotic details. Or, if we expand the discourse of Sherlock Holmes in these two novels to include a discussion between Wield and his partner, we find Holmes as someone who devotes his intellect to detail and makes cryptic statements (*Wood* 221-2). In the context of this running discussion in the novels Liungman's choice seems less successful, as Holmes is overall presented as someone using his intellect rather than roaming in the wilds. Moreover, it is never Dalziel who evokes Sherlock Holmes in these two novels, but Pascoe, and in passing Edwin Digweed, Wield's partner, who is an antiquarian bookseller. Natty Bumpo reveals something of Dalziel's reading habits, probably as a boy, and rendering this by Sherlock Holmes not elsewhere alluded to by Dalziel, subtly changes the characterisation.

Heroes of adventure novels look more congenial to Dalziel than amateur detectives specialising in ratiocination. We gain another glimpse into Dalziel's preferred cultural products when he muses that Wield forgetting a name is just about as likely as *Godfather forgetting a grudge* (*Wood* 73). *Godfather*, the head of an Italian-American Mafia family, the hero of Mario Puzo's novel (1968), later made into a popular film (1972) (*ODA* 73), is a good example of a popular cultural phenomenon reaching wide audiences. It is not likely to cause trouble for the translator, and it has been simply translated as *Att Wield skulle glömma ett namn var ungefär lika troligt som att Gudfadern skulle glömma ett oförrätt* (*Arvet* 57).

Next I will examine three allusions which did not fall neatly into any of the groups above but which give some more insights into Dalziel's scope of allusions.

Other allusions

Above, I have been discussing Dalziel's allusions deriving from the typical sources: the Bible, literature and popular culture. These allusions have more or less supported the characterisation of Dalziel through other means: he does not appear to read extensively apart from the texts he studied at school, he makes some use of the Bible and old sayings, he draws on a number of allusions from British popular culture familiar to a man of his age. Here I will aim to point out a few other indications of the terms in which Dalziel sees and depicts the world.

When Dalziel has to create a reference point to describe something or someone belonging to ancient history, he refers to Julius Caesar (*Wood* 43, *Arvet* 48). The comment is addressed to the police pathologist and it looks likely that Dalziel refers to Caesar in this context because he was murdered, which would make his death a police matter and require the pathologist to have a look at him. But Dalziel's comment is mainly directed at the pathologist's reluctance to take a look at anything at crime scenes and the general wariness in making unfounded statements. From a translational point of view, Julius Caesar is an example of a transcultural allusive name, so the passage presents no problems for the translator.

When we consider another historical reference, that to *Colditz* mentioned in Chapter Four as an allusion which has to something to do with the Second World War, we notice that Dalziel alludes to a place that has been made memorable by its presence in a popular culture product, a television serial in the early 1970s (*BDPF* 261). For Dalziel, the ALBA research unit resembles the well-known German prison with its extensive security measures (*Wood* 158). The translator has felt that Colditz on its own is not sufficient to clarify why Dalziel uses the name, and has slipped in two hints to Dalziel's comment: *att skövla halva skogen och förvandla kåken till ett modernt Colditz* (*Arvet* 156). The use of the phrase 'ett modernt Colditz' immediately suggests that there has been an earlier Colditz, and the word 'kåken' gives a hint of what that might have been, a forbidding place, such as a prison. 'Kåk' refers primarily to a ramshackle house, but it is also used in the colloquial phrase for doing time in prison, 'sitta på kåken'.

The last allusion to be included in this analysis of character delineating allusions is in certain respects probably the most surprising allusion made by Dalziel. Towards the end of *Beulah*, Dalziel and Wield stand in a window watching the procession of police cars, suspects' cars and Novello approaching. Dalziel remarks to Wield that he likes to see things done in style, 'Like the Allies rolling into Paris in '44. We should be throwing flowers. You've not got the odd poppy or lily in your pockets have you?' (*Beulah* 380). The phrase 'poppy or lily' derives from Gilbert & Sullivan comic opera *Patience*, written in 1881 to lampoon the aesthetic movement and the young Oscar Wilde (as Bunthorne). It is somewhat surprising that Dalziel knows of the phrase. We could assume that it is a phrase that has been detached from its original context over time if Dalziel was not in the habit of throwing all sorts of homosexual jibes at Wield, which would make it appear that he knows the context. The phrase comes from Bunthorne's song in the first act of the opera, describing the aesthetic craze among young men, among whom *you will rank as an apostle in the high aesthetic band / if you walk down Piccadilly with a poppy or a lily in your*

medieval hand (ODQ 305). Retaining the connotations does not really seem to be an option here, so the translator sensibly talks only of flowers (*Dalen* 434) and omits the allusion. Like the connotations of *The Wood Beyond the World* discussed above (see Chapter Four), recognition of ‘poppy or lily’ is likely to be a dividing factor between readers who are in the know, and readers who are not. While the readers who know are having a little laugh over the allusion and wondering how Dalziel knows it, those who do not know it are in the same positions as are the readers of translation – they see the phrase, but it does not evoke anything special.

5.4 Summing up

This chapter has analysed the characterisation of Detective Superintendent Dalziel through allusions, and considered whether the translations of the two novels support the characterisation evident in the source texts. I have discussed both allusions used by Dalziel and allusions other characters use with reference to Dalziel. While the latter group may contain allusions that we may safely assume are outside Dalziel’s scope, the former offers us clues into the way Dalziel sees the world and what kinds of things in it are familiar to him. In this group we find, as we could expect, allusions to the Bible, to some well-known English literature and to popular culture. In addition to looking at what allusions Dalziel uses and what he looks like in other characters’ allusions, I have discussed a few instances of allusions in interpersonal interaction.

When we turn to the translations, we may assume that interpersonal relationships and allusions that point to something specifically British are going to be the most difficult to translate. This proved to be an accurate assumption. Allusions in interpersonal relationships may be used to hint at small but significant differences between characters, at their social background and education. Translating such markers of class, for example, is difficult, because even when the allusion can be deemed comprehensible and evocative of something, it may well be that there is no way to hint at the other dimensions, such as markers of class, in the allusion in that particular situation.

I have analysed examples from both books together, without making sharp distinctions between characterisation in one book and then in the other. Now it is time to consider whether there are any differences between the books. Overall, it must be noted, there is a more overt presence of cultural texts in *Beulah* than in *Wood*, due to the discussion of the meanings of *Beulah* and the recurrent *Kindertotenlieder*, which may have contributed to an impression that there is a greater number of allusions in *Beulah* than in

Wood. Overall this might make Dalziel appear a more literary person than he is presented to be elsewhere. Nonetheless, characterisation in a long series of novels is a cumulative process. If these novels are then translated into another language out of order, this cumulative effect loses its importance, and readers do their best by the text they have at hand. Translating novels out of their original series order is without doubt difficult for the translators as well, unless they are well acquainted with the entire series to start with.

In this respect, Nille Lindgren obviously had the advantage of having already translated one of the earlier Dalziel & Pascoe novels before *Arvet*, and whatever guidelines Minotaur, the publisher, might have decided on after the experience of Carl G. Liungman's *Dalen*. These circumstances can be assumed to have contributed a better understanding of the relationships between the major characters. In contrast, there are passages in *Dalen* which suggest that Liungman has not fully grasped the character dynamics. This is most evident in the passage in which Dalziel explains the meanings of Beulah to Pascoe, and by doing so reverses their usual roles as someone who knows the literary and cultural aspects of things and someone who does not.

The effects of translation strategies on the characterisation of Dalziel seem to be similar to those on handling of themes. Lindgren has not resorted to omission, only occasionally to reduction to sense and occasionally has slipped in additional information. At times, however, this careful approach may result in allusions being in place, but not evoking anything; after all, evoking something emotive is what an allusion is popularly supposed to do. The characterisation of Dalziel in *Arvet* is not changed to any great extent, but as a result of the minimum change strategies is perhaps slightly less nuanced than in *Wood*. In contrast, Liungman seems to have preferred a more radical approach to allusions. However, studying characterisation through allusions reveals very clearly that Liungman does not have a sufficient grasp of the relationship between Dalziel and Pascoe over a longer span of time. When he tries to make things clearer, occasionally he in fact distorts the presentation of Dalziel and the dynamics of his relations to Pascoe. Liungman also looks more likely to omit an allusion; it is not that I condemn omissions as such, but Liungman seems to have a more conscious strategy for omitting or replacing allusions, which he pursues actively. It is harder to perceive any such overreaching strategy in Lindgren's translation.

In conclusion, we may say that translatorial strategies concerning allusions may, more or less subtly, change characterisation. Liungman's *Dalen* and Lindgren's *Arvet* offer us slightly different strategies resulting in slightly different effects on the character of Dalziel. What remains to be discussed is whether it matters that characters may lose their

some of their nuances in translation. The following chapter will address this question when it attempts to put the findings of this study into a wider cultural context.

6. DISCUSSION

I concluded my analyses in Chapters Four and Five with the suggestion that both the presentation of themes and the delineation of the character of Dalziel through allusions in *Arvet* and *Dalen* were slightly weakened in translation. This chapter sets out to place the two translations in a wider cultural context in order to understand whether this toning down of allusions is an inevitable fact of translation or a result of specific cultural constraints. To achieve this, the chapter is centred on norms. After all, it has been suggested that translators use certain strategies in order to conform to norms (Chesterman 2000: 88). In addition to their influence on translatorial decision-making processes, norms also affect the way readers approach translated texts. Moreover, there is a set of norms related to ideas about genre. Finally, reading is also a practice governed by norms. I will discuss these issues with reference to various critical and scholarly writings, especially ones concerned with the Swedish context of translation, and a number of Swedish reviews of the Dalziel & Pascoe novels. I will begin by defining norms and considering what kinds of norms there are with respect to translation, genre and reading. Then I will attempt to discuss how such norms may have affected the translatorial strategies during the translation process. The chapter concludes with the question of whether the translators could have chosen to prefer other strategies.

6.1 *Defining norms*

Before we may embark on a discussion on specific norms, we will need a basic definition of norms that can be applied equally well to ideas about genre, translation and reading. One potential point of departure is Renate Bartsch's definition of norms as 'social reality of correctness notions' (Bartsch 1987: xiv, cited in Chesterman 2000: 54). Hence norms are intersubjective: the members of one community share the same norms, tend to conform to those norms and are likely to point it out if someone else's behaviour breaches the norms. On the other hand, norms are not as binding as laws in the judicial sense, but are more binding than conventions, which are basically arbitrary, perhaps even solely fashions (Chesterman 2000: 55). This definition refers first and foremost to social norms; other types of norms could be ethical norms and technical norms, the latter of which may be further divided into process norms and product norms (*ibid.*). A more important question than the classification of norms in this manner, however, is what norms are supposed to do.

According to Chesterman, norms control behaviour in order for it to be advantageous to everybody concerned (ibid.). Furthermore, norms guide our expectations (p. 56). One last general aspect remains to be mentioned, namely, the ways in which norms are validated. There are two potential approaches: one, in which norms are seen as prescriptive, holds that norms are validated from above, by a ‘norm authority’; the other, in which norms are considered descriptive, sees that the simple acknowledgement of the existence of certain norms validates them (ibid.).

In translation studies the concept of norms has been used both in its prescriptive and descriptive senses; it has been used to refer to conventions and principles on the one hand and to recommendations and rules on the other (Chesterman 2000: 52-3). So translation norms may refer to prescriptive aims, for example, of how a professional translator should translate or what a correct translation should be like, and to descriptive notions of, say, expectations concerning translations, or translatorial notions of good work ethics. This discussion will focus on the descriptive notions rather than the prescriptive ones. In the following section I will discuss some of the reviews of *Arvet* and *Dalen* to see what kinds of expectations there are concerning translations of detective fiction. I will also touch upon a more general discussion on translations in Sweden to provide the context to the reviews I will be referring to. I will also consider briefly the issue of increased conformity in translation and assess the usefulness of this notion.

From the discussion of some potentially useful translation norms I will turn to the question of genre and norms. Genre norms under scrutiny are expectancy norms, that is, what is expected of a detective novel, and product norms, that is, what kind of detective novel can be regarded as a ‘correct’ detective novel. To place this fairly general discussion into a more specific context, I will offer a brief outline of the history of Swedish detective fiction, and of the publisher Minotaur’s output. The last part of this section on genre touches on the potential effects of translation on a given genre.

The section on genre norms will be followed by a section on norms and reading. After all, it is possible to posit various reading norms, defined as ‘correct’ ways to read certain kinds of books. I will discuss Peter Rabinowitz’s (1987) set of ‘reading rules’ and notions about ‘correct’ reading practices, and consider how his ideas would affect a reading of the Dalziel & Pascoe novels. Finally, I will briefly consider the notion of the translator as a reader.

But I will begin with a section on norms and translation.

6.2 Translation norms

A discussion of translation norms may focus on either source-cultural or target-cultural norms (Toury 1995: 56-7). In this thesis, the focus is on norms originating in the target culture. Target-culture norms guide readers to formulate expectations about texts, originals as well as translations. Failure to fulfil reader expectations may be regarded as a breach of the norms or a case of initiating new norms. Note that norms may be different for native texts and translations: as regards the latter, Toury (1995: 28) argues that sometimes deviation from native norms may actually be preferred. One issue where norms differ from original literary texts and translations may be the use of dialect in speech representation; I shall return to this question below. But first I will address some general aspects of recent Swedish discussions on translations in order to shed light on current expectancy norms in Sweden. The second part of this section touches on the issue of increased conformity in translation.

6.2.1 Expectancy norms and reviewing practices in Sweden

It has been noted that the scarcity, or even lack, of comments on the translation in reviews of translated literature is not uncommon in Sweden. Reviews in the daily press, according to Christina Gullin (1998: 242), usually comment on translations in very general terms; typically a good translation is ‘*god*’, ‘*följsam*’, ‘*kongenial*’ or even ‘*utmärkt*’. Translations felt to be less successful by the reviewers may be, albeit fairly seldom are, described as ‘*slarvig*’ or ‘*okänslig*’, for example (ibid.). Even when such evaluative phrases are employed, they are rarely substantiated by actual examples (ibid.). Perhaps more typically, the reviews which make note of the fact that the book discussed is a translation comment on the relations between the translator and the publisher and on presumed hurry on the translator’s part to meet the submission deadline (p. 241). These kinds of comments can be illustrated by a review of the latest Dalziel & Pascoe translation, *Bländverk* (2003, *Pictures of Perfection*) in *Svenska Dagbladet* (Eriksson 2004). Eriksson characterises the book as an enjoyable read, but suspects that Minotaur has given up any editing of manuscripts when the company was recently taken over by another, larger publishing house. Otherwise, it seems, Eriksson cannot explain the failings of the text, which includes problems with idioms, anglicisms, language errors, failure to use the Swedish names of a couple of films which are alluded to in the text, and a problem with realia, resulting in misguided domestication (ibid.). So, although some of the problems Eriksson identifies are results of

the translator's work, he attributes the blame for not getting rid of them to the publisher. Although this review may be more detailed than usual and the reviewer makes an attempt to justify his criticism, the general tendencies pointed to by Gullin become clear.

The failure, as Gullin sees the issue, of daily press reviewers to write more meaningfully about translations and translating is part of the larger problem of practically non-existent discussion on translation and literature in Sweden. In a country where translations have always represented a significant proportion of all published literature, for example, about 59 per cent of all literature published in the period from 1980 to 2001,¹⁷ the lack of such discussions is deeply significant. Kleberg (1999) suggests a number of reasons for the relative silence. To some extent, he argues, people who are involved in Swedish literary studies do not know much about translating, and vice versa (p. 18, n. 18; 23), which, when cross-disciplinary studies are not encouraged, works to thwart the formation of a fuller understanding of Swedish literature as constructed by the works of native writers and the translations of foreign writers (p. 18). Furthermore, Swedishness has long been represented as something 'natural, unproblematic and neutral' (*ibid.*, my translation) and notions of 'perfect language', rational discussions and objective scholarly work have been highly valued (*ibid.*). Moreover, there have long been influential ideas of language and art as reflecting reality (*ibid.*) This last point, put in other terms, refers back to Romantic notions of national literatures, which have been effective in blurring the fact that significant contributions have been made to national literatures by translations, and that foreign geniuses can usually become part of national literatures only through translation (see Lefevere 1992: 39).

Another factor that may have had an impact on attitudes to translation and the visibility of translation in the media might be related to fears of an English-language, specifically American, take-over of Swedish language and culture. The dominance of English as the main source language of books translated into Swedish has a long history, going back at least to the last quarter of the nineteenth century (Wollin 1997: 363). Books from the United States formed a quarter of the translations of prose fiction from English into Swedish in 1926-30; since the figure has risen up to more than a half. Liungman (1991: 15) suggests that of all translated literature, including the Mills & Boon type of romantic fiction, pulp fiction and comics for adults, books of American origin represent about 70 per cent, which seems so high a proportion that it may be slightly exaggerated. The dominance

¹⁷ This figure was given by Yvonne Lindqvist in her lecture on social aspects of literary translation at the University of Helsinki, on 17 February 2004; the lecture was part of a series of lectures on 'Sociology of Translation' organised by MonAKO, the Multilingual Communication Programme. See also similar figures given by Gullin (1998: 17), Lindung (1994) and Wollin (1997).

of American literature, however, or even English-language literature as a whole, is not quite so pervasive when the translated books are categorised with respect to quality on as objective criteria as possible (see Lindung 1994, Wollin 1997). Wollin finds that English-language literature, and hence mainly American literature, dominates the categories of popular fiction and of pulp and romantic fiction (p. 366). So the threat of English language and American literature in general may not be sufficiently significant to explain the Swedish reluctance to engage in discussions about translating.

However, Kleberg suggests that things are changing, and that discussions on translation, translating and languages have become more common in the late 1990s. Gullin's (1998) doctoral dissertation, among several others, is one manifestation of the interest in both literary studies and translation. Similarly, the fact that the *BLM*, the leading literary journal, dedicated a whole issue to literary translation in 1996 can be taken as a sign of translations and discussions about translations and translating becoming more visible. Nonetheless, Kleberg lists several interesting and, to him, important, aspects of the history of literary translation into Swedish that could and should be studied in detail (pp. 19-22, 24). He is calling for studies of wider perspective, not just studies of single source text and single target text, as he thinks they too easily come to the conclusion that something was lost in translation and the loss was inevitable (p. 21).

From this general introduction to the state of discussion on translations in Sweden I will now turn to study some reviews of the Dalziel & Pascoe novels in order to assess to what degree the novels conform to expectations. I have chosen to examine the reviews of all Dalziel & Pascoe novels published by Minotaur in *Jury*, a Swedish magazine dedicated to detective fiction, because all six of them have been reviewed in it. Hence the reviews should be comparable and give an idea of what aspects are seen as interesting in a translated detective novel. I will also make note of paratexts of *Arvet* and *Dalen*, including reviewers' comments cited in the paperback editions.

To begin with, it must be noted that the fact of translation is far more visible in *Dalen* than in *Arvet*, or the other four Dalziel & Pascoe novels translated by Nille Lindgren, because of the translator's foreword in *Dalen* (see Appendix 1). The review of *Dalen* is also the only review of a Dalziel & Pascoe novel in *Jury* in which the reviewer makes an explicit comment on the translation (Wopenka 2000: 58), noting that the spoken language in the novel, presumably referring to the dialectal elements, does not work very well. A booklover reviewing *Dalen* on her website is more outspoken, referring as she does to the dialectal language as a 'strange gibberish' ('*en märklig rotväliska*', my translation), making

the novel practically unreadable.¹⁸ Other reviewers of the Dalziel & Pascoe novels in *Jury* do not comment on the translation, apart from giving the translator's name among other publishing details; occasionally they even comment on Hill's language and style without any reference to the fact that they are actually reviewing a translation (see Fredriksson 2001, Lundin 2002, 2003b; Johansson 2002, Hummel 2003). It would seem that Lindgren's translations appear to fulfil the reviewer's expectations so perfectly that there is no need to comment on the impression the translations have had on the reviewers.

On the other hand, Nille Lindgren's name on the title page seems to be a sign of translation quality in itself, at least for some readers (see Andersson 2002). Moreover, it seems that the translator's name, in addition to it being shown on the title page, is routinely printed on the back cover of Minotaur paperbacks together with the names of photographer and cover designers. However, this practice appears to have been adopted sometime after the publication of *Dalen*, which was among the first three novels ever published by Minotaur.¹⁹ All Minotaur books are translations, so there is presumably a general awareness among readers of the fact of translation even if it is not emphasised in reviews. It is interesting, nonetheless, that in the paperback edition of *Arvet* there are two quotations from positive reviews which mention the good quality of the translation, whereas, as far as I can tell, there are none such for *Dalen*. There is a problem, however, in using paratexts such as blurbs as evidence. The quotations to be included have been selected and, in some cases, abridged by the publisher and are meant to create a positive image of the book at hand. So any negative comment would not be included. For example, Johan Wopenka is quoted on the front cover of the *Dalen* paperback above the title, saying 'This is a great novel – in several senses!' (my translation), although, as we remember, in his review of *Dalen* in *Jury* he expressed his reservations about the language of the translation (Wopenka 2000). Moreover, the selection in all likelihood is far from being representative of all reviewers' opinions. But making careful judgements based on the various statements on *Arvet*, it does seem that Nille Lindgren's translation is evaluated positively, which would mean that it fulfils the expectancy norms for a translation of detective fiction, while the same is not completely true of Liungman's work in *Dalen*.

Dalen incorporates a translator's foreword which must be a relatively rare occurrence in a detective novel. In it, Liungman briefly explains why he thinks Hill's novels are difficult to translate, points out strategies he has used to deal with humour, allusions,

¹⁸ See Maja (n.d.).

³ The information derives from the Minotaur website (see Minotaur 2003).

dialect, address and deference, and lastly, clarifies the meanings of the name ‘Beulah’ in the novel (*Dalen* 6-7, see Appendix 1). Wopenka (2000: 58) describes the foreword as somewhat dejected (*‘lätt uppgivet’*), and further characterises *Beulah* as a ‘translator’s nightmare’ (my translation). But is *Beulah* actually quite so challenging for a translator as the foreword makes it seem? Liungman (1991: 68) suggests in his guide for prospective translators that if a translator is allowed to write a foreword, they should emphasise that translating that book was very demanding and that the book is definitely not trivial. Seen against this piece of advice the inclusion of the foreword seems to have two reasons: (1) pointing out that translating the book was very difficult and hence the translation may not seem successful to every reader, and (2) defending solutions that in one way or another run counter to contemporary Swedish norms (in particular, the decision to make use of the polite second person plural *‘ni’* to mark strict British class boundaries).

Next I will address the notion that translations always conform to norms to a greater degree than source texts.

6.2.2 Norms and increased conformity in translation

The notion of inevitable loss in translation is related to the notion that there cannot be any perfect one-to-one equivalence between two languages and two cultures. Hence loss would seem to be a universal characteristic of all translation. So when Toury (1995: 265) attempts to formulate such laws of translation as would be applicable to all texts under all conditions, the law of growing standardisation is one of them, the law of interference another. These laws can be formulated conditionally ‘if X, then the greater/the lesser the likelihood that Y’, Toury’s preferred form of descriptive laws (*ibid.*). He offers three formulations of the law of growing standardisation, the first of which is as follows: ‘source-text textemes tend to be converted to target-language (or target-culture) repertoremes’ (p. 268). In other words, many aspects which are specific and particular and deviant in a source text tend to become less specific, less particular and less deviant in translation. André Lefevere (1992: 107) has described the same phenomenon using the term ‘flattening’.

Toury and Lefevere describe and discuss increased conformity to various norms as a typical phenomenon, without really making value judgements about it. In contrast, Liungman (1991: 93), the translator of *Dalen*, in his guide to prospective translators suggests that ‘flattening’ is the most common, most serious and least visible flaw a translation can have. This is a value-laden suggestion, although Liungman points to two

potential practical explanations to it, one general, the other more specific to Swedish-language translation: getting the nuances right takes time which translators do not always have, and Swedish as a language typically offers a smaller number of potential choices than, say, English with its large and versatile vocabulary (ibid.).

Norms are related to growing standardisation in that readers have certain expectations towards translated texts which may differ from their expectations and acceptance of certain characteristics in native texts. So certain features may be allowable in translations but not in native texts, and other things allowable in native texts but not in translations. Dialect, as suggested above, is potentially such a feature. Dialect has indeed been ‘flattened’ in *Arvet* and the other four Dalziel & Pascoe translations made by Nille Lindgren, and the not exactly enthusiastic reception of the dialect used in *Dalen* points, at least to some extent, to differing norms for native texts and translations. Sometimes restrictive norms are due to earlier translations. For example, when translation students were preparing a Finnish translation of Agatha Christie’s previously untranslated short stories featuring Hercule Poirot, the publisher was against rendering Poirot’s non-standard English any more markedly than in the existing translations, where the odd French phrase or two had been the sign of Poirot’s peculiar speech habits (Rantanen 2001: 198).

My discussion of norms has so far assumed that norms have mainly to do with language, which is not the case. Target-culture norms may also exert an influence on how certain literary devices and structures are rendered in translation, and hence may mask precisely those qualities which mark the text as ‘literary’ in the source culture (Toury 1995: 171). The following section of this chapter addresses the question of the constraints of genre placement; I will consider the ways in which a perception of Dalziel & Pascoe novels as a certain kind of crime fiction may influence the way they are translated. Constraints of the genre can be described as yet another set of technical norms, defining what counts as an acceptable product, in this case, a detective novel.

6.3 Genre and norms

A genre placement may have a surprisingly great influence on the public perception of a novel. There is a story about Ian Rankin, the Scottish writer of crime fiction, who, having written his *Knots & Crosses* (1987), a book he thought was a modern version of Dr Jekyll and Mr Hyde set in Edinburgh, was surprised to find that his new Scottish masterpiece was placed on the crime fiction shelves in bookshops (Salokangas 2003). It was only after the external genre placement of his novel that Rankin got acquainted with detective fiction

(ibid.). Hence genre norms may be one type of expectancy norms. In addition, there are also product norms for genres, defining what can and cannot be seen as a correct product with respect to any given genre. This section offers an outline of detective genres in Sweden in order to provide a wider context for a discussion of the Swedish translations of the Dalziel & Pascoe novels. I will examine factors which may have had an impact on why and in what circumstances the novels were translated in the first place. The last part of this section touches upon the effects of translation on genre, further referring to the television adaptations of the Dalziel & Pascoe novels to generalise somewhat the impact of 'televisual' rewriting on a text.

6.3.1 Crime fiction and the Dalziel & Pascoe novels in Sweden

The first text that can be characterised as a detective story in Sweden came out as early as 1893 (Lundin 1998: 12), but the genre properly started in the 1920s with Swedish translations of puzzle stories. The form was consequently adopted by native writers. Beginning in the early 1990s, there has been a boom of crime fiction, both in terms of interesting new writers and books and of popularity among readers (see Whittingham 2000, Wendelius 1999a). The output of Minotaur, the Swedish publisher of the Dalziel & Pascoe novels, apparently emerged from the boom of the 1990s because they brought out three recent detective novels translated into Swedish in the autumn of 1999: *Judasbarnet* (*Judas Child*, 1998) by Carol O'Connell, *Porträtt i sten* (*A Likeness in Stone*, 1997) by Julia Wallis Martin in September and *Dalen* in October.²⁰ Martin's novel had been nominated for the most renowned American prize for detective novels, the Edgar prize, that year. Of the first three Minotaur writers two, Martin and Hill, are British, and even the third, the American O'Connell, has a connection to Britain, as her first detective novel had initially been published by a British publisher, Hutchinson, the publisher of Ruth Rendell among others. Since then, Minotaur has continued to introduce new British writers of detective fiction to the Swedish reading public and new books from writers already introduced, at the rate of six books per year (three in 1999 and 2000). Many of these writers have been nominated for, or have actually received, prestigious detective fiction awards such as the Crime Writers' Association's Daggers, the Edgar Prize or the John Creasey Award. In addition to Hill's six novels, Minotaur has brought out more than one novel each by Martin (three books altogether), Stephen Booth (three), Peter Robinson (three; his first Minotaur

²⁰ All the information in this paragraph derives from the Minotaur website.

novel *En ovanligt torr sommar* was awarded Svenska deckarakademin's prize for the best foreign detective novel in 2001) and Denise Mina (four). We may surmise that in order for Minotaur to publish more than one novel from a writer, the first translated novel must find its readers, and it seems that Hill's books have done it.

However, it remains to be assessed how Hill's novels are perceived in their Swedish context. As mentioned above, Swedish writers turned to detective fiction after the publication of the first translations of puzzle stories by the British writers Agatha Christie (first Swedish translation 1923) and Dorothy L. Sayers (first Swedish translation 1925).²¹ The puzzle form retained its popularity among Swedish writers until about 1960, when the first translations of Ed McBain's police procedurals turned Swedish crime writing towards greater realism, social criticism and depictions of ordinary people (Wendelius 1999b: 53). According to K. Arne Blom, the hard-boiled form never really took root among Swedish writers (Herbert 1999: 144), instead, it was present in translations. Dashiell Hammett was first translated into Swedish in the 1930s, Raymond Chandler in the 1940s and Mickey Spillane in the 1950s (Wendelius 1999b: 46). Police detectives seem to be popular, but among the most popular Swedish crime fiction we also find Jan Guillou's bestseller spy thrillers. A strong element of social critique has been a central element with many Swedish writers of crime fiction, most notably in the novels of Maj Sjöwall & Per Wahlöö, in whose ten novels there are powerful political undertones, and more recently, in the Kurt Wallander novels of Henning Mankell (see Lundin 1998: 44-60, 76-92). Both series of novels have achieved international popularity through translations, but we may ask whether social critique and political aims of these novels have been conveyed to the readers of the translations successfully, as we may wonder whether the special aspects of the Dalziel & Pascoe novels are conveyed to the readers of the Swedish translations.

When we look at the output of Minotaur to find out what kinds of elements they value in the books they choose to publish, we see that they obviously emphasises quality crime writing, as shown by the choice of award-winning authors. Beyond critical acclaim they seem to prefer suspense and lively characters (see Minotaur 2003). It makes one wonder whether this emphasis may obscure the more literary qualities of Hill. Of course, some of Hill's Dalziel & Pascoe novels incorporate strong currents of social criticism, and interestingly, the ones that come first to my mind (*Under World*, *Pictures of Perfection*, *Beulah*) are among those that have been translated.

Although detective fiction is nowadays being written and read in various parts of the world, some indications of the early regional differences in dominant types of detective

²¹ Information derives from Libris database.

fiction still exist, even though the divisions have never been absolute. Still the impression remains of certain geographical emphases. Hard-boiled detectives, to name one type, are still seen as typically American, regardless of whether they then are traditional hard-boiled private detective heroes in the manner of Hammett and Chandler, or hard-boiled police detectives, as Ed McBain's detectives, or hard-boiled woman private detectives, such as Sue Grafton's Kinsey Milhone or Sara Paretsky's V.I. Warshawski. The majority of hard-boiled detective fiction published in Sweden is likely to be translations of these American writers in the absence of a native hard-boiled tradition. British detectives, on the other hand, are typically seen to continue the puzzle tradition of Agatha Christie and Dorothy L. Sayers, even when the detectives are police officers and the settings have been diversified far beyond the drawing-room and the country house. What is more significant than the existence of typically American, British or Swedish representatives of any of these subgenres are the differences in critical opinions concerning each subgenre.

Overall, the status of detective fiction has improved considerably during the last thirty years or so. For one reason or another, detective fiction has gradually become an accepted and valued genre in its own terms all over the world where detective novels are being written and read. No doubt this development has been enhanced by the interest in cultural studies in all forms of culture as well as some postmodern literary practices which have sought to cross the lines between 'high' and 'low' culture and literature. A case in point is Umberto Eco's novel *The Name of the Rose* (*Il nome della rosa*, 1981) which makes use of the techniques of detective fiction. All this has led to the acceptance that not all detective fiction is necessarily cheap entertainment, badly written and relying on repetitive formulas. In certain respects the rise of the police procedural made detective fiction more realistic, which in its turn has often led to the use of detective fiction for social critique. However, this development seems to have reached new extremes recently, with ever more detailed grim and bloody descriptions of the crime victims. This line of development is not embraced by all scholars of detective fiction. Heta Pyrhönen, for example, has grown to dislike the bloody and gory tendencies of detective fiction, and consequently finds very little to appreciate in most contemporary crime writing (Tuusvuori 2003: 14). If this is the norm of contemporary crime fiction, it is easy to see why other qualities, such as attempts to employ more literary devices and conventions, might seem foreign and cosy (see Walker 1991), and lead to the novels being assessed as less successful representatives of the genre.

In the Swedish context, although the legacy of social critique and political agendas after Sjöwall & Wahlöö is present in the work of Henning Mankell, he, along with other

writers who began their careers in the early 1990s, has worked to revitalise Swedish crime fiction (Whittingham 2000: 113). One sign of the changed attitudes was the enormous popularity and critical acclaim of Kerstin Ekman's *Händelser vid vatten* (1993), which Wendelius (1999a) seeks to explain. The novel became a bestseller, but was also awarded both the August prize as the best literary work of the year and the prize of Svenska deckarakademin as the best crime novel of the year (Wendelius 1999a: 21). Ekman's novel and Edwardson's *Gå ut min själ* (1996) are both also examples of Swedish detective novels utilising mythological, symbolical and ritual elements. The existence of such elements in contemporary Swedish crime writing serves to underline that intertextual elements such as allusions are not generic features solely in English-language crime writing, but crime writing in other languages as well, although allusions are generally regarded as more common in English-language texts than in texts written in other languages. But as we recall, the existence and acceptability of certain features in native texts does not imply that similar features would be acceptable or appreciated in a translated text.

Next, I will discuss the relationship between genre and translation in order to address the significance of genre to translatorial perceptions of the task at hand, and the effects such notions may have on the translated texts.

6.3.2 Genre and translation

I will begin this subsection by discussing the television adaptation of the Dalziel & Pascoe novels. After all, television adaptations, like translations, are rewritings of existing texts. We may recall from Chapter Three that David Cowart (1993: 6) includes rewritings for other media as examples of intertextual relationships between texts in his 'symbiotic spectrum'. Thus considering the television adaptation may give us insights into translatorial decisions.

As should be clear by now, it is my view that allusions and intertextuality are fairly important elements in the Dalziel & Pascoe novels, but this may very well not be the prevailing view. If we think about the BBC adaptations of Dalziel & Pascoe for television, we see that they have prioritised other aspects. There is obviously the fact that they at one point, after *Beulah*, ran out of novels to be adapted; consequently, they have produced entire series (more precisely, the second half of series four, the entire series five, six and

seven) written solely for television.²² *Pictures of Perfection* (1994) and *A Pinch of Snuff* (1978) were never adapted for television. Moreover, while Hill made Ellie Pascoe the central character of *Arms and the Women* (2000), with the subheading *An Elliad*, the television version ended up writing out Ellie completely through separation, divorce and move to the United States. In addition, the characterisation of Pascoe in the adaptation, to my mind at least, is largely not supported by the books. His background, for example, is changed to the extent that he is supplied with roots in the Yorkshire countryside as a farmer's son, although one of the points of his characterisation in the books is that unlike Dalziel, he is an offcomer from the south, and middle-class (for details of Pascoe's family background, see *Wood*). A return to the books was seen in 2002 with the adaptation of *Dialogues of the Dead*, apparently as a special Christmas episode about two months after the last episode proper of the seventh series. One could expect that with such a long, complex book with intricate layers something will be lost, but one was not prepared to find the adaptation rather morbid, sordid and sensational.²³ It is certainly a mystery why the novel was chosen for adaptation at all if certain elements of the plot had to be changed, some more or less minor figures fused together and their characteristics altered and the serial killer provided with a more lethal and more personal agenda than in the novel. One reason behind the decision to return to the books might indeed be the serial killer plot of the novel, which can be regarded as a trendy topic; Annelie Bränström Öhman (2000) has noted that serial killer stories proliferated in detective fiction, television and cinema in the late 1990s.

However, although it might look as if the reason why I introduced the television adaptation is to deride its failings in the presentation of the main characters or the non-utilisation of all the layers of the text, rather, this is not the case. Instead, I am suggesting that for readers who have first seen the television adaptation the books may in certain terms come as disappointments (for one reader's disappointment, see Andersson 2002), as the books seriously and extensively incorporate other elements beyond the dynamics of the relationship between Dalziel & Pascoe and suspenseful crime plots. I must admit, however, that I have not been able to verify which series of Dalziel & Pascoe, if any, have been broadcast in Sweden and if they have, when, which obviously makes it very uncertain to make guesses whether Lindgren, in particular, might have seen some of the episodes, and if so, whether the series had an impact on his translation.

²² All information about production and broadcasting details of *Dalziel & Pascoe* in this paragraph derives from the Episode Guide at the TV Tome website, see TV Tome (n.d.).

²³ The seventh series of *Dalziel & Pascoe* was broadcast on Finnish television (YLE TV1) in eight 45-minute episodes between 24 January and 13 March 2004, followed by *Dialogues of the Dead* on 20 March and 27 March 2004.

A notion of genre may well affect the translation. Roda Roberts (1992) has suggested several functions of translations, which she regards as potentially affecting global translation strategies. The function assigned for a translation depends on the status of the source text. The most common function for translations of popular fiction is, according to Roberts, the presentation of ‘thematic content’, which in Roberts’s terms refers primarily to the plot (p. 9). Alternatively, the function of a translation may be to present a writer’s particular style and point of view, or the introduction of a new literary form into the target literary system (ibid.). Now, if we apply Roberts’s notions to Minotaur’s decision to translate Hill’s Dalziel & Pascoe novels, we could assume that *Dalen* was translated in order to present a writer with his particular style and particular manner of developing and discussing his themes, which would presumably result in a translation that would pay attention to all the elements that make *Beulah* a novel by Reginald Hill. Liungman’s translation, his foreword in particular, makes gestures to this direction, but as I tried to show in Chapters Four and Five, he does not always succeed in this. Alternatively, we could assume that Minotaur had an idea of what contemporary British detective fiction is like, and any translation of Hill would be fitted into this preconceived notion, and translated, in all likelihood, with respect to plot and suspense rather than with respect to any peculiarities of style and treatment of themes. As *Dalen* was the third and not, say, the twentieth, novel published by Minotaur, there is no evidence to suggest that this is true. What might be a more accurate depiction of the situation is to assume that they had a notion that there were several good contemporary British writers of crime fiction that Swedish readers deserved to know more about, and tried to retain as many as possible of the elements making the novels worth notice in the first place.

However, there are elements in *Arvet* that may point towards a translatorial attempt to pay more attention to plot and less to any other aspects, such as themes. Perhaps such strategies are not conscious, but the results of my analyses in Chapters Four and Five seem to suggest that Lindgren is less willing than Liungman to depart from the source text in any way, not really omitting anything, but not really adding guidance or spelling out connotations.

An extreme example of preconceived notions having an impact on the translation is Clem Robyns’s (1990) study of the case of American hard-boiled detective stories, spy thrillers and other suspense and crime novels translated into French for the *Série Noire*. These novels were abridged into uniform length of 180 or 240 pages, their plots were simplified, their characters became stereotyped (pp. 27-30), and various other aspects were moulded to fit the *Série Noire* norms. Nothing so drastic is going on in the translation of

the Dalziel & Pascoe novels, and would probably be a violation of professional norms of Swedish-language translation, but Robyns's study serves to show how thoroughly genre norms may affect a text in translation.

Above, I have been discussing the impact an awareness of norms and genre may exert on the translator on the one hand and on the reading public on the other. Next, I will address the last topic of this chapter, the relation of reading to norms. I will outline some of the main points of Peter Rabinowitz's theory of the reading process, and assess the potential impact they may have on reading such detective fiction as the Dalziel & Pascoe novels, especially with respect to allusions and intertextuality.

6.4 Conventions of reading

When we are discussing genre fiction in particular, we must take into account the way these kinds of novels are read. On the basis of the discussion on the expectancy norms regarding genres above, we may assume that if a book is marketed by the publisher as a detective novel and it is sold in bookshops as one, it is extremely likely that reviewers and the reading public will also see it as a detective novel, regardless of what its author may originally have intended. And when readers start reading a book they assume is a detective novel, they will read it with reference to the process norms for reading detective fiction. Such norms will guide readers to pick up the tiniest of clues in a whodunit and smell out trouble when a hard-boiled writer introduces a beautiful but mysterious young woman. Studying actual reading process is not easy, and various scholars have put forward their own models. For example, it is popularly supposed that reading whodunit detective stories the reader is engaged in a competition with the detective, trying to solve the case before he/she does. Whether actual readers resort to such reading strategies is another matter altogether.

In this section I will discuss some notions of reading put forward by Peter Rabinowitz in his book *Before Reading* (1987). As its title indicates, Rabinowitz is interested in the assumptions and reading tools the readers already have when they pick up a book. He calls these tools 'rules of reading', thus nicely pointing towards a notion of reading as a socially constructed activity governed by various norms. I find the notion of reading rules useful but I must admit that I have my doubts concerning some of Rabinowitz's other ideas. I will briefly discuss these before outlining the reading rules more fully. Lastly, I will critically discuss whether or not Rabinowitz's notions about

reading work with respect to the two Dalziel & Pascoe novels studied, and what implications the notions of reading have for the translation of such books.

To begin with, the basis of Rabinowitz's notions of reading is the concept of 'authorial audience' (Rabinowitz 1987: 21). It is a hypothetical community joined by readers when they start reading a book which attempts to read and interpret a text as its author intended it to be understood; hence the 'authorial' (pp. 21-42). The idea of reading in a way intended by the author may seem counterintuitive, and in certain respects it is. After all, once the book is out of the author's hands and in the public domain, the author cannot possibly control the interpretations various readers make of the text, nor there is any reason to suppose that even if the author has made overt claims about the 'correct' interpretation, any such interpretation would be inherently more 'correct' than any other reading of the text on which readers more or less agree. To be fair, Rabinowitz does not claim that the authorial reading would be the only correct or possible interpretation but he definitely sees the authorial reading as the basis on which any subsequent interpretations, such as feminist or psychoanalytic readings, are built upon (p. 32). Moreover, Rabinowitz's ideas are based on reading as a socially constituted practice which involves readers interpreting texts by using the rules they have learnt which in turn are based on picking out certain elements in the texts themselves. Rabinowitz thus believes that texts offer the means for a successful (authorial) interpretation. Finally, Rabinowitz supports the authorial reading because he sees it as a way to thoughtfully read texts advocating and incorporating values and presuppositions which the readers do not share and may not even condone.

The rules of reading, then, are the tools readers use to identify the elements which are significant for the interpretation of the text, regardless of whether the reading is 'authorial' or not. Rabinowitz puts forward four sets of rules: rules of notice, rules of signification, rules of configuration and rules of coherence (Rabinowitz 1987: 43-5). In brief, rules of notice help readers to pick up details which will be important in the understanding of the novel; rules of signification are the ones readers use to make details in the text mean something; rules of configuration allow readers to perceive patterns and make guesses about what is going to happen in the later parts of the text; and, finally, rules of coherence help readers to account for the text as a whole, including any frustrated expectations they might have had while reading (*ibid.*). Some of the factors included in each group may seem trivial when they are formulated like this (for example, that whatever is in the title, at the beginning or at the end tends to be noticeable and hence regarded as important), but that is because we have so thoroughly assimilated the norms for correct reading.

Rabinowitz further suggests that different genres guide readers to make use of different sets of rules. According to him, popular fiction relies on rules of configuration ('what is going to happen?') rather than on rules of signification ('what does this mean?') (Rabinowitz 1987: 185). Rules of notice would seem to be highly relevant at least for detective fiction of the whodunit kind, in which clues are often tiny details embedded in the text. However, Rabinowitz argues that applying such rules of notice as paying special attention to the 'privileged places', titles, epigraphs, beginnings, endings and certain kinds of statements by characters, are less important in the reading of popular fiction than such rules are for the reading of high-brow literature (p. 188). Furthermore, Rabinowitz suggests that titles of popular fiction novels usually give an idea of what kind of book is at hand (with respect to genre and general content), and to distinguish the book from other similar books (ibid.). This argument is connected to another opposing any attempt to read too much significance into details of a popular fiction novel (p. 190). Effectively, then, Rabinowitz is saying that one should not take allusions in detective fiction very seriously, as any such reading would disrupt the authorial reading by being an overinterpretation. Put in another way, a successful genre placement before we start reading will guide us as readers in deciding which rules we will mostly apply, and hence help us to produce a successful authorial reading. So, when we start reading a book we have bought from the crime fiction shelves of a bookshop, after having judged by the title and any text on the back cover that it is the kind of book we wish to read but by a writer we have never read before, we will apply rules of configuration to make guesses about what is going to happen and rules of notice to pick up any clues. We will ignore most allusions and any such 'frills' unless we have a particular reason for not doing so, for example when a text used as an epigraph is being discussed in the book itself.

Effectively, then, Rabinowitz is unwilling to afford any greater significance to intertextual elements in detective fiction. In certain respects this seems reasonable, as literary allusions in many detective novels are not very important with respect to the plot. Allusions in characterisation we might take more seriously, as it is something we have learnt to do, and might in fact be more common in certain kinds of middle-brow fiction than anywhere else. But where do thematic allusions stand in Rabinowitz's scheme? I think it can be argued that they cannot be completely ignored in order to read authorially, and in fact, failing to notice them will produce a less satisfactory authorial reading. To my mind, in order to produce a successful reading of such Dalziel & Pascoe novels as *Wood* and *Beulah*, one must take notice of allusions. Hence Rabinowitz's view that paying attention to allusions in a detective novel will result in an overinterpretation appears misguided.

We shall now turn briefly to the implications of Rabinowitz's theory of reading on translations. The translator's role is interesting because the translator's reading of the novel has a special privileged position in the target culture. Hence the way the translator has perceived the genre of the novel and applied various rules of reading to it has potentially a great deal of influence on the readings of any subsequent target-language readers. The majority of target-language readers will probably never read the novel in the source language, which means that their readings will be based on the translator's reading and on the way the target-culture publisher has decided to market the book. If the translator and the publisher judge that certain details in a popular fiction novel are irrelevant for a book of that genre they may decide to omit them (see Robyns 1990). In that case the reading experiences of the source-language readers and the target-language readers may be widely different from each other with respect to elements deemed interesting and significant in the source culture and consequently used by the source-cultural readers to arrive at an interpretation, even when the two groups of readers would have similar process norms for reading.

6.5 Conclusion

This chapter has been focused on norms and the potential impact norms may have on translated literature. I have discussed translation norms, genre norms and reading norms. All these norms have without doubt contributed to how the Dalziel & Pascoe novels have been received in Sweden. Translation norms guide translators in judging how they could translate the text at hand, whereas expectancy norms for translated fiction function as guides to what readers expect of translated texts. Genre norms are related to notions of 'correct' products, for example, what counts as a contemporary detective novel. Reading norms are social norms concerning the 'correct' way to read certain kinds of books.

Apparently the Dalziel & Pascoe novels have conformed to Swedish norms for detective fiction. This is shown by the fact that two of the Swedish translations of Dalziel & Pascoe novels, *Dalen* (2000) and *Under jorden* (2002), have been awarded the Kaliber prize by Deadline, a weekly radio programme specialising in crime fiction.²⁴ This would suggest that Dalziel & Pascoe novels have been accepted into the target culture, into the context of crime fiction in Sweden, both native and translated. The fact that Minotaur has

²⁴ The last programme of Deadline was broadcast in January 2004.

chosen to continue bringing out new Dalziel & Pascoe novels also suggests that the books have found sufficiently large numbers of readers in Sweden.

It may be assumed that the majority of the readers of Dalziel & Pascoe novels in Swedish translation have not read them in the original English. This means that the readers will only have access to the novels in the form given to them by the translators, especially Nille Lindgren, who has translated five of the six translated Dalziel & Pascoe novels published by Minotaur. In Chapters Four and Five I have suggested that Lindgren's apparent reluctance to make changes results in slightly muted themes and duller characterisation. Muted themes, as in *Arvet*, may ultimately lead to readerly opinion of certain textual elements as boring and irrelevant to the main intrigue of the text. Such awareness of the more literary qualities as visible in Liungman's foreword, the review of *Dalen* in *Jury* (Wopenka 2000), Bo Lundin's overview article in *Jury* (Lundin 2003a) and in the review of *Bländverk* referred to above (Eriksson 2004), thus does not come through. Reviews in *Jury* in particular may be less sensitive to everything that is not directly connected with intrigue and characterisation.

However, the hypothesis of this study concerning translatorial strategies was that the translators tend to prefer strategies of minimum change, which would contribute to the weakening of handling of themes and of character delineation through allusions. This seems largely to have been the case, although there is some evidence to suggest that Liungman in particular has been willing to depart from translatorial norms that state that translator should not deviate very much from the source text. In the case of *Dalen*, some of these more radical strategies are instrumental in subtly changing the handling of themes and characterisation. Lindgren shows a tendency to rely more on minimum change, which makes *Arvet* perhaps the more typical translation of a contemporary detective novel than *Dalen*. This has probably made *Arvet* seem a better translation. On the other hand, Lindgren's translations have largely shaped the image of Hill's novels in Sweden, in which the literary qualities and intertextual networks as less clear and less prominent than they might appear to a competent British reader of a Dalziel & Pascoe novel.

A last question remains, namely, whether the norms may have allowed the translators to use other sets of strategies. We recall from Chapter Three that Leppihalme's (1997a) list of potential strategies for key-phrase allusions in particular would have offered the translators more options than they have ended up using. But the context in which the Dalziel & Pascoe novels appeared in Sweden might not have fully supported an emphasis on the literary elements, which nonetheless is recognised, as noted above. Minotaur, even with their emphasis on quality, focuses on thought-provoking books with suspense and

vivid characters (Minotaur 2003). Such a focus may not have allowed other strategies than the ones Lindgren in particular has relied on.

7. CONCLUDING REMARKS

This study set out to examine translatorial strategies used in the translation of character delineating and thematic allusions in the Swedish translations of two of Reginald Hill's Dalziel & Pascoe detective novels. My premises were that thematic and character delineating allusions, because their effects are essentially cumulative, can be regarded as sets of intertextual networks. The concept of intertextual network is relevant for this study, since it offers a justification for paying minute attention to textual elements which, when taken separately, may appear to be of little importance. Using the concept of intertextual networks allows for these little details to be seen as small contributions to larger entities which may be far more significant to the text as a whole than the details on their own would suggest. It follows from this that translatorial choices of strategy for allusions may subtly result in slight changes in texts, in muting of themes and in failures to support the characterisation present in the source texts.

The choice of strategy is usually linked with translatorial perception of norms. Translation norms underlie notions of what is considered a 'correct' way to translate a certain text and what kinds of things are expected from translated texts. Awareness of norms may thus result in target texts being rewritten to fit the norms, for example, in weakening of intertextual elements. I also suggested that genre norms and norms concerning reading and interpreting texts may lead to similar results. For detective fiction, the question of genre norms and reading practices and the impact of both on translatorial strategies are highly relevant.

My study attempted to look closely at the source and target texts. My analyses revealed that there are slight changes between them, but it remains debatable whether these changes actually matter. On the one hand changes can be regarded as inevitable, but on the other hand, I have tried to argue that differing ideas about contemporary crime fiction in the British context and in the Swedish context respectively might have had an influence on which elements of the Dalziel & Pascoe novels have been emphasised in translation and consequently, in the reception of the Swedish translations. In more definite terms, my study adds a small empirical contribution to the knowledge we have on translation of allusions, and to the knowledge we have on the role of allusions in detective fiction.

At the beginning of the process which has led to the completion of this study was the discovery that the Swedish translation of *Beulah* actually incorporates a translator's foreword, in which he outlines some of his strategies, including the ones for allusions.

Dalen still intrigues me, but for other reasons. It would be extremely interesting to do extensive close analyses between the translation and the source text to see what other changes, apart from the ones discussed in this study, there are, and attempt to quantify them in one way or another. Alternatively, it would also be interesting to compare the Finnish and Swedish translations of *Recalled to Life*, so far the only Dalziel & Pascoe novel that has been translated into both languages, in order to see whether there are any differences in translation strategies between the translations, suggesting the existence of contrasting translation norms between the two countries. Such study of *Recalled to Life* could also shed some more light on the translation of intertextual elements in general. After all, while the present study has suggested that allusive patterns may be weakened in translation, there is still a long way to go before we can really say whether allusions and intertextuality are truly lost in translation.

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APPENDIX 1

Translator's foreword to Dalen som dränktes

Några ord från översättaren

Reginald Hill är brittiskt ironisk och har en klassisk utbildning av den sort som försvann i Sverige med de allmänna läroverken. Han citerar ymnigt ur olika klassiska diktverk på deras originalspråk. Hans miljö är en lantlig, konservativ del av England med dess både språkliga och psykologiska särart. Och så rör han sig som alla briter i ett socialt system med större skillnader mellan samhällsklasser och tjänsteställningar än de i Sverige. Allt detta uppstår en del översättningsproblem.

Den brittiska ironin är inte alltid möjlig att överföra utan stora ändringar av originaltexten. De ändringarna har jag inte tvekat att göra.

Allt som författaren vill framhäva med en del av sina många syftningar på antiken, dess gudavärld och medeltidshistorien går inte att överföra begripligt till svenska läsare annat än med omskrivningar, vilket jag mestadels gjort.

Hills framhävanden av en persons sociala bakgrund (klass- och landsdelursprung) med hjälp av dialektala och sociala språkliga särarter utan direkta svenska motsvarigheter har jag överfört i form av olika typer av avvikelser från svenskt normalskriftspråk. Därvid har jag prioriterat begriplighet och lätlästhets framför att försöka mig på den omöjliga uppgiften att vara originalets alla distinktioner helt trogen.

Att brittiska underordnade, som tilltalar sin överordnade med "you" och sedan markerar sin underställda position med "sir", i vissa fall kan vara du och bror med sin chef, i andra fall (t.ex. på grund av stor ålderskillnad) är ytterligt formella medan chefen är farbroderlig, och i ytterliga andra saknar respekt för sin chef som person men har stor respekt för hans högre tjänsteställning, innebär svåra överföringsproblem. Jag har löst dem så att de underordnade som har en vänskaplig "du och bror" –relation med sin närmaste chef tilltalar denne som "du" och ibland tillägger "sir", medan underordnade som inte är nära vänner med sin chef tilltalar honom med "ni" fastän chefen säger "du" till dem. Att en person säger "ni" till en andra, som säger "du" tillbaka, är förstås lite underligt för en modern svensk läsare. Det motsvarar hur man i Sverige fram till 1980-talet tilltalade en överordnad med titel (t.ex. magistern) medan denne sade "du" till den underordnade. Jag har återupptagit denna svenska sedvänja som en av de bästa möjligheterna att markera de brittiska sociala realiteterna.

Andra översättare av brittisk litteratur har valt andra överföringssätt.

Vad citaten ur den klassiska litteraturen beträffar har jag ibland, liksom Hill själv, avstått från att översätta dem. Härvid har jag låtit mig ledas både av min egen känsla, möjligheten att finna en god svensk översättning och överläggningar med utgivaren.

Vid överförandet av polismännens brittiska titlar har jag i stora drag följt förre åklagaren Klas Lithners rekommendationer från hans artiklar i *Jury* och *Med andra ord*.

Vad Hills svenska läsare slutligen bör veta är att det ständigt återkommande gårdsnamnet Beulah (denna boks originaltitel är *On Beulah Height*) ingår i en passage i den brittiska Bibelöversättningen, men inte i den svenska. Den brittiska Isaiah 62:4 lyder: *Thou shalt be called Hephzibah and thy land Beulah*. Den svenska Jesaja 62:4 lyder: Du skall icke mer kallas "den övergivna", ej heller skall ditt land mer kallas "ödemark", utan *du skall få heta "hon som jag har min lust i", och ditt land skall få heta "äkta hustrun"*; ty Herren har sin lust i dig, och ditt land har fått sin äkta man.

Buus i juli 1999
Carl G Liungman

APPENDIX 2

A passage from On Beulah Height and Dalen som dränktes

‘Beulah Height. And Low Beulah. Someone must have been pretty optimistic,’ mused Pascoe.

‘Am I supposed to ask why?’ demanded Dalziel. ‘Well, no need, clever-clogs. “Thou shalt be called Hephzibah and thy land Beulah.” Isaiah sixty-two: four. And Pilgrim’s Progress, last stop afore Heaven, the Land of Beulah, “where sun shineth night and day”. Got that about right. Mind you, there’s some as say it comes originally from Anglo-Saxon. *Beorh-loca* or some such. Means hill enclosure. There’s the remains of some old hill-fort up there, dating from Stone Age times they reckon. Some time later on, farmers used the stones to make a sheepfold under the saddle, so they could be right.’

‘You haven’t been going to evening classes, have you sir?’ asked Pascoe, amazed.

‘You ain’t heard nothing yet. Could be it’s the fold itself gives the name. *Bought* or *bucht* is a fold and *law*’s a hill.’

‘That makes Height a touch tautologous, doesn’t it?’ said Pascoe. ‘And it all sounds a bit Scottish, anyway.’

‘Do you not think that we sent missionaries down to civilize you buggers?’ said Dalziel, referring to his own paternal heritage. ‘Any road, there’s others still who say it’s really *Baler* Height, *bale* meaning fire, ‘cos this is where they lit the beacon to warn of the Armada in 1588. You likely got taught that at college, or were they not allowed to learn you about times when we used to whup the dagoes and such?’

Ducking the provocation, and slightly miffed at having their usual cultural roles reversed, Pascoe said, ‘And Low Beulah? They lit a beacon to warn the ducks, perhaps?’

‘Don’t be daft. A low’s one of them burial mounds. Yon little hillock next to where the farm was is likely one of them.’

Pascoe knew when he was beaten.

‘I’m impressed,’ he said. ‘You really did your homework fifteen years back.’

(*Beulah* 78-79.)

”Beulah Height och Low Beulah. Någon måste ha varit rätt så optimistisk”, skojade Pascoe.

”Ska jag nu fråga va du menar me de?” sade Dalziel. ”De behövs ja inte, smartis. ’Du skall icke mer kallas ”den övergivna”, ej heller skall ditt land mer kallas ”ödemark”, utan du ska få heta Hephzibah, ”hon som jag har min lust i”, och ditt land ska få heta Beulah, ”äkta hustrun”.’ De ä *Jesajas 62:4*. Å i Bunyans *Kristens resa* talas de om landet Beulah, den sista hallplatsen före himmelriket, ’där solen skiner både natt och dag’. De har ja i alla fall fått klart för mej. Å du, tänk att de finns folk som påstår att namnet kommer från anglosaxiska *beorh-loca*, som betyder inhägnad på en kulle. De finns rester av en gammal fästning däroppe, som dom tror ä från stenåldern. Under alla århundraden efter att den inte va nåt skydd längre använde bönderna fästningens stenar till å bygga sina fårhägn, så dom kan ha rätt.”

”Har du gått en kvällskurs, chefen?” frågade Pascoe förbluffat.

”Än har du inte hört allt. Beulah kan syfta på hägnet. *Beu* ä ett hägne och *lah* ä en höjd, hägnet på höjden.”

”Fast det gör *height* en aning tautologt, inte sant?” sade Pascoe. ”Och så verkar alltihop lite skotskt.”

”De ä klart att de ä skotskt. Du vet väl att vi skicka ner missionärer för å civilisera er engländare?” svarade Dalziel, vilkens far hade varit skotte. ”Hursomhelst finns de andra osså som menar att Beulah Height från början va Baler Height. Å *bale* betyder eld, för att de va däroppe som tände fyrbåken år 1588 för å varna när spanska armadan kom. De borde du ha fått lära dej på universitetet, eller får dom inte undervisa om den tiden då vi bruka piska upp er dagos?”

Fastän han stördes en aning över att Dalziel kastat om skottars och engelsmännens roller i den historiska utvecklingen undvek Pascoe provokationen och sade: ”Men Low Beulah då? Tände de en eld där också. Det måste ha varit för att varna ankorna i så fall.”

”Försök inte va lustig. En *low* ä en gravhög. Den lilla kullen intill gården ä troligen en gravhög.”

Pascoe insåg att han var slagen.

”Jag är imponerad”, sade han. ”Du gjorde verkligen en grundlig djupdykning, då för femton år sedan.”

(*Dalen* 93-94.)