Forget about the crime, crime fiction is all about culture.
Translated Contemporary Crime Fiction as Intercultural Narratives: Constructing National Cultures Through the Act of Translation

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Abstract

This thesis focuses on a neglected field in academia: the translation of contemporary crime fiction and the cultural transfers taking place as part of the translation process. Despite the global popularity of crime fiction, its translation remains an understudied area, a gap which I seek to address.

This thesis argues that contemporary crime novels function as key cultural narratives and that translated crime novels are, therefore, key intercultural narratives. Taking the stance that the appetite for and popularity of contemporary (translated) crime novels largely stem from their local and cultural grounding, I argue that authors and translators fulfil clear cultural agendas in their texts. This primarily involves representing, showcasing and celebrating elements of a country's or a nation's cultural identity.

Focusing on British and French contemporary crime fiction, this thesis is structured around four case studies, each analysing three novels by Robert Galbraith, Ian Rankin, Fred Vargas and Pierre Lemaitre, and their French/English translations. My textual analysis focuses on the strategies used by the translators to depict, convey and showcase key cultural elements pertaining to social class, Scottish national identity, the identity of Normandy and the use of irony by and towards the French police.

Using an updated framework of eight strategies for the translation of cultural references, I argue that translators fulfil the role of intercultural ambassadors, as they not only mediate between cultures but also clearly reframe their texts to successfully convey and transmit elements of French and British cultures to their target readerships. This is primarily done through an overall strategy of preservation with explanations being provided to their target readers, although other adaptation strategies are also used and some translation decisions are, I show, not always successful.

The thesis concludes with the findings that translators generally successfully convey the cultural references, whilst signalling their presence in the texts. As they actively seek do so, they resolutely act as intercultural ambassadors, making their texts function as successful and popular key intercultural narratives.

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Declaration

Whilst registered as a candidate for the above degree, I have not been registered for any other research award. The results and conclusions embodied in this thesis are the work of the named candidate and have not been submitted for any other academic award.

Word count: 80,558 words

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Abbreviations

ST Source Text

TT Target Text

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I started my PhD studies back in October 2017. This has been one of most rewarding experiences and journeys I have ever undertaken. I have enjoyed working on this thesis from the outset and my passion for the topic has never ceased to grow. When I look back, it feels like I started this journey yesterday. Yet, several key events have punctuated my PhD studies, including running two marathons, the world experiencing a global pandemic, becoming a mother in the midst of it all, and France's President serving a full term in office and being re-elected for a second one.

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Conference papers

- The Translation of Class in Robert Galbraith's Cormoran Strike Novels - University of Sheffield – Translating Thought Translating Literature Conference (February 2019)
- Translating humour in Pierre Lemaitre's Verhœven trilogy - University of Valencia (Spain) – Translating Culture, Cultures in Translation (International Association for Languages and Intercultural Communication Conference) (November 2019)
- Translating for 'cultural outsider readers': the case of Ian Rankin's Rebus novels - University College Cork - Reading in Translation: Approaches to the Study of the Reception of Translated Literature Conference (May 2021)
- Translating French regional stereotypes in Fred Vargas' Adamsberg novels – Newcastle University - Society for French Studies 64th Annual Conference

Research Seminar

- La traduction de l'identité nationale écossaise dans le roman *The Falls / La colline des chagrins* d'Ian Rankin - Université de Lorraine (France)

Introduction – Forget about the crime, crime fiction is all about culture

In his novel *Fireraiser*, Norwegian crime author Torkil Damhaug states that 'everything is about culture' (Damhaug, 2016, p. 53). I would like to use this quotation as the opening statement to my thesis, which argues that contemporary crime novels are key contemporary cultural narratives and that translated crime novels function as key intercultural narratives. Indeed, this thesis argues that contemporary crime novels are key cultural narratives in that they all depict, represent, showcase and celebrate elements of the cultural contexts they are set in. In turn, translated crime novels function as key intercultural narratives, as they provide readers access to these cultural references and, therefore, to the foreign culture they depict. Beyond the traditional reasons accounting for its popularity, including its formulaic patterns, the emotions they trigger in the readers, its realism and its authenticity, I contend that the ongoing appetite for contemporary (translated) crime fiction in both France and the UK is primarily due to its (inter)cultural significance, as crime novels depict and showcase cultural elements which readers from another cultural context actively want to read and learn about.

As I argue that the translation of contemporary French and British crime fiction contributes to the representation, construction and circulation of national cultures and intercultural narratives across national borders, I also contend that the role that translators of crime novels play in these intercultural transfers is fundamentally key. I therefore argue that translators of crime fiction act not merely as intercultural communicators or mediators, as they have traditionally been labelled, but, rather, that they are intercultural ambassadors who depict, represent, convey, transmit, showcase and celebrate foreign cultures. As such, my argument proposes to go beyond existing models and approaches which consider the translator as an intercultural mediator (e.g., Bassnett & Lefevere, 1990, 1998; Katan, 2009; Liddicoat, 2016a, 2016b). Indeed, defining them as ambassadors enables me to emphasise the key role they play in the process of representation, construction and transmission of intercultural knowledge and understanding.

Through a series of four case studies, each focusing on a specific author and three of their works and their translations, this thesis demonstrates how (inter)culturally significant contemporary crime novels are. It also analyses how central the translators' interventions are in those intercultural transfers as well as in the construction and circulation of intercultural narratives.

Setting the (crime) scene. Contemporary crime fiction: popular success, paraliterature and key (inter)cultural narratives

Since its inception in the form of serialised and periodical short stories in the mid-nineteenth century, crime fiction has been one the most, if not the most, popular forms of genre literature (Pittard, 2015). Throughout the twentieth century to today, the popularity of and appetite for crime fiction has shown no signs of relenting. Indeed, as Charlotte Beyer argues, '[t]he demand for crime fiction is higher than ever' and 'crime fiction is as popular now as it has even been among global-wide readerships' (2021, p. 1, p. 3). This unquenched appetite for crime fiction is especially visible in both France and the UK, where sales of crime novels keep soaring year on year, as sales figures attest. For instance, between 2015 and 2017, the sales of crime novels leapt by just under 20% in the UK (BBC, 2018). In 2017, crime fiction became the UK's bestselling literary genre, with 18.7 million crime and thriller novels sold in the country, overtaking the 18.1 million of combined general and literary fiction novels sold that same year (Hannah, 2018). Similarly, the sales of crime novels and thrillers increased by another 19% between 2019 and 2021, in the midst of the Covid-19 pandemic (Flood, 2022). In an article published in *The Guardian* during the UK Spring 2020 lockdown, Alison Flood reports on a survey demonstrating that reading habits had drastically changed as a result of the pandemic and lockdowns, with crime novels and thrillers topping the list of genres readers turned to, because of the sense of comfort, entertainment, predictability and escapism they offered at the time (Flood, 2020).

A similar trend is observable in France where an estimated 17.7 million crime novels were sold in 2015 (Balle, 2016). In 2017, the yearly sales of crime novels were estimated at 20 million (Bajos, 2017). One year later, 17.2% of works of fiction sold in France were crime novels (Auvergne-Rhône-Alpes Livre et Lecture, 2019). Finally, in 2020, over 23 million crime novels were sold in the country, making it France's top literary genre (Combet, 2022). Topping the list of bestselling authors in both countries are contemporary crime writers such as Val McDermid, Ian Rankin, Denise Mina, Ann Cleeves, Ragnar Jónasson, Jo Nesbø, Henning Mankell, Camilla Läckberg, Eva Björg Ægisdóttir, Michael Connelly, Lee Child, Karin Slaughter, Andrea Camilleri, Pierre Lemaitre, Michel Bussi, Frank Thilliez and Fred Vargas,

amongst many more. Meanwhile, classic crime authors such as Agatha Christie and Arthur Conan Doyle continue to be extremely popular.[1]

Beyond commercial successes and sales figures, the popularity of crime fiction is also visible through vibrant cultural and literary activity in both countries. In her directory of crime fiction publishers, Claude Combet (2022) lists over fifty French publishing houses, big and small, with a dedicated crime series collection, publishing both French and foreign, translated, crime fiction. These include Actes sud's Actes noirs, Rivages' Rivages noir, Le Seuil's Cadre noir, and Viviane Hamy's Chemins nocturnes, which highlight the ongoing soaring popularity and demand for crime fiction in France. Furthermore, numerous crime fiction festivals take place throughout France and the UK every year. Amongst the most famous ones are Lyon's Quais du polar, Cognac's Polar Le Festival, Toulouse's Toulouse polars du Sud, Stirling's Bloody Scotland, Norwich's Noirwich Crime Writing Festival or Harrogate's Theakston Old Peculier Crime Writing Festival. The popularity of crime extends beyond the realm of literature, as illustrated by the plethora of crime series regularly broadcast on both British and French national televisions, as well as numerous film and TV adaptations of both classic and contemporary crime novels, including *The Bridge*; *Les Témoins / Witnesses*; *Engrenages / Spiral*; *Shetland*; Robert Galbraith's *Cormoran Strike* series; *Le Chalet / The Chalet*; *Outlier*; *Le Tueur du lac / Killer by the Lake*; or *Astrid et Raphaëlle* / *Astrid: Murder in Paris* to name only a few.[2] Although the appetite for foreign crime drama is undeniable and arguably also contributes to the popularity of crime fiction, I am only considering written translation of crime novels in this thesis due to space and scope limitations and am therefore not considering subtitling or genre adaptation (from novel to TV/film), which are other forms of translation.

Despite the longevity of its popular success, crime fiction has also long been considered as a sub-literary genre, or a form of *paralittérature*, the term favoured in French-speaking literary criticism (e.g., Angenot, 1975; Boyer, 1992; Couégnas, 1992). Testimony to this attitude towards crime fiction has been the long-standing dichotomy between high-brow, institutionalised, established, and respected literature, as opposed to popular, mass, and entertainment literature, to which crime fiction has traditionally been associated with, alongside science-fiction and romance novels (Boyer, 1992). In France, crime novels have for a long time been labelled as *romans de gare*, destined to be quickly read on a train journey, and described

[1] A review of the bestselling crime novels listed on leading French and British bookshops Cultura and Waterstones in September 2022 confirms this trend (Cultura (n.d); Waterstones (n.d.)). Some of those authors also feature in Pan Macmillan's list of 41 best crime novels (2022).
[2] In the UK, these have all been broadcast on either the BBC or Channel 4 between 2006 and 2023.

in pejorative terms, including: simple, cheap, quickly written and read, commercial, written for trivial entertainment, characterised by plain and simple plots, with minimal characterisation, and deprived of any literary value (Pécherot, 2003; Bonnemaison & Fondanèche, 2009; Collovald & Neveu, 2013). However, attitudes have changed, not least thanks to the advocates of both paraliterature and crime novels, leading Claire Gorrara to describe crime fiction as being 'one of the most culturally significant genres of our times' (2009c, p. 1).[3]

Beyond the commercial success of crime fiction lie other evident signs attesting to its soaring popularity. Indeed, prestigious literary prizes celebrate crime writers and their works internationally, thereby recognising their significance and contribution to literature. These include the Edgar Allan Poe Awards in the USA, the *Grand prix de la littérature policière* in France and the Crime Writers' Association (CWA) Gold Dagger in the UK. In 2006, the CWA even created a dedicated award to celebrate translated crime fiction. This is testimony to crime fiction being a respected and celebrated literary genre and to its cultural significance. Another illustration of its recognition is the BiLiPo (*Bibliothèque des littératures policières*), located in Paris and created in 1995, which is the only library in Europe solely dedicated to the promotion of the genre, through the volumes it hosts but also through the running of regular public events and exhibitions.

As far as academia and scholarly research are concerned, the interest for and popularity of crime fiction are illustrated by the extensive range of handbooks, companions, introductions and journals dedicated to the genre. As the literature review below shows, while the generation of academic works published in the first decade of the twenty-first century primarily focuses on establishing a history of the genre, its evolutions, conventions and subgenres from an Anglo-American perspective, more recent works have focused on the transnational and global nature of crime fiction.

Literature review: From an Anglo-American centred approach to crime fiction as world literature

2000-2010: An Anglo-American centred approach

Since the early 2000s, academic scholars have published seminal works solely dedicated to crime fiction, including pocketbooks, edited collections, handbooks and companions (e.g.,

[3] In another article, Gorrara also accounts for the inclusion of the study of crime novels as part of the French national school curriculum as a key factor accounting for crime fiction's 'cultural legitimization' (2007, p. 210).

Bradford, 2015; Horsley, 2005; Scaggs, 2005; Messent, 2013; Plain, 2001; Priestman, 2003, 2013). These Anglo-American centred works primarily focus on exploring the historical origins and developments of crime fiction as a literary genre, and the establishment of literary canons through the identification of key authors and works, all of which are primarily British and American.

Martin Priestman's *The Cambridge Companion to Crime Fiction* (2003) consists of a collection of essays focusing on the historical development of crime fiction in both the USA and Britain. The first part of the collection provides a chronological overview of the emergence and developments of the genre, from early crime writings published in the eighteenth century, the Newgate and sensation novels of the mid-nineteenth century, to the publication of Edgar Allan Poe's, Arthur Conan Doyle's and Gilbert Keith Chesterton's crime stories in the nineteenth and early twentieth centuries. Only one of the fourteen essays goes beyond the US-UK realm and is dedicated to French crime fiction, approaching it from a historical perspective and highlighting its main instigators, including Emile Gaboriau, Gaston Leroux, Maurice Leblanc, and Georges Simenon (Schütt, 2003). The essays in the second part of the collection focus on establishing the main subgenres and variants of crime fiction, namely the interwar Golden Age of the English whodunnit, the American private eye (or hard-boiled), spy novels, thrillers, and post-war American and British police and crime novels. Each time, the characteristics, themes and motifs of each subgenre are analysed, whilst their key contributors are highlighted. The third and final part of the companion focuses on the critical discussion of key topics in crime fiction, namely gender and women detectives; race, ethnicity and crime fiction written by Black authors; the significance of crime drama and film; and the persisting distinction between popular and literary fiction. Priestman's approach to crime fiction is broadly replicated in the other academic works published afterwards.

John Scaggs' *Crime Fiction* (2005) does very much the same as Priestman's companion, although alternative labels are used to describe crime fiction's subgenres. Central to Scagg's work is the argument that 'crime has . . . been the foundation for an entire genre of fiction for over one hundred and fifty years' (2005, p. 1). His aim is therefore to provide a historical overview of the development of the genre, to examine, classify and describe crime fiction as a literary genre, to present the characteristics of its key subgenres, to identify and critically discuss its recurring themes and motifs and to provide a critical discussion of other concepts and disciplines relating to crime fiction, including gender studies, narrative theory and film studies. Like Priestman, Scaggs includes a historical discussion of the emergence of

the genre, from the early crime writings of Sophocles and William Shakespeare, the Newgate novels, to Poe's and Conan Doyle's stories, and the Golden Age. Scaggs does not just provide a chronology of the emergence of crime fiction but also pays great attention to providing the historical and social contexts in which the genre emerged. Scaggs identifies five main crime subgenres, which he examines in depth in terms of origins, features, characteristics, conventions and key contributors. These are the Golden Age English whodunnit, the American hard-boiled novel, the police procedural, the thriller and historical crime fiction. Scagg's focus is limited to the USA and Britain.

Lee Horsley's *Twentieth Century Crime Fiction* (2005) adopts a similar approach in that it primarily focuses on a critical examination of the nature and developments of crime fiction's main subgenres, which she identifies as being the classic crime novel, the hard-boiled novel, the non-investigative crime novel and the police procedural. Indeed, as she argues in her preface, her aim is 'to enhance understanding of one of the most popular forms of genre fiction' (2005, p. v). Horsley's focus is also limited to American and British crime and detective fiction. The first part of Horsley's book is all about the historical and contextual evolution of crime fiction as a genre and the development of the four main subgenres she identifies. What makes her contribution different to the two preceding ones is the inclusion of critical textual analyses of a corpus of forty-seven texts which she considers to be central to the genre's emergence, development and transformation. These include British and American authors such as Sir Arthur Conan Doyle, Agatha Christie, Dorothy L. Sayers, P.D James, Ruth Rendell, Raymond Chandler, Dashiell Hammett, Ed McBain, James Ellroy and Patricia Cornwell. Two final chapters are dedicated to crime novels written by Black authors and female authors and how their novels contribute to a reformulation of the established norms and conventions of crime fiction, which are predominantly associated with white heterosexual male authors.

In 2013, Priestman published the second edition of *Crime Fiction, From Poe to the Present*, an updated and revised version of the first edition published in 1998. Priestman justifies the publication of this second edition by stressing the longevity and ongoing developments of the genre, celebrating its 'astonishing stability, coherence and continuing popularity' (2013, p. 1). Indeed, the second edition focuses on new trends in the genre, including a chapter on serial-killer fiction. The approach remains similar to the other contributions discussed so far. However, in that the book consists of a critical exploration of the genre itself, explicitly associating its emergence with the publication of Poe's tales of ratiocination, and critical discussions of 'the basic shapes of crime fiction', that is the formal

differences between his identified four main subgenres: the whodunnit; the thriller, which he further subdivides into noir thriller and hero-thriller; the detective thriller and the serial-killer thriller (2013, p. 5). Priestman seeks to 'clarify the confused cross-currents within an immensely popular, still-developing genre, by stressing some basic formal distinctions' (2013, p. 75). What is novel in his approach, however, is that he does not limit himself to America and Britain. Indeed, he includes discussions of French and Scandinavian crime fiction, highlighting the shifts in trends and perceptions that took place during the period separating the publications of both editions.

The scholarly contributions reviewed thus far and published during the first decade of the twenty-first century are very similar in terms of their approach, contents and focus. Because of this trend, it is beyond the scope of this literature review to provide an exhaustive list of all the academic publications on crime fiction as a genre. Indeed, the works reviewed thus far provide a comprehensive overview of the trends in academia over this period. Other similar publications include Stephen Knight's *Crime Fiction since 1800: Detection, Death, Diversity* (2010), a revised edition of the first originally published in 2004; Charles Rzepka and Lee Horsley's *A Companion to Crime Fiction* (2010); and Heather Worthington's *Key Concepts in Crime Fiction* (2011). Taken together, these academic publications undoubtedly form a comprehensive corpus of substantial critical introductions to and analyses of the genre, as well as useful typologies. An exception to this trend is arguably Gill Plain's *Twentieth Century Crime Fiction: Gender, Sexuality and the Body* (2001), in which she deliberately seeks to move away from traditional generic typologies and historical approaches to the origin, developments and evolution of the genre. Instead, she opts for a feminist approach to provide critical re-readings of a range of crime novels, including seminal ones by Christie and Chandler, to highlight how these deal with the issues of gender, sexuality and representations of the body and, in turn, contribute to the transgression and redefinition of established norms, patterns and conventions in crime fiction.

The academic works reviewed so far highlight that the prime focus of scholars writing on crime fiction during the first decade of the twenty-first century was clearly to build the history and evolution of crime fiction as literary genre and to establish its main conventions, subgenres and canon. This generation of handbooks, companions and introductions to crime fiction all follow a similar approach and structure and all identify the UK and the USA as the birthplaces of crime fiction, thereby restricting their study to a handful of authors and novels from those two countries. Nevertheless, a noticeable shift took place from 2010 onwards, with

the publication of academic works increasingly focusing on international crime fiction, its transnational nature and the key role played by its translation.

2010 onwards: A resolute transnational turn in crime fiction studies

The second decade of the twenty-first century saw a clear shift in how crime fiction was approached and discussed by academic scholars. Although Peter Messent's *The Crime Fiction Handbook* (2013) broadly follows the same trend as the one established previously (i.e., a discussion of the genre, its main development and key contributors), the early signs of this shift are visible, as the book goes beyond the Anglo-American realm of crime fiction and dedicates a large section to Scandinavian crime novels and authors. As his predecessors, Messent associates the emergence of the genre with the publication of Poe's crime stories and its popularity with Conan Doyle's. He then goes on to discuss the generic and formal features of what he calls the classical detective fiction of Poe, Conan Doyle and Christie; the American hard-boiled detective fiction of Hammett and Chandler, the police novel, and transgressor narratives. Sections are, like in the other contributions, dedicated to critical discussions around gender and race, although he adds discussions on representations of the city and of the body, which others do not include. The last section in the book follows the model set out by Horsley, in that it includes critical textual analyses of fourteen crime novels, which Messent identifies as classics and belonging to the crime fiction canon. These include works by the classic key contributors to the genre such as Poe, Conan Doyle, Christie, Hammet, and James Ellroy and more recent authors such as Patricia Cornwell, Ian Rankin and Stieg Larsson. What distinguishes Messent's contribution to the earlier ones, however, is his acknowledgement of the cultural significance of crime fiction throughout the book. Indeed, Messent argues early on that crime fiction's 'enormous present-day popularity is a measure of its cultural importance and influence' (2013, p. x). Later on, he emphasises the 'massive cultural appetite for, and importance of, crime fiction . . . in the Western world from the late nineteenth century to the present' (2013, p. 4). Equally significant is his acknowledgement of the value and importance of translation in the process of internationalisation of crime fiction. Indeed, in his end note, Messent stresses the 'increasing globalisation of crime fiction with . . . more and more novels appearing in translation', the 'explosion of Scandinavian, and other European, crime novels in translation' and the 'increasing recognition of the interest in crime fiction in its international dimensions' (2013, p. 241, p. 242). Although these observations feature at the end, these highlight a significant shift in academia, as they resolutely show willingness to move away

from a dominant Anglo-American approach to crime fiction to one that considers the value of crime fiction from other regions and the significance of translation, which had previously largely been overlooked.

The internationalisation of crime fiction is also visible in Richard Bradford's *Crime Fiction, A Very Short Introduction* (2015). Although the first section of the book very much echoes previous contributions, focusing largely on the history and developments of the genre, the key features and characteristics of the Golden Age and hard-boiled novels, chapters dedicated to gender and female crime authors, prominent space is given to international crime fiction. This section includes a whole chapter dedicated to discussions of crime fiction traditions and contributions from France, Spain, Italy, Germany, Russia, Scandinavia, Latin America and East Asia, and highlights the key role played by translation in crime fiction's international scope.

This slowly emerging academic shift and focus on non-Anglo-American crime fiction became more explicit with the publication of academic volumes as part of Cardiff University Press' European Crime Fictions series. Up until then, a limited number of scholars writing and publishing in Britain had focused on French crime fiction, which is perceived as the third contributor to the development of the genre, alongside Britain and the USA (Gorrara, 2009b).[4] Between 2009 and 2016, five volumes, each dedicated to French, Scandinavian, Iberian, Italian and German crime fiction, were published as part of the series (Gorrara, 2009b; Nestingen & Arvas, 2011; Vosburg, 2011; Pieri, 2011; Hall, 2016). Apart from the volume dedicated to French crime fiction, all the other four are the first extensive academic studies in English to be published on crime fiction from those countries and regions. Each of the volume follows a similar approach in that it traces the origins and historical developments of the genre in those countries and regions, discusses the main subgenres and their features, includes critical discussions of the founding authors and their works, and dedicates a chapter to a discussion of gender and female authors. These publications are significant in that they highlight not only the internationalisation of crime fiction but suggest, albeit implicitly, the role played by translation in the production, circulation and reception of foreign crime fiction.

[4] Alongside a limited number of chapters and discussions in Priestman (2003, 2013), these include Claire Gorrara's *French crime fiction and the second world war: Past crimes, present memories* (2012); Andrea Goulet's *Legacies of the Rue Morgue: science, space, and crime fiction in France* (2016); Amy Wigelsworth and Angela Kimyongür's *Rewriting wrongs: French crime fiction and the Palimpsest* (2014); David Platten's *The pleasures of crime: Reading modern French crime fiction* (2011); and Alistair Rolls & Deborah Walker's *French and American noir: dark crossings* (2009).

Also seminal is Louise Nilsson, David Damrosch and Theo D'haen's *Crime fiction as world literature* (2017), which, as the title suggests, approaches crime fiction from global and plurilingual viewpoints, focusing on crime fiction from countries such as Bulgaria, China, Kenya, Mexico and Israel. Central to this collection of essays is the third part dedicated to the translation of crime fiction and which includes five contributions all highlighting the key influence and role that translation has played and continues to play in the global development of the genre, its global circulation, appeal and popularity. Stewart King's essay is especially significant, as it highlights the role that translation plays not only in the circulation of the genre but also stresses that it is often taken for granted or, at worst, ignored. Indeed, King argues that 'despite its prominent role in the genre's global reach, translation is often overlooked or given short shrift in many crime fiction studies' (2017, p. 158). In the second part of his essay, King uses Catalan crime fiction as a case study to argue that translation not only plays a key role in the development of crime fiction as world literature but goes further to argue that it 'can contribute to the creation of an autochthonous crime fiction tradition', establishing new conventions and 'specific national literary traditions', thereby highlighting the multidimensional reach and significance of crime fiction in terms of production, circulation and reception worldwide (2017, p. 159). All of these arguments are key because they highlight not only the fact that the translation of crime fiction and its (inter)cultural significance have been long overlooked and deserves full recognition in the scholarship, a gap which this thesis seeks to address.

Another ambitious and original contribution is Janice Allan, Jesper Gulddal, Stewart King and Andrew Pepper's *The Routledge Companion to Crime Fiction* (2020), which deliberately seeks to move away from the previous generation of companions by limiting its discussion of the history and development of the genre, preferring to focus, instead, as the title of its introductory chapter suggests, on the new directions in crime fiction scholarship, new research areas and new approaches. This includes a focus on the hybridisation of the genre, its transnationality and its global circulation. Although some of the forty-five contributions focus on constant themes such as genre, gender and sexuality, and race and ethnicity, chapters are also dedicated to crime fiction as world literature, transnationality, place, realism, time and space, and, more significantly to this thesis, to its translation. Karen Seago and Victoria Lei start their chapter arguing that 'translation is central to crime fiction – from its very beginnings, the genre has constituted itself in and through translation with global patterns of circulation and influence' (2020, p. 85). In other words, crime fiction could not have established itself and

experienced the popularity it has without translation. Acknowledging some key limitations in the current research on crime fiction as an international literary genre, namely its tendency to focus on national historical developments of the genre and the shaping of national canons in 'specific cultural and socio-lingual contexts and how the movement across these contexts may influence the receiving culture', Seago and Lei call for researchers to explore new areas of investigation so that the translation of crime fiction is not just considered as being a mere 'enabling mechanism for border crossing' (2020, pp. 85-86). They argue for research to focus on 'the act of translation itself', the reception of translated crime fiction, 'the influence and effects of translation as well as the genre-specific constraints of crime fiction' (2020, p. 86). In other words, translation is not and should not be considered as a mere linguistic transfer enabling the circulation of crime novels across borders. Rather, crime fiction research should highlight the broader (inter)cultural significance that translation has in the global circulation of crime fiction. This should be done through analyses of the translation strategies and decisions made by crime fiction translators, the translators' agency in shaping the texts they translate and produce, especially when it comes to translating and conveying culturally specific features. It should also include studies on the effects that the translators' agency and decisions have on the texts themselves and on their reception across borders all contribute to making translated crime novels function of key intercultural narratives. This is precisely what my thesis seeks to address and contribute to, as it primarily focuses on the translation process, the strategies used by translators when it comes to tackling socio-cultural issues and references such as social class, national and regional identity and humour, whilst also considering the effect those decisions have on the texts and their reception, through analyses of literary and readers' reviews of the translated texts. I indeed argue that the analysis of contemporary crime novels and their translations reveal the extent of the translators' interventions as far as cultural transfers are concerned. I further contend that identifying and analysing the strategies translators of crime novels use to tackle cultural references demonstrates how culturally significant crime novels are in terms of the construction, depiction and circulation of narratives but also how crucial the role of the translator is in this process. Furthermore, analysing paratextual elements such as critics' and readers' reviews is, I argue, key in revealing that the popularity of and appetite for translated crime novels primarily stem from their local and cultural grounding, as they depict and provide access to a foreign culture. As such, my approach is both a novel and unique contribution to scholarship in the field of crime fiction research.

Another significant contribution is Jesper Gulddal and Stewart King's *The Cambridge Companion to World Crime Fiction* (2022). In line with the approach taken in *The Routledge Companion to Crime Fiction*, which both editors contributed to, contemporary crime fiction is here very much approached as a 'global literary field' and from a transnational point of view, focusing on a range of geographical areas including East and South Asia, the Arab world, sub-Saharan Africa, and Europe and Scandinavia (p. 1). In their introduction, Gulddal and King argue that:

> The global reach of the crime genre is evident from the fact that crime fiction is written, published, sold and read on a significant scale on all continents and in virtually all countries with an established literary culture; it often ranks among the most popular forms of literature . . . Its reception is equally transnational: the genre travels across borders with great ease in the form of licensed editions and translations and readerships across the world display little hesitation with reading foreign crime fiction. (2022, p. 1)

This quote is key in that it clearly establishes that the production, reception and circulation of crime fiction is global. It explicitly highlights the importance of translation in its translational and global reach, which is the key focus of my thesis. Without translation, crime fiction would still circulate across borders but its reception and access would indeed be far more limited. Although these initial observations may seem obvious in today's context, the transnational nature of the production, reception and translation of crime fiction had clearly been neglected in the earlier literature published at the beginning of the twenty-first century. Furthermore, the explicit acknowledgement of the significance of translation and the crucial role it plays in the circulation of crime novels across borders is testament to this new approach to crime fiction. Arguing that the time has come to '[disrupt] the one-way traffic from the Anglosphere to the rest of the world' and that 'crime fiction scholarship is only beginning to catch up with crime fiction's global expansion', both authors also constructively highlight the gaps to be filled in academia in order to contribute to this emerging field, namely the need for further global quantitative research on the production and reception of crime fiction and the need to establish a 'new global history of crime fiction' (2022, p. 2, p. 21). The volume also includes a chapter dedicated to the translation and transnational circulation of crime fiction. In their chapter, Brigid Maher and Susan Bassnett make key observations as to the relationship between crime fiction and translation. While, on the one hand, they acknowledge the 'growing perception of crime fiction as a global genre that travels back and forth across international literary borders' they also note that 'translation tends to be ignored in many crime fiction studies . . . while within Translation Studies crime fiction has also been largely overlooked' (2022, pp. 46-47). This gap is precisely what this thesis seeks to contribute filling, as it brings together critical

analyses of both the source and translated texts, but also the translation decisions made and their impact on the reception of crime fiction across national borders. Indeed, my thesis really puts to the fore how translation not only facilitates the global and transnational circulation of crime fiction but also the significance of crime fiction as a global literary genre and the key role that both translation and translators play in it.[5] Another key argument they make is that:

> Examination of translators' decisions at the textual level, particularly in relation to cultural content, provides insights into the way in which they seek to cater to target readers' needs, while editorial and marketing decisions relating to paratext . . . reveal widespread cultural associations (and stereotypes) connected with the genre and the source culture. (2022, p. 47)

This quote is significant in that it highlights the key role that translators play in terms of the construction and circulation of (inter)cultural narratives and reveals that elements such as front covers play a central role in the circulation of translated crime novels as (inter)cultural narratives, as they showcase cultural specificities. Again, these identified gaps in the research are precisely those which I seek to fill, as my focus is on detailed textual analyses and comparisons between source and translated texts, particularly the translation of cultural references. Throughout the thesis, consideration is given to paratextual elements such as front covers, illustrations, and reviews, all of which provide key insights into the transnational circulation of crime novels and enable me to argue that crime novels are key cultural narratives and that, in turn, translated crime novels are key intercultural narratives.

Charlotte Beyer's *Contemporary Crime Fiction: Crossing Boundaries, Merging Genres* (2021) is another recent significant addition to the literature. Her edited collection of nine essays, all written by female scholars, provides new insights and perspectives on contemporary crime fiction as a constantly evolving genre. It presents crime fiction as a versatile genre which brings together and experiments with various subgenres, and exceeds generic conventions. For instance, the essays in the collection focus on the lesser-discussed subgenres of contemporary historical crime fiction, chick noir, and environmental crime novels. In her introductory chapter, Beyer highlights the social and cultural significance of crime fiction, as a literary genre, making two key arguments that 'crime fiction has always

[5] Throughout this thesis, I will be using the phrase 'source text' to refer to what is also usually referred to as the original text (i.e., the novel written by the author and published in its original context and which has not been translated). I will also refer to the 'translated text', which is also sometimes called 'target text'. The phrase 'source language' will be used to refer to the language used in the source text, while 'target language' refers to the language used in the translated text. The phrase 'target readership' will be used to refer to the readership of the translated text. These phrases are commonly used and defined as such in Translation Studies (e.g., Colina, 2015, p. 4).

played a central role in responding to social and cultural urgencies' and that 'contemporary crime fiction has a crucial role to fill in society' as it directly addresses key contemporary social issues including gender, identity, the environment, place and space (2021, p. 13, p. 14). She further argues that crime novels enable readers to make sense of their own society and culture, whilst also reflecting and relating to more global issues. Structured around four main sections, the essays in the collection explore the works of a wide range of contemporary crime authors, including two of the authors discussed in this thesis, Robert Galbraith and Ian Rankin, thereby highlighting the significance of their novels. Other authors considered include several key female crime authors such as Val McDermid, Tana French, Denise Mina and Gillian Flynn. In her essay on Galbraith's Cormoran Strike novels, Elena Avanzas Álvarez discusses how the role and figure of the female protagonist, Robin Ellacott, evolves throughout the series, and how she plays a critical role in the redefinition of gender relations, gender politics and representations of women in crime novels (2021). In my chapter on the Strike novels, I concur with Avanzas Álvarez's argument that Ellacott is 'one of the most complex detectives in twentieth century British crime fiction', as I contend that she plays a key role in the novels as far as the depiction of social class, which I approach as a British cultural issue, is concerned (2021, p. 22). Another key contribution is Elspeth Latimer's essay on place as a character in Ian Rankin's Rebus novels and Tana French's Dublin Murder Squad series (2021). Through her analyses of the novels, Latimer looks at the literary techniques used by those two authors to make place, especially the cities of Edinburgh and Dublin, function as protagonists in the novels and how they use those places as a key agent in their exploration of socio-political issues, leading her to coin the concept of 'characticity' (2021, p. 165). Although it does not discuss translation, this collection is significant because it highlights the ongoing appeal that crime fiction has on readers and the plethora of original avenues of scholarly investigations it presents, which my thesis contributes to.

One final significant contribution is B.J. Woodstein's *Translation and Genre* (2022), which includes a section dedicated to crime fiction and its translation, thereby highlighting its significance as a genre. Her book also discusses the five genres of women's writing, drama, LGBTQ+ literature, children's literature and science fiction. At the beginning of her introduction, Woodstein asks two broad but highly significant questions: 'how do generic texts get translated?' and 'how does the specific genre affect the act of translation, if it does?' (2022, p. 1). These are significant because they highlight that translation strategies and approaches vary from genre to genre, that genres may vary across languages and cultures, and that each

genre presents its own features and characteristics which present their own challenges for translation which, in turn, will have an influence on how they are translated. In her section on crime fiction, Woodstein presents a succinct, yet comprehensive, overview of the origins and evolution of the genre, largely drawing from Bradford's *Crime Fiction, A Very Short Introduction* (2015), which I reviewed above. Woodstein highlights, as the other scholars reviewed thus far, the ongoing appetite for crime fiction, arguing that it is 'the most popular form of literature read in English' (2022, p. 37). As she focuses on the specific translation challenges which crime fiction poses, namely the translation of suspense, ambiguity and non-standard language, Woodstein makes key observations regarding the role of translators, all of which are especially useful to the stance I take in this thesis. First, she argues that 'translators – who live in a particular time and place and have their own experiences and own views of politics and culture – will have perspectives that must necessarily influence how they translate' (2022, p. 39). This quote is significant because it clearly considers the cultural context translators work in and how their own cultural background, knowledge and experiences impact their practice as translators. This is particularly relevant when it comes to the translation of cultural references. Indeed, as I will show throughout this thesis, the translators' own cultural knowledge and, in some cases, their misunderstandings or lack of cultural knowledge, as cultural outsiders, of the source culture can directly impact on the translated texts. Linked to this, Woodstein further argues that 'translators are obviously readers first, who must analyse and understand the text before embarking on translating it.' (2022, p. 42). This is especially key as far as cultural references are concerned as translators must be able to spot those source-culture specific references and understand, interpret and relay them to their target readers. This forms, I argue, one of the most significant parts of their role as intercultural ambassadors. Finally, she makes a third critical argument about readers expectations, as she contends that a fundamental role of translators is that they 'must keep in mind not only what the text says – or does not say – but also what their target readers expect of crime novels' and that these expectations will largely depend on when and where the texts were both produced and translated, as these directly affect the choices that translators make (2022, p. 43). In other words, translators must be fully aware of what their targets readers want and expect from the translated crime novel they read. Indeed, the expectations that the readers of the translated texts have will be different to the ones that the readers of the source text have. As far as cultural references are concerned, a French reader reading the French version of one of Vargas' Adamsberg novels will invariably have different expectations, knowledge and attitudes than those of a British reader reading the English version of the novel. As I show in my chapter on

Vargas' novels, the UK-based readers tend to expect to learn about French culture and locality as part of their reading experience and tend to actively celebrate this. This is something that Vargas' translator must be aware of. This key difference will have an impact on how the text is translated with, I will show, translators generally opting to make the cultural reference accessible to the target readership, usually through added cultural explanations.

Now that I have reviewed the key literature I identified on crime fiction as a genre, its global and cultural significance and its translation, I turn to a discussion of the gaps I identified in the existing literature and, therefore, I highlight the contribution to scholarship that my thesis makes.

Identified gaps in the literature and contribution to scholarship

Although clearly related, it is not within the scope of this thesis to discuss the origins and developments of the genre of crime fiction in the UK and in France. As I indicated above, a plethora of comprehensive academic works already does this extensively and successfully. In this section, I want to focus in more detail on the gaps I identified in the literature reviewed above, and how my thesis seeks to address them, thereby highlighting its contribution to scholarship.

The aim of this thesis is to explore other, lesser discussed, cultural themes and issues which I have identified as being salient in contemporary crime fiction. These include the representations of social class, Scottish national identity, French regional identity and stereotypes, and irony and humour, all of which, I contend, serve to highlight the (inter)cultural significance of crime fiction. As such, my thesis is original in that it does not focus on crime fiction as a literary genre. Rather, it considers crime fiction to be a form of cultural narrative, which depicts and showcases key aspects of the national and regional cultures of France and the UK. More significantly, it considers translated crime fiction as a type of key intercultural narrative which, thanks to translation, provides readers access to a foreign culture, depicting, celebrating and showcasing national and regional cultures national across borders, through its transnational circulation. As I focus on analysing the decisions made and the strategies used by crime fiction translators when it comes to cultural references and features, their effects on the texts and on the reception of the translated texts, my thesis resolutely aligns with Seago and Lei's call for 'crime fiction research to widen its perspective and consider writers, texts and

readers in dialogue with each other across borders' (2020, p. 86). As such, it directly contributes to addressing the gaps they identify in the current research landscape.

Limited academic research and literature have focussed on translated crime novels and the cultural transfers which take place within the translation process. A monograph on crime fiction in translation is indeed yet to be published. This is somewhat paradoxical given the popularity of the genre and the appetite for translated crime fiction in both France and the UK, as well as, as I discussed above, the centrality of translation in the emergence and establishment of the genre. Indeed, while an extensive body of literature dedicated to crime fiction as a literary genre on the one hand and on literary translation on the other hand exists, academic research has not yet substantially concerned itself with bridging both areas of research and bringing them together.[6] Indeed, alongside the contributions already discussed above, several translation journal articles focusing on the translation of crime fiction have been published over the past twenty or so years, but these remain limited.

In 2000, Daniel Linder published an article focusing on the translation of hard-boiled slang in Raymond Chandler's *The Big Sleep* into Spanish. In 2014, the *Journal of Specialised Translation* dedicated its twenty-second issue to crime fiction and translation (Seago, Evans & Rodríguez de Céspedes, 2014). This includes key contributions from Seago (2014), who defines the genre and focuses on the translation of a German crime novel, and Jean Anderson (2014), who focuses on the translation of Leo Malet's novels into English, with an emphasis on translating humour. The same year, an edited volume dedicated to fictional dialogue and translation in thrillers (novels and films), how dialogues are key in generating suspense, and the translation challenges they can pose was published (Cadera & Pavić Pintarić, 2014). While many articles primarily focus on the linguistic aspects of crime fiction translation, the twenty-second volume (issue 2) of *The Translator* (2016) focused on translating culture in crime fiction, with several key contributions on the cultural transfers taking place in the process. Alistair Rolls, Marie-Laure Vuaille-Barcan and John West-Sooby (2016) provide an overview of crime fiction and the translation of national allegories. Jean Anderson (2016) focuses on strategies used to translate references to food and cuisine in Icelandic crime fiction and two French novels by Dominique Sylvain. Sarah Reed's article (2016) deals with the translation of an Australian novel by Philip McLaren and how the Australian cultural identity is translated into French. Finally, John West-Sooby's article (2016) looks at the translation of two

[6] Seminal works dedicated to literary translation include Bassnett and Lefevere, 1998; Bassnett, 2002; Boase-Beier and Holman, 1999; Landers, 2001; Venuti, 1995; Wright, 2016.

Australian crime novels into French and how language contributes to construct Australian national identity. In addition, the more recent companions to crime fiction tend not to concern themselves with its translation or, if they do, dedicate a limited number of chapters to it, preferring to focus, instead, on the historical developments of the genre, its conventions and key themes, as has traditionally been the case (e.g., Priestman, 2013; Rzepka & Horsley, 2010; Nilsson, Damrosch & D'haen, 2017; Allan, Gulldall, King & Pepper, 2020).[7]

A similar trend can be observed in the journals dedicated to crime fiction, the two most prominent of which are Edinburgh University Press' *Crime Fiction Studies* and the American *Clues: A Journal of Detection.* Both journals pride themselves on being interdisciplinary and international in their approach and both primarily focus on crime fiction in print and include contributions on TV and film. Although both journals primarily focus on Anglo-American crime fiction, some of the contributions focus on international crime fiction from countries such as Germany, Spain, Mexico, Sweden or Japan. *Crime Fiction Studies* includes contributions on the status of crime fiction as a genre, both in the past and present, its socio-cultural influences and its cultural popularity. Four volumes have been published on a biannual basis since the publication of its first volume in 2020. Some of the issues have a specific theme, such as crime fiction today, crime fiction and the past, American true crime, and Cornell Woolrich. Other issues are more general and include contributions on a variety of topics and authors, although most of them tend to be re-readings or re-evaluations offering new perspectives on classic Anglo-American crime authors such as Allingham, Christie, Chandler, Ellroy, and Hammett, and other contemporary authors such as Kate Atkinson and Maggie Nelson. *Clues* is a much older biannual academic journal, with the first issue published in 1980. Issues are either themed and include contributions on a specific classic author such as Christie and Conan Doyle or address a specific subgenre such as historical crime fiction, interwar crime fiction, domestic noir or disability and crime fiction, or they are more general, with contributions on a variety of usually classic authors such as Chandler, Hammett and Ellroy. In that sense, the articles published in those two journals are therefore more in line with the generation of academic works published at the beginning of the twenty-first century.

Although these articles, companions and journals highlight an evident and growing academic interest in the translation of crime fiction, there is significant potential for further research, which my thesis seeks to address and contribute to. While the cultural transfers taking

[7] Only the last of these three companions dedicate a chapter to crime fiction translation (Seago & Lei, 2020).

place in the translation of contemporary French and British crime fiction are clearly currently under-researched, my thesis is also original in that it focuses on both translation directions (English to French and French to English) as opposed to one, as is generally the case in the articles, journals and chapters reviewed above. My thesis is indeed structured around four case studies, two of which focus on English to French translation (the novels by Robert Galbraith and Ian Rankin) and the other two on French to English translation (the novels by Pierre Lemaitre and Fred Vargas). Within each language pair, one case study is on the works by a female author (Fred Vargas and Robert Galbraith, the pseudonym used by J. K. Rowling) and one by a male author (Pierre Lemaitre and Ian Rankin), ensuring parity. Within each case study, three novels by each author and their translations are analysed.

Rethinking the popularity of crime fiction: It's all about culture

Before discussing the theoretical and methodological approaches I am taking and providing an overview of each of my case studies, I want to clarify the stance taken in this thesis and my main arguments, and to qualify the reasons for which, I contend, crime fiction is so popular.

When crime fiction is analysed as a literary genre and in terms of its conventions, as is the case in much of the existing literature, the reasons accounting for its popularity abound. Crime fiction is indeed deemed to be popular because of the pleasure and satisfaction it provides its readers. Firstly, as Rebecca Martin (2013a) argues, crime novels tend to have an identifiable and constant three-part narrative structure with a clear beginning (a crime has been committed), middle (the crime is investigated) and end (the crime is solved and a culprit is identified) and it is characterised by carefully designed plots involving realistic characters, including the victim(s), the detective(s) and the culprit(s), and action. Secondly, much of the popularity of crime fiction stems, according to both Rebecca Martin (2013a) and David Platten (2011), to the active, cognitive, and emotional involvement of its readers: they work alongside the detective(s) to interpret clues, spot red-herrings, identify suspects/culprits and their motive in order to solve the crime. As part of this process, they go through various emotions, including suspense, thrill, anticipation, excitement and fear. Crime fiction is, as Platten puts it, a fundamentally 'visceral experience' and a 'cathartic experience', enabling readers to escape from their everyday anxieties to find comfort in fictional, yet realistic, anxieties (2011, p. 15). Finally, crime fiction is popular because it is very much about transgression of norms, of legality, of social and moral boundaries, as well as the fascination with crime, violence, and brutality, all of which take place within the safe confines of a novel (Platten, 2011).

Others have argued that crime fiction is especially popular because of its realism and authenticity, two concepts which come from Cognitive Narratology and Tourism Studies respectively. Realism and authenticity concern locations, character depictions, events used as backdrops to the plot, or the language used. As Florence Noiville (2006) argues, British crime novels are especially celebrated in France for their ability to intertwine aspects of contemporary life with their plots, offering snapshots of contemporary British culture to French-speaking readers. Both realism and authenticity are two key characteristics which usually come up in crime novel reviews, as my first case study will show. These are deemed to be key to evaluate the quality and success of a crime novel. This has led Seago to describe crime fiction readers as 'armchair tourist[s]' (2014, p. 6) who get transported and exposed to a foreign city or country when reading a crime novel. Others have argued that the popularity of crime fiction resides in its ability to explore social, cultural, and political issues such as criminality, immigration, racism, gender, sexuality, and education (Corcuff et al., 2001; Chadderton, 2017), leading crime writer Patrick Pécherot to argue that crime fiction functions as 'le miroir du social' (the social mirror) (2003) and Ian Rankin to declare that one of his prime reasons for writing crime novels is to explore contemporary issues such as 'crime, the environment, education and health, employment and migration' (2005a, p. 165).

While I acknowledge all the above reasons as being valid and accounting for the sheer popularity of and appetite for crime fiction, I want to go beyond these traditional and accepted reasons by arguing that contemporary crime fiction is popular first and foremost because of its cultural significance.[8] My main argument is that crime novels function as key cultural narratives and that translated crime novels are key intercultural narratives, providing readers access to the elements of a national and/or regional culture and identity, and depicting, showcasing and transmitting foreign cultures to foreign readerships, thanks to translation. As I approach crime fiction as a form of (inter)cultural narrative, I argue that crime novels are all about culture, locality, place, way of life, daily interactions, scenery, food and drink, all of which, I contend, are the prime reasons for the popularity of crime fiction, providing readers with a deep cultural understanding of the other and bridging cultures. Above all, contemporary crime fiction is about depicting national/regional cultures and, translated crime fiction is about depicting the culture of the other and life in the other country for which there is a clear

[8] These reasons accounting for the popularity of crime fiction have also been evidenced in Annie Collovald and Erik Neveu's *Lire le noir*: *enquêtes sur les lecteurs de récits policiers* (2013), which provides comprehensive accounts and surveys on crime reading trends and appetite for crime fiction in France.

fascination on both sides of the Channel. In other words, I contend that authors use crime fiction as a way to explore and depict cultural views and their own cultural agendas. In my case studies, I indeed demonstrate that Galbraith uses the Strike novels to specifically deal with the socio-cultural issue of class in Britain, that Ian Rankin uses his Rebus novels to depict and represent elements of Scottish national identity, through his numerous references to Scottish tales, myths and legends, that Fred Vargas uses her Adamsberg novels to provide her own representation of the cultural identity of the region of Normandy, and that Pierre Lemaitre uses his Verhœven novels to provide a representation of the relationship between the French police and the population, as well as irony, which I approach as culture-specific manifestation of humour. Because I argue that crime novels are fundamentally about depicting cultural agendas, the issue of their translation and the role that translation plays when it comes their transfer to another cultural context are also key. As intercultural ambassadors, I indeed argue that translators of contemporary crime fiction primarily retain and convey these various cultural agendas to their target readerships. As my case studies reveal, they do this by using a variety of translation strategies, all of which contribute to retaining and conveying the cultural references and the authors' cultural agendas within their translated texts.

Taking this stance enables me to redefine the roles of translators of crime fiction. Indeed, translating intercultural narratives and the cultural transfers taking place in the process have direct implications on the work of the translators. My starting point is that crime fiction translators are intercultural mediators, a stance which has already been widely discussed and acknowledged by numerous Translation Studies scholars who have focused on cultural translation (e.g., Bassnett, 2012; Katan, 2002, 2004, 2009, 2013; Liddicoat 2016a, 2016b; Limon, 2010; Pym, 1992, 2004, 2012). Yet, I argue that the (inter)cultural significance of their role, contribution and intervention means that translators go beyond the act of mediating between, or bringing together, cultures. My analysis of the cultural transfers taking place in the translation of crime novels leads me to argue that translators of contemporary crime fiction act as visible agents of cultural recontextualization within and outside the texts they translate, juggling a plurality of (sometimes) conflicting identities, including those of intercultural insiders and outsiders, cultural writers and even re-writers in order to construct, represent and transmit foreign cultural specificities to their target readerships. As such my argument is that translators are active participants in the construction, representation, depiction, and transmission of the foreign culture to their readers and that they are not mere intercultural communicators, mediators or facilitators but, rather, intercultural ambassadors.

Although I am settling on the term ambassador, I contemplated using other labels such as agent, steward, gatekeeper, or raconteur. However, none of those terms quite fit and capture the meanings I want to convey, namely those of depicting, representing, conveying, imparting, bestowing, passing on, transmitting, showcasing and celebrating culture and cultural references in their translated texts. Despite it not being perfect, ambassador is, I argue, the most suitable term of those I have considered, as it encompasses all those meanings at once. It is therefore the term I am using throughout this thesis.

In the next section, I set out my methodology and the key theories which underpin my thesis and arguments, as well as the frameworks which support my textual analyses of the novels under consideration.

Methodology and theoretical frameworks

In this section, I focus on the main theories and theoretical approaches which underpin my thesis. I start by discussing the concept of culture before establishing a working definition of culture, which I use for the purposes of this project. I then move on to discussing culture and translation before highlighting the framework of translation strategies I am using throughout my textual analyses of the crime novels I selected.

Towards a working definition of culture: Culture as way of life

As the main argument underpinning this thesis is that contemporary crime novels function as key cultural narratives and that translated crime novels function as key intercultural narratives, the concept of culture is therefore central and key to define.

The concept of culture, as we understand and use it today in the West, is deeply rooted in the German Enlightenment, more specifically in the works by Johann Gottfried von Herder, who coined a German, and by extension a Western, philosophy of culture and is considered to be the father of cultural nationalism (Berlin, 1976). Herder's work on and approaches to culture, in turn, influenced a wide range of theorists and thinkers from the eighteenth to the twentieth centuries, including notable contributions from literary theorist T.S Eliot and anthropologists Edward Burnett Tylor and Clyde Kluckhohn.[9] Because my focus is on

[9] In *Reflections on the Philosophy of the History of Mankind* (1968), Herder develops the concepts and notions of 'national culture', 'spirit of the nation', 'genius of the people' and 'national character', all of which contribute to his definition of cultural nationalism. He argues that nation and nationality are cultural artefacts, which are essentially defined by language and traditions, both of which are inherited, reproduced and transmitted from generation to generation.

contemporary twenty-first century crime novels and because the concept of culture is so broad, it is beyond the scope of this thesis to provide a comprehensive and historical overview of those theories.[10] Instead, a good starting point is Raymond Williams' take on the concept of culture, which he argues in his seminal *Keywords: A Vocabulary of Culture and Society*, originally published in 1976, is 'one of the two or three most complicated words in the English language' (2015, p. 49). In *Culture and Society* (1982), Williams provides an extensive analysis of the evolution of the concept of culture in England from the late-eighteenth through to the early twentieth centuries. Williams see this period as pivotal as far as culture is concerned because of the fast-changing and radical effects that the Industrial Revolution had on British society at the time. These, Williams argues, led to a redefinition and new understanding of the five key and interrelated concepts of industry, democracy, class, art and culture, all of which he identifies as forming the basis of modern Western societies (1982, p. xiii). In his work, Williams seeks to propose a theory of culture, based on the study of over forty major English writers, literary and social critics of the time, two of whom are women. Williams examines how the concept of culture evolved throughout this period and reflected contemporary social, economic and political changes and led to the Western world's current understanding of it. Indeed, Williams's analysis illustrates how the definition of culture came to evolve from 'the "tending" of natural growth', and . . . process of human training', to 'a whole way of life' (1982, p. xvi).

Williams proposes similar definitions in *Keywords* (2015). In his section on culture, he provides a concise overview of the historical and complex evolution of the term from the eighteenth century onwards, namely from culture being understood to refer to 'the process of

[10] As a leading literary figure of the first half of the twentieth century, T.S. Eliot contributed greatly to defining the concept of culture. In his *Notes Towards the Definition of Culture* (1962), originally published in 1948, Eliot sets himself the task to attempt to define the concept of culture and defines it as 'all the characteristic activities and interests of a people' including sports, hobbies, games, food, monuments, architecture, history and music (1962, p. 31). He then goes on to refer to culture as 'a way of life' and 'a particular way of thinking, feeling and behaving' (1962, p. 39, p. 57). Eliot's definition very much influenced Edward Burnett Tylor's (1832-1917), who is considered as the founder of social anthropology and the pioneer of a new discipline in Britain: the science of culture, that is the investigation and classification of cultures (Evans-Pritchard, 2004). In *Primitive Culture*, originally published in 1871, Tylor proposes a broad, yet useful, definition of culture as 'that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.' (2010, p. 1). Tylor's definition clearly echoes Eliot's, as it incorporates beliefs, customs, habits, and dress, that is thought, behaviour and actions, which he groups under 'all the items of the general life of a people' (2010, p. 8). Finally, American anthropologist Clyde Kluckhohn expanded Tylor's early definition to produce his own. In 'Queer Customs', the second chapter of *Mirror for Man*, Kluckhohn provides a series of definitions of what culture is and is not and its main characteristics (1949). Culture, he argues, refers to 'the total life way of people' (1949, p. 17). Culture, according to Kluckhohn is transmitted and collectively shared. He adds that culture is 'the distinctive ways of life of a society or a group of people' and is 'a way of thinking, feeling and believing' (1949, p. 23). All these definitions therefore have in common that culture equates way of life.

intellectual, spiritual and aesthetic development' to 'a particular way of life, whether of a people, a period, a group, or humanity in general', and including the now most widespread definition of culture as 'works and practices of intellectual and especially artistic activity' including 'music, literature, painting, sculpture, theatre and film' (2015, p. 52).

While I acknowledge Williams' three main definitions of culture, I am basing my own understanding and use of the term culture in this thesis on his second definition according to which culture equates to way of life. By way of life, I refer to the wide range of elements of everyday life which characterise a given people or group of people. Envisaged as such, culture is both explicit and abstract and it is observable through customs, habits, speech, and behaviour. Culture is the way individuals do things, act, interpret, see, and categorise the world they live in. Culture allows people to define and identify themselves and to define and identify others. It is individual, in that it is specific to each individual and that each individual has a culture. Yet it is collective, in that it is shared, acknowledged, and recognised by other individuals and groups of individuals, whether they belong to that culture or whether they belong to another. Culture manifests itself in numerous ways, through tangible symbols, beliefs, values, and behaviours. The social class people associate with, their sociolect, their accent, the language they speak (verbal and non-verbal), the way they dress, the way they greet, their hobbies, the food they eat, the way they eat it, the shops they shop at, the political party they associate with, the music they listen to, the press they read, all these elements are culture. Culture permeates and manifests itself in all aspects of people's daily life.

I am using this broad definition of culture as way of life throughout my thesis and my textual analyses of the crime novels I selected in two complementary ways. On the one hand, this definition enables me to highlight how culturally and interculturally significant they are precisely because of the plethora of references to way of life they depict, celebrate and showcase. This includes elements relating to the social class system in Britain, to Scottish tales, myths and legends, to French regional identity, including food and drink, and to how irony manifests itself as a prime component of French humour and represents attitudes by and towards the French police. On the other hand, the analysis of how these elements are translated and conveyed in translation enables me to argue that the translators, through their intercultural intervention and as intercultural ambassadors, replicate, celebrate and showcase those elements to their target readers so that they are provided with access to the foreign culture. This therefore leads me to discuss in more detail the theories and approaches taken to cultural translation and how these underpin my approach.

Culture in translation: From the cultural turn and translators as intercultural mediators to translators as intercultural ambassadors and key agents in the construction of culture

While the concept of culture has been explored in-depth in the fields of philosophy, literature and literary criticism, and anthropology since the German thought of the Enlightenment, its discussion in Translation Studies is, in comparison, relatively new. Indeed, it was not until its 'cultural turn' in the 1990s that translators came to be referred to as intercultural mediators playing a key role in the construction and transmission of national or regional culture.

In the 1990s, Susan Bassnett and André Lefevere called for a radical shift in Translation Studies and for its 'cultural turn' (1990). Central to their cultural approach was both 'a theoretical and methodological shift' from linguistic equivalence to cultural context (Marinetti, 2011, p. 26). Bassnett and Lefevere called for translation to be no longer envisaged as a mere linguistic transfer from one language to another but as a creative process of re-writing which is strongly informed by the target cultural context and plays a key role in the construction and representation of cultures for others (1990). As Bassnett and Lefevere argued:

> The more the image of one culture is constructed for another by translations, the more important it becomes to know how the process of rewriting develops, and what kinds of rewritings/translations are produced. . . . Rewriters and translators are the people who really construct cultures on the basic level in our day and age. (1998, p. 10)

This quote is key to my overall argument, as it clearly posits translation as an act of (inter)cultural construction, that is the depiction, representation, and circulation of one culture for another, but also translation as a dynamic process of rewriting, rather than a simple communicative and linguistic transfer from one language to another, whilst recognising translators as key agents in this process.

In the decade following Bassnett and Lefevere's call, several key Translation Studies scholars dwelt further on this concept of translation as a process of mediation between cultures. Basil Hatim and Ian Mason argued that 'translators mediate between cultures […] seeking to overcome those incompatibilities which stand in the way of transfer of meaning' (1990, p. 223). Although this stance is very much about overcoming communication issues than actual intercultural transfer, their second definition of mediation edges closer to it, as they argued that:

> [translators] are 'privilege readers' of the [Source Language] text. Unlike the ordinary [Source Text] or [Target Text] reader, the translator reads in order to produce, encodes

> in order to re-encode', acting as 'intermediaries between the [Source Text] producer and [Target Text] receivers'. (1990, p. 224)

The following year, Peter Newmark redefined the purposes of translation, arguing that its third purpose was 'to explain and mediate between cultures' (1991, p. 44). Two years after Newmark, Edwin Gentzler assigned the translated text a 'mediatory role' which goes beyond 'a synchronic transfer of meaning across cultures; it mediates diachronically as well, in multiple historical traditions' (2001, p. 75; originally published in 1993). Unlike Hatim and Mason, both Newmark and Gentzler explicitly talked about translation as intercultural mediation. Finally in 1999, David Katan proposed to introduce the concept of the translator as 'cultural interpreter' or 'cultural mediator' (2004, p. 3; originally published in 1999). According to Katan, the translator's duty is to possess a thorough understanding and knowledge of the cultures they are translating to and from, with a special emphasis on geography, contemporary social and political issues, as well as popular culture, as those form the 'backbone of a culture's cognitive environment' (2004, p. 11). By the end of the 1990s, the idea of translation as a process of intercultural mediation was therefore firmly established and accepted. It is now fully acknowledged as involving both the source-culture context in which a text is produced and the target-culture context for which the translation is produced, with a specific focus on the 'socio-cultural dimension of translation' which goes beyond mere linguistic transfer between two languages (Bassnett, 2014, p. 11). Since then, Bassnett has extended her initial views, arguing that translation is very much 'a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator' and that the translator is a 'cross-cultural mediator' (Bassnett, 2002, p. 6; Bassnett, 2012). Andrew Chesterman (2001), David Katan (2002, 2004, 2009, 2013), David Limon (2010) and Anthony Pym (1992, 2004, 2012) have all discussed translation as being both a form of intercultural or cross-cultural communication, rather than mere interlingual communication, and a process of intercultural mediation whose primary aim is to facilitate and promote intercultural understanding and cooperation. Katan describes translators as being cultural mediators and interpreters, in other words 'visible agents in creating understanding between people' (2004, p. 3). More recently, Anthony Liddicoat has focused on the processes and strategies involved in the process of translation as intercultural mediation (2016a, 2016b). Liddicoat indeed defines intercultural mediation as a fundamentally interpretative, conscious, and purposeful activity which goes beyond the linguistic resolution of communication breakdowns and which involves 'rearticulat[ing] meanings for new audiences', and as 'interpreting the meaning of diverse others for oneself and for others' and

'the development of shared understandings' (2016a, pp. 348, 2016b, p. 355). The translator as an intercultural mediator is therefore in charge of interpreting both the explicit and implicit meanings of a text and of communicating these interpreted meanings to the target readership (Liddicoat, 2016b). Their task is therefore to decode, select and analyse the meanings produced by the source-text author and to convey them to the receivers of the target text, readers who typically do not share the language and culture, including cultural knowledge and background, of the source text readership (Liddicoat, 2016a). Throughout the process of intercultural mediation, translators bring together both 'linguistic and cultural framings' so that meanings can successfully be conveyed 'across linguistic and cultural boundaries' (Liddicoat, 2016a, p. 347). Within this process, the translator is 'the sole true intercultural communicator' whose task is to mediate texts which were not originally produced for intercultural mediation and for a readership who does not necessarily perceive the act of translation as a form of intercultural mediation and the target text as a product of intercultural communication (Liddicoat, 2016b, p. 356). Not only does the translator mediate language, they also mediate 'the cultural context of the writer for the reader', a process which is fundamentally more complex than mere linguistic mediation (Liddicoat, 2016b, p. 357). The translator as an intercultural mediator therefore stands in a privileged position in that they stand in between the writer of the source text and the readers of the target text, and in between both the culture of production of the source text and the culture of reception of the target text (Liddicoat, 2016a, 2016b). As such, Liddicoat argues that intercultural mediation occurs at two distinct levels: for the self, that is for the translator who must read and interpret the text and its cultural meanings (i.e., the translator as reader of the source text) and for others, that is for the readers of the target text (2016b). This second stage in the mediation involves a process of text 'rewriting' and 'interpreting the culturally contexted meanings of the source text for others who do not share the cultural starting points of the text' (2016b, p. 358). Translation is therefore about identifying cultural meanings and references and making decisions as to how to effectively convey them to readers from a different cultural context to make them accessible. Liddicoat identifies three core strategies which translators can employ in order to successfully carry out their intercultural mediation: expansion, that is the addition of information needed to fully interpret cultural meaning; replacement, that is the use of target-culture reference which is accessible to target readers when the source-culture reference is obscure; and reframing, which involves rewriting the text so it 'fit[s] cultural frames across languages' and solves 'cultural incompatibilities' (2016b, p. 360). Liddicoat's first two strategies are in line with those identified by previous Translation Studies scholars, but which have been termed using a different label. For instance, they are in

line with Javier Franco Aixelà, who uses the terms 'gloss' to refer to any additional cultural explanation and 'universalization' to refer to a reference which is too obscure for the target readers and therefore adapted to be more accessible (1996, pp. 62-63). Yet Liddicoat's strategy of reframing is significant as far as my thesis and approach to the texts are concerned, as I do highlight how translators, as intercultural ambassadors, actively rewrite and reframe their texts in order to produce successful intercultural narratives.

Liddicoat's approach to translation as being fundamentally an act of intercultural mediation is clearly not new. However, his focus on the actual processes involved in this intercultural mediational work and how this is reflected within the texts provides a solid basis to my overall arguments that translated crime novels function as key intercultural narratives and that translators of contemporary crime fiction play a fundamental role in the construction, representation, articulation, and transmission of the culture of the other to the target audience. Indeed, I endorse Liddicoat's claims that translators do not solely mediate language but that they primarily mediate cultures and that 'meaning making is not simply a linguistic act, but rather that culture is a constituent element in the creation and reception of meanings' and use each of my case studies to demonstrate how this is effectively done within contemporary translated crime novels (2016a, p. 348).

My thesis and overall arguments are fundamentally in line with the cultural approaches detailed above and this cultural approach to translation is very much the stance I am adopting throughout. Nevertheless, while I fully acknowledge the role of the translator as an intercultural mediator, as defined by all these scholars, from Bassnett and Lefevere to Liddicoat, I propose to go beyond the phrase of intercultural mediator, as I find it too restrictive and too limited to a facilitation and go-between role. Instead, I propose to adopt the phrase intercultural ambassador, as I see much more in line with the roles they assume as part of the translation process to represent, construct and transmit the culture of the other. Indeed, I contend that translators of contemporary crime fiction are key agents in this process, playing with literary conventions of the genre and rewriting texts to not only make them accessible to their target readerships but also to make them key contemporary intercultural narratives. To illustrate the various processes and strategies that the translators of contemporary crime novels resort to in order to successfully achieve this, I primarily draw on theoretical frameworks developed as part of the cultural approach to translation and to do with the translation of culture-specific references, that is phrases or references which are specific to a given culture or cultural context.

Before looking at those in detail, I want to provide an overview of the issues relating to the translator's power, agency and ideology, as these are also key to my overall arguments.

The translator's power, agency and ideology

Taking the stance that translators do not merely transfer source texts from one language to another but rather act as intercultural ambassadors who interpret the texts they translate and create intercultural narratives brings to the fore the question of their power, agency and ideology. Indeed, as Cecilia Alvstad argues:

> literary translators reformulate the texts of others, making them accessible to new audiences in other languages, other cultural contexts, and other times. Together with the other agents involved, literary translators decide what texts they translate, how they translate them, and how they present these translations to the world. (2020, p. 180)

In other words, translators are active agents who provide their own interpretations of the source texts they translate and make direct interventions and conscious decisions onto the translated texts, which are not merely linguistic but primarily intercultural.

Discussions about the translator's power, agency and ideology all fit within the broader issue of ethics in translation, which have been widely discussed in translation studies.[11] Arguably one of the most influential contributions is Lawrence Venuti's ethics of difference, which advocates foreignization as an ethical translation practice (1995, 1998). Venuti fundamentally rejects the Anglo-American tradition of domestication, which minimises a text's foreignness and erases any evidence of the translator's intervention, making the translated text conform to target language and culture conventions. Instead, Venuti actively favours foreignization, which deliberately retains the foreignness of the source text and showcases the translator's visibility within the translated texts. Beyond the texts themselves, Venuti's ethical approach to translation has wider societal implications, as it enhances the levels of visibility and recognition of the translator's work in society, facilitates intercultural understanding and highlights the (inter)cultural and sociological influence of translations (Alvstad, 2020).

Alongside Venuti's ethics of difference, feminist and postcolonial approaches to translation also concern themselves with highlighting the translator's power, agency and ideology, as well as translation's wider societal role and significance. Although my methodological approach is neither feminist nor postcolonial and although the texts under

[11] For a comprehensive overview of ethics in translation, see, for instance, Lambert (2023).

consideration in my case studies are neither feminist nor postcolonial, the main theories and approaches developed in those fields strongly correlate with my overall arguments.

Central to feminist approaches to translation is the argument, Juliane House contends, that translators should explicitly show 'their gendered voice in translation', 'proudly accept their identity and its ideological implications', and feel empowered to ''subvert' passages in texts . . . which run counter to a feminist stance, always acting against 'invisibilization' and 'essentialization' (2018, p. 42). In other words, feminist translation is about the translator making themselves actively visible within the translated texts and about challenging heteropatriarchal hierarchies of power and gender discourses through deliberate translation strategies. Another key approach taken by feminist translation is, as Emek Ergun argues, the fact that:

> feminist translators are aware of the fact that translation is essentially an interventionist act of interpreting and rewriting and, therefore, they inform their readers about the specific processes of intervening they have engaged in in the recreation of the text. (2020, p. 117)

Central to feminist translation is therefore the consideration that translation is primarily an act of interpretation, rewriting and creation which involves an explicit exchange between the translator and their readers, as they deliberately highlight the stance and strategies they use as part of the translation process. It is also fundamentally about promoting the power that translators have over the production and circulation of narratives and discourses across borders. Indeed, as Ergun further argues, feminist translation advocates 'an ethics of accountability that simultaneously recognizes the translator's agency and translation's potential to perpetuate or disrupt relations of power, both locally and transnationally' (2020, p. 117). As such, Ergun contends, 'translation is deeply infused with power' (2020, p. 120). This is key to my argument, as I argue that, as intercultural ambassadors, translators of contemporary crime fiction have the power to construct narratives about other cultures that circulate beyond national borders, through the various translation strategies they choose to adopt.

Postcolonial approaches to translation share commonalities with feminist approaches in that they actively promote the translator's visibility and the subversion of discourses around power and domination, whilst dealing with issues such as gender, ethnicity, identity, politics and ideology. Indeed, as Paul Badia argues, postcolonial literature and its translation is about the linguistic and cultural representations of others, 'resistance to hegemony' and 'the

negotiation between cultures in an unequal power relationship' (2010, p. 266, p. 267). The postcolonial translator therefore has a pivotal role to play to 'redress the power imbalance' between formerly colonised and colonising societies (Badia, 2010, p. 266). To do so, they must first possess an in-depth knowledge and understanding of the languages, cultures and histories of those societies they write about. Second, they must be 'interventionist' in their approach in order to 'deconstruct colonizing translation strategies and resist colonialist ideological impositions' (2010, p. 267). Through their intervention, translation is an act of 're-creation, rewriting or reparation . . . as it involves the representation of marginalized cultures in dominant languages, with an underlying intent to set the historical record straight' (2010, p. 267). These arguments are key, as they support my claim that translators, as intercultural ambassadors, and the translations they produce play a pivotal role in the construction and circulation of narratives about other cultures transnationally and highlight the level of agency and power they have.

These approaches and theories raise the question as to how the translator's power, agency and ideology manifest themselves in the texts. Indeed, translators are inevitably culturally and ideologically positioned and, therefore, translate their texts from that position. The translator's identity, positionality and ideology have, in turn, indisputable influences on the translation decisions they make. As such, translated texts are undeniably culturally and ideologically positioned and this can affect their reception. Indeed, as House argues, 'translations need to be seen as both embedded in their specific social contexts and envisaged through the lens of the translator's stance' (2018, p. 52). Arguably there are markers of the translator's ideology that are more visible than others in translated texts. These can include, for instance, political or religious stances. More subtle markers of ideology in translation include, House further argues, the texts which are selected for translation, the strategies that translators use as part of the translation process, the (intended) impact of those decisions on the texts and their readers, as well as within paratextual elements framing the texts, and publishers' decisions and marketing strategies (2018). These markers are those which I focus on within my textual analysis, as I highlight the intercultural role translators play and the decisions they make as part of their interpretation of the source texts and the creation of their intercultural narratives.

This section has briefly highlighted the power and agency which translators have both on the translated texts and more widely in society, all of which are central to my argument. Venuti's ethics of difference, feminist and postcolonial approaches to translation indeed all deliberately advocate and highlight the power of translation in society as a whole. They also highlight the pivotal role that translators play in the representation of others and the shaping

intercultural narratives and their circulation across borders, and, as such, highlight the centrality of the issues of power, agency and ideology in translation. This fundamentally links with my two overarching arguments that translated crime novels function as key intercultural narratives and that translators, as intercultural ambassadors, make deliberate translation decisions which are influenced by their own identity and interpretations of the texts they translate, thereby going beyond the mere act of mediating between cultures. These approaches also advocate the power which translators have in making themselves textually visible and that translation is fundamentally an act of interpretation, rewriting and creation, which also form the basis of my argument and which my textual analysis demonstrates. I now turn to discussing the translation of cultural references and the framework of strategies I have designed to enable me to conduct my textual analysis.

Tackling cultural references in translation

Although culture-specific references do not form the sole and primary focus of my thesis, the theoretical frameworks developed for their analysis in Translation Studies nonetheless provide a sound theoretical basis for the textual analyses I am conducting. After reviewing those strategies below, I am proposing my own updated typology of translation strategies, which I use to analyse my selected corpus of crime novels, and more specifically, to identify and evaluate the translation decisions made by the translators.

Cultural references have been widely discussed by various Translation Studies scholars since the 'cultural turn' although they have all used different terminology to refer to them and identified various categories of cultural references, as well as strategies for their translators (e.g., Baker, 2018; Franco Aixelà, 1996; Hervey & Higgins, 2002; Limon, 2010; Newmark, 1988; Vinay & Darbelnet, 1995). As an earlier contributor to cultural translation approaches, Peter Newmark defines 'cultural words' as those which pose 'a translation problem unless there is cultural overlap between the source and the target language (and its readership)' (1988, p. 94). Newmark identifies five categories of cultural words: ecology (fauna and flora), material culture (food, clothes, houses and towns, and transport), social culture (work and leisure), organisations (political and administrative, religious and artistic), and gestures and habits (1988, p.95). Meanwhile, Jean-Paul Vinay and Jean Darbelnet talk of 'metalinguistic divergences' between texts, arguing that 'translation difficulties increase with the width of the cultural gap between two languages' (1995, p. 279). Examples of such 'cultural elements', they argue, include references to colours, time, buildings, trades, measurements, meals, social life,

schools and universities (1995, pp. 279-285). Moreover, although Javier Franco Aixelà does not provide specific thematic categories, he argues that 'culture-specific items' are:

> those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (1996, p. 58)

In other words, they are references which are specific to the cultural context they appear in and belong to. As such they can pose a translation challenge because they are too obscure, unfamiliar or inexistant in the target culture (i.e., the cultural context of the readers of the translated text). Sándor Hervey and Ian Higgins talk of 'cultural transposition' and the 'cultural issues' which the process can involve, mainly when it comes to translating proper names, brand names, organisations and their acronyms, and toponyms (2002, pp. 31-32). While David Limon refers to 'culturally-restricted references' (2010, p. 30), Mona Baker uses the labels 'culture-specific concepts' and 'culture-specific items' to refer to instances when 'the source-language word may express a concept which is totally unknown in the target culture', is 'abstract or concrete' and 'relate to a religious belief, a social custom or even a type of food' (2018, p. 19) and which can, therefore, pose a translation challenge (2018, p. 19, p. 30). As Eirlys Davies (2003) argues, although these scholars provide generic ideas as to what cultural references might be, they do not provide a precise and consensus definition of what they really are. Rather, they leave its definition and identification in a text open to interpretation. Franco Aixelà argues, for instance, that 'in translation a [Culture-Specific Item] does not exist of itself' (1996, p. 57). Although these scholars do not settle on the same labels to refer to cultural references nor on the exact definition of what they are or the categories of cultural references, their approach is very much in line with my overall definition of culture as way of life. Indeed, the various references and categories they identify all relate to everyday life, including references to food and drink, institutions, and education. In my analysis, I use the broad label 'cultural references' to refer to references to everyday life which are specific to the cultural context they occur in. In other words, they are specific to the source-culture and can pose a translation problem during their cultural transfer into the target culture because they be obscure, unfamiliar, unknown or inexistant in the target culture. More specifically and considering the authors and novels I am analysing, this means that references may be specific to Britain, England, Scotland, France or specific regions of France such as Normandie and Béarn. Within my case studies, these include references to the British class system, references to Scottish tales, myths and legends, references to French regional food and drink, and manifestations of irony, as a representation

of French humour. They also include references to historical events, regional dialects and sociolects, accent, landmarks, or even national brands.

What the majority of these scholars agree on, however, is that various translation strategies are available to solve the issues posed by cultural references, most of which are arranged on a continuum according to the degree of intercultural intervention involved in the translation process (Davies, 2003). Newmark, for instance, identifies twelve translation procedures, ranging from transference to the use of a classifier (1988). Hervey and Higgins identify five strategies, ranging from exoticism to cultural transplantation (2002). Meanwhile, Franco Aixelà identifies eleven strategies, grouped under the two macro-strategies of conservation and substitution and ranging from repetition to autonomous creation (1996). Finally, Baker identifies eight strategies, ranging from translation by a superordinate to translation by illustration (2018). Although these scholars all identify different numbers of strategies and use various labelling terms for them, most tend to overlap and refer to the same, or similar, strategies. For instance, Newmark's transference coincides with Hervey and Higgins' cultural borrowing and Franco Aixelà's repetition, in that they involve the transfer of the source-language term into the translated text. Newmark's use of paraphrase, gloss, and notes is akin to Franco Aixelà's extratextual and intratextual glosses, as well as Baker's translation by paraphrase using a related or an unrelated word, and explanation. All three of them also identify deletion, or omission, as a strategy. Baker's cultural substitution is close to Franco Aixelà's limited and absolute universalization and Hervey and Higgins' cultural transplantation.

The typologies of translation strategies reviewed above provide sound bases for textual analyses of cultural references in literary texts. Nevertheless, due to the limitations they present, namely the variation in their number (from 5 to 12), the vagueness of some of the labels used and of the definition of the strategies, some redundant distinctions, and the cross-overs between typologies, I am proposing here my own typology. While it is undeniably based on these existing ones, I have updated, adapted, simplified and tailored my typology to the types of cultural references I am analysing and so it enables me to better capture, describe and evaluate the intercultural intervention of the translators.

In line with Franco Aixelà's typology, mine is based around two macro-strategies. The first is the strategy of preservation, which means that the cultural reference is retained in the translated text. The second is the strategy of adaptation, meaning that the cultural reference is

modified or altered in some way in the translated text. Under the strategy of preservation, I identify four micro-strategies: restatement (i.e., the reference is repeated as it features in the source text); typographic adaptation (i.e., the reference is repeated but its spelling is adapted to the target language, for instance Edinburgh/Edimbourg); paratextual explanation (i.e., the cultural reference is made explicit by the translator via a footnote, preface, glossary or notes); and intratextual explanation (i.e., the cultural reference is made explicit and explained by the translator within the translated text itself, through an addition). Under the strategy of adaptation, I identify four micro-strategies: semantic adaptation (i.e., the translator uses a hypernym, synonym or hyponym or a more or less derogatory term to translate the cultural reference); cultural adaptation (i.e., the cultural reference is translated using a familiar and recognisable reference in the target culture and language, for instance Wellington boots become hiking boots in the French translation of Galbraith's *The Silkworm*); creative adaptation (i.e., the translator uses self-creation to translate the cultural reference, for instance The Museum of Scotland become The Scottish Museum in the French translation of Rankin's *The Naming of the Dead*); and, finally, omission (i.e., the translator decides not to translate the cultural reference at all and the reference does not feature in the translated text). The table below (Table 1) provides an overview of my framework of strategies, alongside its matching definition and examples.

This revised framework provides, I contend, a comprehensive set of translation strategies to evaluate and analyse the translator's intercultural intervention as far as cultural references are concerned. In other words, it enables me to successfully compare and contrast the source and the translated texts and to characterise and define the translation strategies used by the various translators when it comes to cultural references. I will therefore use these labels as part of each of my case studies.

Table 1

My typology of translation strategies used as part of the textual analysis of the texts

	Strategy	Definition	Examples
Preservation	Restatement	The ST cultural reference is repeated in the TT exactly as it features in the ST	ST: 'Jago's parents have gone and put it in the bloody *Times*. (Galbraith, 2013a, p. 359)
			TT: 'Les parents de Jago ont déjà publié une annonce dans le *Times*.' (Galbraith, 2013b, p. 454)
	Typographic adaptation	The ST cultural reference is retained and repeated in the TT but its spelling is adapted to the target language	ST: 'a pint of Carling' (Galbraith, 2013a, p. 350).
			TT: 'une pinte de Carling' (Galbraith, 2013b, p. 441),
	Paratextual explanation	The ST cultural reference is explicitely explained by the translator via the addition of a footnote, in a preface, glossary or translator's notes which accompany the TT	ST: 'If we'd found a Hibs scarf…' (Rankin, 2007a, p. 83)
			TT: 'Si on avait trouvé une écharpe des Hibs[1]. . .' [1] Hibernian FC, une des deux équipes de football d'Edimbourg, l'autre étant les Hearts. (Rankin, 2010a, p. 110).
	Intratextual explanation	The ST cultural reference is explicitely explained by the translator within the TT itself, through the addition of text	ST: 'Clarke supported Hibernian FC.' (Rankin, 2013b, p. 118)
			TT: 'Clarke supportait les Hibs, le football club d'Hibernian' (Rankin, 2016b, p. 175).
Adaptation	Semantic adaptation	The translator uses a hypernym, synonym or hyponym or a more or less derogatory term to translate the ST cultural reference	ST: 'Strike's **sticky toffee pudding'** (Galbraith, 2013b, p. 187)
			TT: 'le **lourd** gâteau au caramel de Strike' (Galbraith, 2013b, p. 241).
	Cultural adaptation	The ST cultural reference is translated using a familiar and recognisable reference in the target culture and language	ST: 'Strike's **sticky toffee pudding'** (Galbraith, 2013b, p. 187)
			TT: 'le lourd **gâteau au caramel** de Strike' (Galbraith, 2013b, p. 241).

	Creative adaptation	The translator uses their own self-creation to translate the ST cultural reference in the TT	ST: 'the **Museum of Scotland'** (Rankin, 2007a, p. 207)
			TT: 'le **Scottish Museum'** (Rankin, 2010a, p. 263)
	Omission	The ST cultural reference is not translated and does not feature in the TT	ST: 'du sauté à la **crème**.' (Vargas, 2013a, p. 79)
			TT: 'some veal in bean sauce.' (Vargas, 2014, p. 69)

Before moving on to the textual analysis, I want to focus on providing an overview of my research design, methodological approach and of each of my case studies and the corpus of novels selected for analysis.

Research design, structure and corpus

Methodological approach: Qualitative case study research

As discussed above, my methodological approach is to conduct case study research. In each case study, I compare and contrast three source texts and their matching target, or translated, texts in order to establish and evaluate the translation strategies used by the translators when it comes to the translation of cultural references. This enables me to, in turn, analyse the intercultural transfers which have taken place in the translation process, as well as the impact of the translators' decisions onto the translated texts and, in some cases, their reception. My research is therefore empirical, as it seeks to describe and analyse the phenomena which occurs as part of the translation process (Williams & Chesterman, 2002). As my primary sources of data are published novels, my approach is 'naturalistic' or 'observational', as Jenny Williams and Andrew Chesterman, who write on research methods in Translation Studies, call it (2002, p. 62). Indeed, I primarily observe, compare, and contrast texts within their natural and real-life context and make observations on them, looking at specific features, differences, and similarities (Williams & Chesterman, 2002; Meyer, 2015; Saldanha & O'Brien, 2013; Susam-Sarajeva, 2009). Because I primarily look at existing published translations as well as paratextual elements, including journalistic and readers' reviews of the various texts in order to evaluate how the texts were received, my research resolutely belongs to the 'product-oriented' sub-branch of Descriptive Translation Studies, as defined by James Holmes (1988). Overall, my research falls within two of the four overlapping spheres of research within

Translation Studies, as developed by Andrew Chesterman (2005, 2019): textual research, as I primarily focus on the published texts themselves and the relations between them and their key features, and cultural research, as the texts I analyse are interpreted within their (inter)cultural context and their (inter)cultural effect and significance, with two central themes being cultural identity and the perception of other cultures.

My thesis is constructed around four case studies, which are not to be read in isolation, but which complement, speak to and echo each other. Each case study focuses on three novels written by a French or British author and their respective French or English translations. Each case study concentrates on a specific cultural feature, which I deem to be salient in the novels, and adopts a similar structure. These are: social class in Britain; elements of Scottish national identity; references to French regional identity, in this case, that of Normandy; and irony as a key feature of French humour and the relationship between the French police and the population. Each case study includes an overview of the selected works, including a discussion of their author, translator(s), narrative structures, plots, reception, sales figures and pertinent paratextual elements, including press reviews, readers' reviews, front covers, as well as translator's notes and glossaries. These elements are significant because they situate the texts within their national and international literary contexts and provide essential evidence as to their cultural and intercultural significance, whilst supporting that both authors and translators of crime fiction are key agents in the construction, representation, and transmission of regional and national cultures to foreign readerships. Indeed, the selected authors and their works are all pivotal in providing local, regional, and national cultural knowledge of the countries to their readership, whilst their translators play a significant role in sharing and transmitting this cultural knowledge to their target audiences, taking the texts across national and cultural boundaries. As such, it is pertinent to provide an overview of the significance and impact of their work.

While the cultural translation theories I discussed above overwhelmingly support and inform my overall approach throughout the thesis, each case study draws on additional theories relating to the cultural feature under consideration. This means that each chapter has a strong theoretical focus. For instance, the case study on social class includes a section dedicated to discussing some of the key theories on social class in twentieth century Britain, mainly the work by Mike Savage (2015). The case study on Scottish national identity draws on the work of historians on the movements of Jacobitism and Highlandism (e.g., Devine, 2006; Donaldson, 1988; Hobsbawm, 1992; Trevor-Roper, 1992, 2008; Womack, 1989). The case study on French

regional identity discusses some of the key theories developed in imagology and the creation of national images in literature, mainly those developed by Joep Leersen (2007) and Luc van Doorslear (2019). Finally, the case study on irony explores some of the key literary theories on irony, primarily those by Douglas Colin Muecke (1969, 1970) and Linda Hutcheon (1994).

The third and most substantial part of each case study is the textual analysis I conduct. This primarily involves comparing my selected corpus of texts, including both the source texts and their respective translated texts. For this, I am using the framework of translation strategies I proposed above in order to analyse what strategies the translators resorted to as part of their intercultural intervention in order to tackle and convey the various cultural references to their target readers. I also assess the effect of those translation decisions both on the translated texts and the target readership, through an analysis of readers' reviews.

Finally, each case study concludes with an assessment and discussion of the role(s) of the translator as an intercultural ambassador, as, each time, my textual analysis leads me to incorporate and define a distinctive feature of this role, highlighting the plurality of the roles they play in the construction, representation, and transmission of culture and how they often need to negotiate conflicting identities. All in all, each analysis contributes to highlighting how their work contributes not only to the intercultural significance of contemporary translated crime fiction but also to the significance of their translated texts as key contemporary cultural narratives, establishing contemporary crime fiction as one of the most interculturally significant literary genres.

My four case studies and selected corpus

My first case study focuses on the first three novels in the Cormoran Strike series written by British author J.K. Rowling and published under the pseudonym Robert Galbraith: *The Cuckoo's Calling* (2013a), *The Silkworm* (2014a), and *Career of Evil* (2015). The series is now made up of seven instalments, each following the investigations carried out by London-based private detective Cormoran Strike and his partner Robin Ellacott, taking readers on realistic tours of London and outside the British capital.[12] The novels have been very successful in the UK, both in terms of sales figures and reception in the press, and adapted for TV by the BBC. They have been translated into French by François Rosso and Florianne Vidal and published

[12] The other novels published in the series are *Lethal White* (2018), *Troubled Blood* (2020), *The Ink Black Heart* (2022) and *The Running Grave* (2023).

as *L'appel du coucou* (2013b), *Le ver à soie* (2014b) and *La carrière du mal* (2015b), all of which have been successful in France. My case study focuses on social class and how references to the British class system have been translated into French. Social class is indeed a key topic which permeates all the novels in the series, and certainly the first three, manifesting itself through Galbraith's characters, their educational background, their sociolect but also the places they frequent. In this chapter, I argue that while social class is very much a British obsession, permeating all aspects of everyday life, it is a much less salient cultural issue in French society but more of an economic issue. This cultural difference is, I contend, very much visible in the French translations on the novels, as I reveal that both French translators significantly tone down the references to social class in their translations. Despite this, they, nonetheless, successfully retain social class as a distinctive feature in their depiction of British society throughout the texts, thereby adapting to a much less class-based and class-defined target culture but still providing target readers access to a key British cultural feature. As such, the translation process is akin to a process of intercultural recontextualization for the target readership with explicit and visible translational interventions.

My second case study explores how elements of Scottish national identity have been translated by two of Ian Rankin's French-language translators. More specifically, it looks at references to Scottish myths, tales and legends, which abound in Rankin's novels. I focus on three of Rankin's Inspector John Rebus novels: *The Falls*, published in 2001, translated by Daniel Lemoine and published in France in 2005 as *La colline des chagrins*; *The Naming of the Dead*, published in 2006, also translated by Lemoine and published in 2009 as *L'appel des morts*; and *Standing in Another Man's Grave*, published in 2012, translated by Freddy Michalski and published in 2014 as *Debout dans la tombe d'un autre*. Rankin's Rebus novels have been an undeniable international success in terms of sales figures, prizes, and reviews. Deeply grounded within the Scottish cultural context, the novels explore and celebrate Scottish national and cultural identities. Drawing on Benedict Anderson's concept of nations as imagined communities (2016), I explore how Scottish identity is very much a cultural construction. Focusing on how references to Scottish myths, tales, and legends have fared in translation, I argue that Rankin has a clear cultural agenda as a writer, which is to write narratives on Scottish national identity. As such, Rankin's novels very much contribute to the construction and transmission of Scottish national and cultural identity at home and abroad, thanks to their translators, who must juggle the conflicting roles of intercultural insiders and outsiders at once.

My discussion of Scottish national identity then leads me to explore how elements pertaining to French regional identity in Fred Vargas' Commissaire Jean-Baptiste Adamsberg novels have been translated into English by Siân Reynolds. It focuses on three instalments of the series, which is currently made up of ten novels: *L'armée furieuse* (2011), published as *The Ghost Riders of Ordebec* (2013), *Temps glaciaires* (2015), published as *A Climate of Fear* (2016), *and Quand sort la recluse* (2017), published as *This Poison Will Remain* (2019). Although Adamsberg leads Paris' *Brigade criminelle*, his investigations often take him and his team outside of central Paris to rural and lesser-known regions of France. Adamsberg is not from Paris but comes from a small fictional village in the Pyrenees. This enables Vargas to explore and showcase elements of French regional identity and culture and the stereotypes associated with them, including regional food and drink, physical features, and temperament, which are the focus of my chapter. In this case study, I contend that Vargas' novels are (inter)national instances of French regional literature and that both Vargas and Reynolds celebrate French regionality whilst maintaining regional stereotypes through a complex set of intertextual relations between source and target texts.

My fourth and final case study focuses on Pierre Lemaitre's Verhœven trilogy: *Travail soigné* (2006), *Alex* (2011) and *Sacrifices* (2012). They have been translated by Irish translator Frank Wynne and published in the UK as *Irène* (2014), *Alex* (2013) and *Camille* (2015).[13] While the novels have received little attention in France, suggesting a persisting view of crime fiction as *paraliterature*, they have been widely acclaimed in the UK. Lemaitre's thrillers follow the investigations led by Camille Verhœven, *Commandant* at Paris' *Brigade criminelle*, and his team. Each time, the murders the team investigate are gruesome and narrated in great graphic detail. This is counterbalanced by Lemaitre's use of humour, especially irony, throughout the novels, which, I argue, is one of their key distinctive features. In this case study, I approach irony as a distinctive French humorous device, therefore a distinctive French cultural feature, which is telling of cultural attitudes by and towards the French police. Acknowledging that humour has long been considered to pose a major translation challenge, I analyse how irony and markers of irony have travelled as part of the translation process and the strategies used by Wynne to convey them. My analysis reveals that Wynne's intervention successfully conveys irony as being a distinctive French humorous device, whilst being telling of the relationship between the French police and the population.

[13] The second instalment in the series was published first in English.

I now turn to the first of my four case studies, which looks at the translation of references to social class in the first three of Robert Galbraith's Cormoran Strike novels and how these have been translated by Galbraith's French-language translators.

Chapter 1 - Translating Britain's cultural obsession with social class into French: The case of Robert Galbraith's Cormoran Strike novels

Introduction: The centrality of social class in the Cormoran Strike novels, translation and cultural challenges

This chapter explores how the French translators of Robert Galbraith's Cormoran Strike novels deal with depictions of and references to the British class system, which is a distinctive and constant feature in the novels. To start with, I contend that social class is a central issue and defining feature of British society and culture, as it permeates all aspects of everyday life, from sociolect to education, but also attitudes to food and drink. The cultural significance of social class in Britain is so high that it vividly manifests itself in contemporary crime fiction, and especially so in the Cormoran Strike novels, in which it occupies centre stage. At the same time, social class is, I argue, a much less salient issue in French society and culture, as social class does not define attitudes and habits in France to the extent that it does in Britain. As such, the translators of the Strike novels have an arduous task to tackle when it comes to translating references to British social class into French and for the French cultural context. As intercultural ambassadors who translate cultural narratives and, in turn, produce intercultural narratives, they must assess how to convey the specificities of the source culture in order to bring together cultures and bestow intercultural knowledge through their translations. At the same time, they must also be mindful of the cultural context for which they translate, ensuring that their texts are accessible to their target readership.

This chapter focuses on the first three instalments of the Cormoran Strike series. It examines the translational strategies used by Galbraith's French-language translators to tackle the various references to the British class system, as well as the implications of their decisions for the translated texts. My argument is threefold. First, I contend that, through their intercultural intervention, the translators have successfully conveyed the British cultural specificities and attitudes to social class in their texts, thereby producing effective intercultural narratives which bring together British and French cultures. At the same time, I argue that, through their intervention, the translators have contributed to the production of a French public narrative of social class in Britain. My third argument is that translation is fundamentally an act of cultural interpretation whereby the intervention of the translator involves a cultural repositioning of the text which produces culturally reframed public narratives. To support these arguments, I draw on Lawrence Venuti's notion that translation is an 'interpretative act',

whereby a translated text is one of several possible interpretations of the source text (Venuti, 2013, p. 4). I argue that, through their interventions, the translators of the Strike novels select, adapt and interpret the cultural references inherent to the texts they translate in order to successfully convey them to their target readership. I also draw from Mona Baker's work on narrative theory in Translation Studies to support my argument that the Strike novels, both the source and translated texts, function as key public narratives which construct and transmit the British cultural attitudes to social class in contemporary literature (2006, 2007).

The Strike novels belong to a series of, currently, seven written by Robert Galbraith, which is the *nom de plume* used by world-famous Harry Potter author J.K. Rowling.[14] The first novel of the series, *The Cuckoo's Calling* (2013a), was published in April 2013 before it was revealed three months later that its author was in fact Rowling. Sales of the novel boomed after this revelation (Frith, 2013; Brooks, 2013) and the remaining novels making up the series, *The Silkworm* (2014a), *Career of Evil* (2015a), *Lethal White* (2018), *Troubled Blood* (2020) and *The Ink Black Heart* (2022a) have all been extremely popular bestsellers.[15] The novels continue to be published under the name Robert Galbraith, as Rowling is keen to maintain the distinction between herself as the Harry Potter author and as a crime writer (Galbraith, 2022). The first five novels in the series have been translated into French and published as *L'appel du coucou* (2013b), *Le ver à soie* (2014b), *La carrière du mal* (2015b), *Blanc mortel* (2019) and *Sang trouble* (2022b).[16] The sixth and seventh novels are yet to be translated into French.[17] The first novel was translated by François Rosso, while Florianne Vidal translated the following four. Rosso and Vidal are two prolific French literary translators. Rosso has translated an eclectic range of texts, mainly from English, Italian and Portuguese, ranging from children's literature to literary criticism by Umberto Eco, texts on religion and religious history, ancient texts by Sophocles, Homer and Pliny the Elder, as well as crime novels by Karin Slaughter, Kazuo Ishiguro and Jô Soares (Decitre, n.d.). Vidal, has mostly translated crime, thriller and mystery novels including by Robert Ludlum, Clive Cussler and Isabel Ashdown (Babelio, 2023). Since two different translators produced the French translations of the novels and owing to the proximity in their publication, this chapter focuses on the first three instalments in the series.

[14] I will refer to Robert Galbraith using the pronouns 'he/his', as this was J.K. Rowling's aim at the point of publication before her identity was revealed (Bury, 2013).
[15] The novels have also been adapted as the Strike TV series by the BBC. J.K. Rowling is one of the series' executive producers (Fullerton, 2018).
[16] Interestingly, the French titles are mostly literal translations of the English titles and can be back-translated as: The Call of the Cuckoo, The Silkworm, The Career of Evil, Lethal White and Murky Blood.
[17] At the time this thesis was written and submitted, the Cormoran Strike series was made up of seven novels, the first five of which had been translated into French.

This enables me to contrast the translation decisions which both Rosso and Vidal make when tackling references to social class, making my analysis more insightful than if I focused on novels translated by Vidal only.[18]

This chapter starts with a discussion of the Strike novels and their reception in France through an analysis of a selection of French press reviews and of the novels' front covers. I see these paratextual elements as key in establishing the popularity of the novels in France and in situating social class as one of their central features. I then focus on discussing Britain's obsession with social class, briefly highlighting how recent theories of social class define the British class system today. I then move on to my textual analysis, which focuses on selected examples of the manifestations of class throughout the novels, before focusing on one key scene from the first novel, in which references to social class abound. In this section, I analyse the strategies used by the translators and their impact of the translated texts in terms of intercultural significance. My analysis of the translators' intervention, as cultural ambassadors, reveals that they successfully convey the British cultural specificities and attitudes to social class within their texts, whilst effectively adapting their approaches to the French cultural context and approach to social class, through a cultural reframing of the texts they translate. This enables me to conclude that the translation of contemporary crime novels is fundamentally an act of cultural interpretation which involves a cultural repositioning of the texts which, in turn, enables them to function as key French public narratives of British social class and culture.

The popularity of the Strike novels in France: Authenticity, realism and literary tourism

L'appel du coucou (*The Cuckoo's Calling*), *Le ver à soie* (*The Silkworm*) and *La carrière du mal* (*Career of Evil*) have been praised in the French press for their realistic depictions of British culture and their ability to engage with contemporary issues, including that of social class and references to the British class system. Although Gérard Genette (2002) does not discuss literary reviews in his seminal *Seuils*, originally published in 1987, and Sharon Deane-Cox (2014) describes them as extratextual rather than paratextual, I contend, following Kathryn Batchelor (2018), that they are paratextual elements because they provide key insights onto the texts themselves and the reception of their translations. More specifically, I see them as belonging to what Genette calls public epitext because they influence a text's reception and

[18] The issue of social class is still very much prevalent in the subsequent three novels which I am not considering in this case study, with various references to the British social class system and its markers.

largely contribute to readers choosing to access (or not) the text (Genette, 2002). As such, I am treating them as key paratextual elements.

L'appel du coucou (*The Cuckoo's Calling*) has been especially celebrated for the structure of its plot and realist depictions of Galbraith's private detective and protagonist, Cormoran Strike. Delphine Peras notes in her review in *L'Express* (2013) that:

> Il y a surtout un vrai talent pour raconter une histoire qui tient la route et en haleine, avec un personnage de détective londonien aux petits oignons […] Une jeune intérimaire finaude va lui prêter main-forte pour élucider cette affaire qui plonge le privé dans le monde des people et des friqués.[19]

Similarly, in *Télérama*, Nathalie Crom (2013) argues that the novel:

> dresse […] une radiographie de la société anglaise d'aujourd'hui […]. L'ensemble est extrêmement bien mené, franchement distrayant, efficace […].[20]

Nicole Bouverne (2016) praises the depictions of London in *La Voix du Nord*:

> Le héros est un ancien enquêteur de l'armée en Irak. Sa vie n'est pas facile : il ne lui arrive que des malheurs. Il a perdu une jambe, sa femme le quitte, il n'est pas un héros idyllique mais attachant, on peut s'identifier à lui. L'enquête est hyper intéressante, très bien menée, elle tient en haleine, on ne devine pas le dénouement. En plus, les descriptions de Londres donnent tellement envie d'y aller...[21]

The three reviews are significant because they all highlight the reasons accounting for the popularity of contemporary crime fiction, which I discussed in my introduction, namely the formulaic structure of their narrative; the depiction of realistic characters readers can identify with and relate to; the active, cognitive and emotional involvement of the reader; the novels' realism and authenticity; the importance of locality (here, the depictions of London); and the fact that the novels explore contemporary socio-political issues. The realist depiction of the characters' lives in *Le ver à soie* (*The Silkworm*) are also celebrated. In *Aujourd'hui en France*, Renaud Baronian (2014) praises both plot and characters:

[19] Above all, there is a real talent for telling a story that's carefully thought of and that keeps readers on tenterhooks, with a superb London detective as the protagonist […] A crafty young temp worker is going to help him solve this case which plunges the private detective into the world of the rich and famous (my translation).
[20] [AC] builds up a detailed picture of today's English society […] The whole novel is extremely well done, frankly entertaining, effective […] (my translation).
[21] The protagonist is a former army investigator in Iraq. He hasn't got an easy life: nothing but misfortunes happen to him. He lost a leg, his wife left him, he is not an idyllic hero, but he is endearing and we can identify with him. The investigation is extremely interesting, very well conducted, it keeps you on tenterhooks, you can't guess the outcome. Moreover, the descriptions of London really make you want to go there... (my translation).

> Un roman qui, tout en s'attachant à la personnalité et aux affres privées de ses héros, multiplie les coups de théâtre et révèle […] le formidable sens de l'intrigue de JK Rowling. Le genre de polar qui fait passer des nuits blanches tant on ne peut le lâcher.[22]

Finally, *La carrière du mal* (*Career of Evil*) is praised for its realist depictions of British culture. Baronian (2016), writing in *Le Parisien,* comments that:

> « La Carrière du mal » va encore plus loin dans l'intrigue et la manière d'aborder le quotidien de son duo d'enquêteurs […] Cormoran sillonne Londres sur les traces d'un tueur […], ce qui permet à l'auteur de dresser un tableau aussi actuel que désenchanté de la capitale britannique. […] Si les deux précédentes péripéties de Cormoran et Robin avaient marqué les esprits par la façon dont l'auteur entremêlait sans cesse le quotidien de ses héros aux enquêtes qu'ils menaient, « la Carrière du mal » s'aventure beaucoup plus loin sur ce terrain, ce qui le rend d'autant plus prenant.[23]

This small sample of press reviews highlights how popular and well-received the Strike novels have been in France. The novels are especially lauded on three levels. First, Galbraith's talent as an author is explicitly celebrated, especially his narrative style, his set of characters and their personalities, his ability to construct gripping and slick plots which contain numerous red-herrings and twists and turns. Second, the novels are praised for the effects they have on the readers, mainly their addictive and entertaining nature, which generate suspense and keep them on tenterhooks, and the endearing protagonists readers can easily relate to and identify with, as they delve into their daily private lives. Finally, the detailed depictions of the various areas of London, both affluent and deprived, as well as the snapshots of contemporary British society the novels provide are key features which are especially acclaimed by the French critics, highlighting the appeal and fascination that French readers have for British culture and society. Although none of the critics explicitly mention the translations or the translators in their reviews, all their praises arguably stem from their readings of the translated texts and therefore of the translators' intercultural intervention as intercultural ambassadors.

The critics touch on two key concepts in their reviews, both of which account for the popularity of the Strike novels in France: realism and authenticity, which, although they have primarily been theorised in other disciplines, are especially relevant to literary translation.

[22] A novel which, while focusing on the personalities and private plights of its heroes, is full of twists and turns and reveals [...] JK Rowling's formidable sense of intrigue. It's the kind of crime novel that will keep you up all night, as you will want to keep reading (my translation).

[23] *Career of Evil* goes even further in the plot and the way it deals with the daily life of its duo of detectives [...] Cormoran travels around London to track a killer [...], which allows the author to paint a picture of the British capital that is as current as it is disenchanted. [...] While the two previous adventures of Cormoran and Robin had left their mark by the way the author constantly intertwined the daily life of his heroes with the investigations they carried out, *Career of Evil* ventures much further into this field, making it even more gripping (my translation).

Realism has been extensively discussed in Literary Studies, more specifically Cognitive Narratology, and Film Studies. As far as the novels are concerned, both their perceived and emotional realisms are especially celebrated in the reviews. Perceived realism, Rick Busselle and Helena Bilandzic argue, manifests itself both at the external and narrative levels (2008). According to Busselle and Bilandzic, external realism refers to the contents of the story, including its characters, locations, language, which appear to be 'similar to the actual world', while narrative realism refers to the narrative's plausibility and coherence (2008, p. 256). They further contend that the higher the perceived realism is, the more engaged with the story the reader is. The Strike novels' high perceived realism is accounted for by the critics who all agree that their well-structured narratives make the novels gripping. This especially transpires in Crom's and Bouverne's reviews of *L'appel du coucou* (*The Cuckoo's Calling*), as well as Baronian's review of *La carrière du mal* (*Career of Evil*), as all three celebrate the realist depictions of London and the snapshots of contemporary British society which the novels provide.

The concept of emotional realism was coined by Ien Ang in her analysis of the American TV series *Dallas* (1985). According to Ang, emotional realism refers to the way the audience engage with the characters (1985). Viewers, Ang argues, engage with characters who are perceived as genuine and probable, and who create the illusion of being a 'real person' (1985, p. 30). Through emotional realism, readers identify with characters at connotative and subjective levels (Ang, 1985). They can shift their viewpoint to adopt those of the characters, through which they then perceive their actions and emotions.[24] Therefore, the higher the level of emotional realism, the more engaged with the story the audience is. This transpires in several of my selected reviews, especially Peras' and Bouverne's reviews of *L'appel du coucou* (*The Cuckoo's Calling*), and Baronian's reviews of both *Le ver à soie* (*The Silkworm*) and *La carrière du mal* (*Career of Evil*), which focus on the novels' characterisations of Cormoran Strike and Robin Ellacott as the protagonists, including their personal background, their daily lives, and their emotions.

As for my approach to the concept of authenticity in the Strike novels, I mainly draw from the way it has been discussed in Tourism Studies. Indeed, it presents synergies with how crime fiction can function almost as tourism literature in its depictions of locality, thereby triggering readers' vivid interest in the location they read about, as the reviews of the novels

[24] Busselle and Bilandzic call this 'deitic shift' (2008, p. 261)

above clearly suggest. Central to this approach is Dean MacCannell's argument that tourists are fascinated by the 'real life' of others, are on a 'quest for authenticity', and are 'motivated by a desire to see life as it is really lived' (1976, p. 91; p. 94). John Urry and Jonas Larsen expanded MacCannell's concept with their own concept of the 'tourist gaze', arguing that tourists wish to 'gaze upon […] a set of different scenes, of landscapes or townscapes which are out of the ordinary' for them (2011, p. 1). In other words, when visiting a place, tourists want to experience and find out more about what they perceive to be unfamiliar and foreign. This can be extended beyond tourism and applied to literature, especially contemporary crime novels. Indeed, I contend that they play a role in what Urry and Larsen call 'mediatised gazing' in that the depictions of elements of the other's culture, including architecture, streets, habits, food and drink they contain make readers, whether or not they are tourists, want to visit the destinations depicted (2011, p. 115). This echoes what Britta Timm Knudsen and Anne Marit Waade's call 'performative authenticity' (2010, p. 1). Novels, they argue, 'stimulate a 'desire' to visit a destination' (2010, p. 2).[25] This is, I contend, especially the case with contemporary crime fiction, perhaps especially more so with translated crime fiction. Indeed, crime novels and the various depictions of locations they contain generate a strong desire for readers to visit the real places they read about and this, in turn, plays a significant part in the popularity of crime fiction, which plays a significant part in the boom of literary tourism. Indeed, the texts not only take their readers abroad or to new places through the text, but also generate a real desire to physically visit the places they read about in the novels and follow in the footsteps of the detectives, thereby becoming literary tourists experiencing locality (van Es & Reijnders, 2021). Although literary tourism is not new and is widely acknowledged to have originated in the nineteenth century with the rise of popular fiction, including Conan Doyle's crime fiction (Byerly, 2002; Watson, 2009), I contend that contemporary crime fiction, and its TV/film adaptations, play a significant role in the popularity of contemporary literary tourism. For instance, Carina Sjöholm discusses the impact of the popularity of Henning Mankell's Wallander detective novels and their TV adaptations have had on tourism in the Swedish city of Ystad (2010). Similarly, in Italy, the popularity of Andrea Camilleri's Montalbano crime novels and their TV adaptations has drawn large influxes of tourists (Davies, 2013). In Edinburgh, Ian Rankin's readers can take part in Rebus walking tours (Rebus Tours, 2017).

[25] This has also been echoed by Kjedtil Sandvik who argues that 'places are emotionally enhanced through […] fictionalisation' (2010, p. 144).

Similarly, bespoke Cormoran Strike walking tours take visitors to the various locations featured in both the novels and the TV adaptations (Look Up London Tours, n.d.).[26]

The authenticity of the Strike novels is one of the key reasons accounting for their popularity and positive reception in France, as exemplified by Bouverne's review of *L'appel du coucou* (*The Cuckoo's Calling*). Their powerful literary authenticity shapes readers' desire to see and experience the London life of the characters they read about and the places they go to. Throughout the Strike series, readers are taken on tours of London's cityscape, cafés, pubs, restaurants and underground. Karen Seago's characterisation of the reader of translated crime fiction as being an 'armchair tourist' who is exposed to a foreign culture thanks to literature and without the need to travel is therefore especially pertinent as far as the Strike novels are concerned (2014, p. 6). In a podcast in which she discusses the publication of the French version of the fifth Strike novel, *Sang trouble*, her translation of *Troubled Blood*, Florianne Vidal refers to this process as a 'voyage immobile' (a stationary trip), as readers are taken through real streets and locations throughout the novels (Meichtry, 2022, 14.15). Vidal highlights that, both as the translator and a reader of the novels, she consults paper and online maps to find that all the places depicted, including phone boxes, really exist and that she finds this a very satisfying and pleasurable experience as part of the translation process (Meichtry, 2022, 14.39). This not only allows her to ensure that her translations faithfully depict the source-text locations but also that she can transport her readers to authentic and real locations, all of which function as key indicators of social class in the Strike novels, as my analysis reveals.

This experience of authentic London life is largely made possible by the novels' protagonists: Cormoran Strike, as an insider who knows London very well, and Robin Ellacott, as an outsider from Yorkshire. The novels' narrative structure is worth considering here. Using Genette's terminology, I can establish that the novels' diegesis is told by a narrator who is both hetero-extradiegetic and omniscient (Genette, 1972). The narrator is not part of the plot but knows about the characters' feelings and past and is aware of events taking place at the same

[26] Literary tourism is not to be confused with tourism literature or tourism fiction. While the former refers to a form of tourism that is based on visiting places that relate to texts and/or authors, the latter refers to a specific type of literature that is written to specifically promote and generate tourism. As such, tourism literature has specific commercial and marketing functions. While I argue that contemporary crime fiction contributes to literary tourism, I am conscious that it is very distinct from tourism fiction and that both have very different conventions, traditions and functions. As such, I do not take crime fiction to be a form a tourism fiction. Rather, given the popularity of crime fiction, I argue that, because of their realism and authenticity, crime novels are especially attractive to readers who may choose to read them to find out about a specific place and may, in turn, want to visit those places, as exemplified by the popularity of the Montalbano, Rebus or Strike walking tours.

time. However, narration and focalisation are not necessarily performed by the same agent (Rimmon-Kenan, 1983). In the novels, Strike and Ellacott are both internal agents of focalisation. As the main private detective, Strike is the main protagonist. Investigations are primarily solved by him, and the narration progresses as he progresses with his cases.[27] Meanwhile, deuteragonist Ellacott assumes other key roles in the narration. Having initially moved to London from Yorkshire to join her boyfriend and find work, she discovers and settles in London as the novels progress. Being an outsider both to London and to detective work place her at the same level as the readers. She takes them on a narrative journey through unknown places and characters. She thus embodies what Seymour Chatman calls the 'implied reader' (1978, pp. 149-150), whom Umberto Eco calls the 'model reader' (1984, p. 7). As 'the audience presupposed by the narrative,' the implied reader is always present in the narrative, is not necessarily the narrator and can be a character (Chatman, 1978, p. 149). Ellacott therefore assumes three narrative roles: deuteragonist, vehicle of subjective focalisation and implied reader, all of which give a direction to the narrative. Both Strike's and Ellacott's interactions with the various characters in the novels and their visits to and experiences of the various London locations are significant as far as social class is concerned. Indeed, as my analysis reveals that it is primarily through them that markers of social class are revealed in the novels.

Having looked at the reception of the novels in France, as well as how characterisation and locality are key agents in how social class manifests itself and operates within the novels, I now turn to an analysis of the novels' front covers, which actively contribute to establishing social class as a central theme in the Strike novels.

The novels' front covers: Establishing social class as a central theme

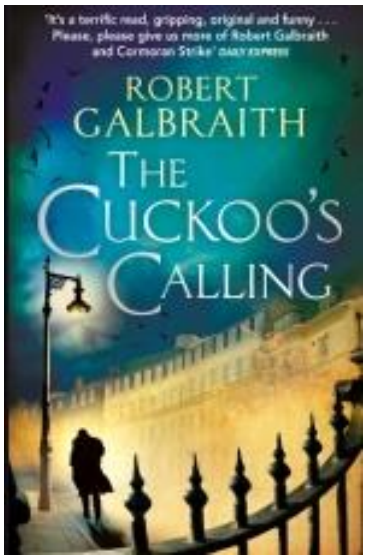
Front covers are generally the first paratextual element that readers encounter. They generate reactions and set expectations about the text, its author and the narrative. As Valerie Pellatt argues, 'we buy a book because the cover creates an image of what is inside, and we respond to that image' (2013b, p. 90). Covers contain key textual information and belong to what Genette calls editorial peritext, which includes 'des informations éditoriales et auctoriales' (information on the author or the publisher), mainly the author's name (or pseudonym), the title(s) and illustrations (2002, p. 28). These elements have strong paratextual value as,

[27] As the series progress, Ellacott becomes a detective after starting to work for Strike as his temporary secretary. As she becomes Strike's partner, she then plays a key role in solving the agency's cases. As such she arguably is as much as the main protagonist as Strike.

according to Genette, ‘plus un auteur est connu, plus son nom s’étale’ (the more famous the author, the bigger the name appears on the cover) (2002, p. 42). As for titles, they fulfil four key functions: ‘la fonction de désignation’ (designation function), which identifies the text, ‘la fonction descriptive’ (descriptive function), which characterises it in terms of genre and contents, their ‘valeurs connotatives’ (connotative values) provide meaning, and, although Genette questions it, ‘la fonction de séduction’ (seduction function) seeks to tempt addressees to read the text (2002, pp. 83-95). Although Genette acknowledges that illustrations are key components to the editorial peritext, he does not discuss them in length in *Seuils* because he sees them as belonging to another realm of discussion. Nevertheless, they still reveal publishers’ strategies and information about the texts themselves, as illustrated by the front covers of the three Strike novels under consideration.

Figure 1

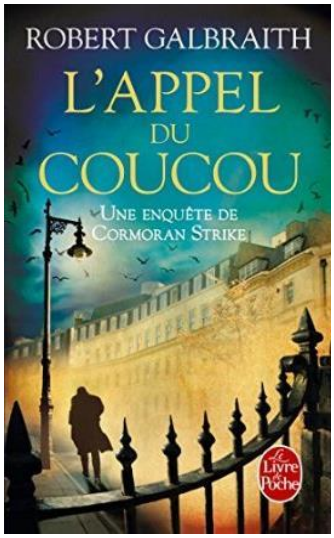
Front cover of The Cuckoo's Calling



Note. From Galbraith, 2013a.

Figure 2

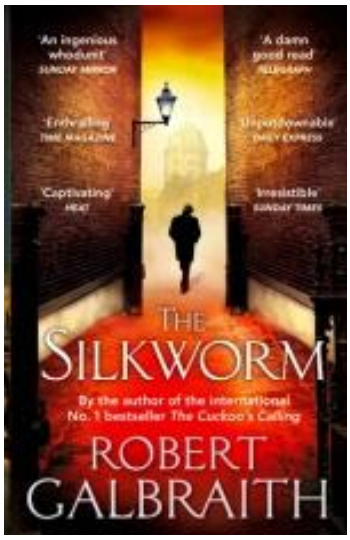
Front cover of L'appel du coucou



Note. From Galbraith, 2013b.

Figure 3

Front cover of The Silkworm



Note. From Galbraith, 2014a.

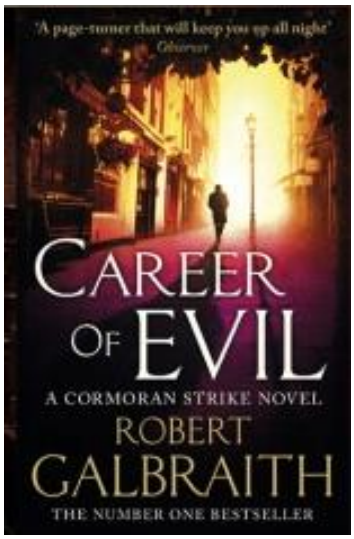
Figure 4

Front cover of Le ver à soie

Note. From Galbraith, 2014b.

Figure 5

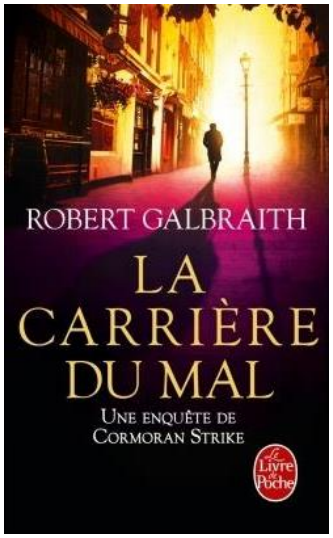
Front cover of Career of Evil



Note. From Galbraith, 2015a.

Figure 6

Front cover of La carrière du mal



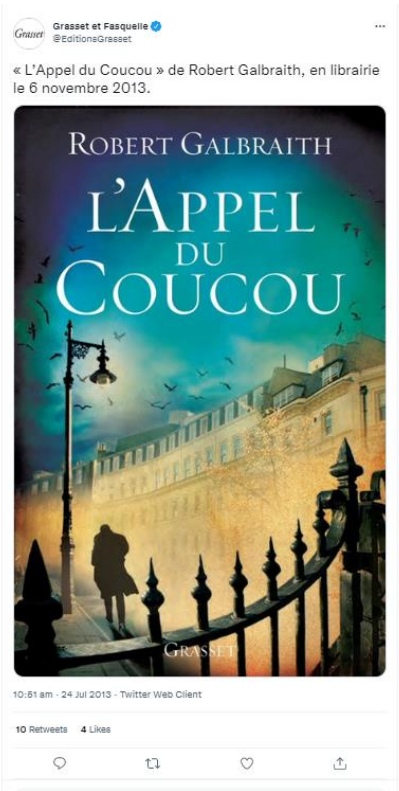
Note. From Galbraith, 2015b.

Surprisingly, while there are visible differences in terms of the formatting of the author's name and titles, the illustrations are the same, which is uncommon. With regards to the author's name and titles, the British and French publishers followed different strategies. As far as *L'appel du coucou* (*The Cuckoo's Calling*) are concerned (Figures 1 and 2), the novels' titles are clearly

put forward. Their large fonts make them more prominent than Galbraith's name. Published in April 2013, *The Cuckoo's Calling* (*L'appel du coucou*) was the debut novel of unknown crime writer Galbraith and it was not until July 2013 that his identity as J.K Rowling was leaked and publicly revealed on Twitter (Wyatt, 2015). The British publisher's strategy was clear: highlighting the title rather than the unknown author. The publication of the French version was announced by Grasset, the French publishing house, via Twitter on 24 July 2013, only a few days after Galbraith's identity was revealed (Grasset & Fasquelle, 2013). As Figure 7 shows, the design of the French cover had already been determined, highlighting that the French publisher's strategy was the same as the British publisher's.

Figure 7

Tweet announcing the publication of L'appel du coucou *by the French editor, Grasset.*



Note. From Grasset et Fasquelles, 2013.

Additionally, on Figure 1, the positive review from the *Daily Express* featuring at the top vouches for the text's quality and seeks to entice addressees to read, thus purchase, the text.[28]

[28] The text reads as follows; 'It's a terrific read, gripping, original and funny…Please, please give us more of Robert Galbraith and Cormoran Strike'. Subsequent editions feature a quote from best-selling Scottish crime

Although the French cover contains no such epitextual element, the subtitle 'an investigation by Cormoran Strike' explicitly identifies the novel's genre.[29]

The French publisher followed the same strategy with *Le ver à soie* (*The Silkworm*). As Figure 4 shows, the title is the most prominent paratextual element. However, Figure 3 reveals a shift in the strategy used by the British publisher: the author's name and title now have similar sizes. By then, it was indeed no secret who Galbraith is. Giving the author's *nom de plume* as much prominence as the title is an incentive for the public to purchase the book, given its author's undisputed literary fame. Moreover, the reference to the success of *The Cuckoo's Calling* (*L'appel du coucou*), has two functions: encouraging its readers to read its sequel and encouraging readers who have not yet read it to read do so. The six praising reviews aim to further convince readers of its literary quality.

The French publisher retained this strategy for *La carrière du mal* (*Career of Evil).* Figure 6 shows that the emphasis on the French front cover is on the title and its position in the centre makes it more prominent. Meanwhile, Figure 5 shows that the emphasis on the British front cover is both on Galbraith's name and the novel's title. Arguably, the emphasis on 'Evil' makes the title stand out and fulfils Genette's 'fonction séductive'. The subtitle 'A Cormoran Strike Novel' establishes it as part of a series and encourages readers who have and have not read its prequels to read the whole series. The review vouches again for its quality.

The British publisher's packaging of the texts changed after Galbraith's identity was revealed. As his fame grew, so did the size of his name. The reviews, which act as reliable sources, are part of a resolute marketing strategy designed to encourage readers to purchase the books. Therefore, while the French publisher tends to focus on the literary works themselves, the British publisher adopts a clear commercial strategy. Despite these differences, the illustrations reveal similar strategies as far as culture and social class as a key theme are concerned.

Although both Genette (2002) and Pellatt (2013b) argue that paratexts are target-culture dependent, the fact that British and French publishers used similar illustrations reveals their deliberate wish to ground the stories in central London and to provide source-text and target-

writer Val McDermid, which seeks to reinforce the quality of Galbraith's novels, with McDermid's established authority as a crime writer vouching for its quality.

[29] *L'appel du coucou* also echoes the titles of other crime novels such as Camille Hedwige's *L'appel de la morte* (1935) and the title of the French translation of Ian Rankin's *The Naming of the Dead* (2006) by Daniel Lemoine: *L'appel des morts* (2009), suggesting paratextual intertextuality.

text readers alike explicit representations of the British capital, including visual hints that social class is a central feature in the novels.

The illustration on *L'appel du coucou* (*The Cuckoo's Calling*) depicts a residential street in affluent Mayfair, possibly Charles Street, where most of the action takes place. It is there, in fictitious Kentigern Gardens, that the body of Lula Landry is found in the opening pages. This illustration is especially pertinent as far as class is concerned. The railings, which are typical of the area, symbolically keep the readers out, almost like a police cordon. They implicitly signify the danger symbolised by Landry's murder, but also, I contend, the class divide separating the wealthy Mayfair residents and the outsiders, as well as the exclusivity and secludedness of the elite. The illustration provides implicit narrative hints, which are confirmed as the plot progresses.

The illustration on *The Silkworm* (*Le ver à soie*) takes readers to central London. It shows Smithfield Market, where the novel opens. Smithfield Market is in the neighbourhood of Farringdon, in the historic City of London (Powell, 2018). Due to its centrality, Farringdon is a lively and fashionable place to live, famous for its bars, restaurants, and cultural life (CBRE, 2018). Finally, the cover of *Career of Evil* (*La carrière du mal)* shows Charlotte Place, in Fitzrovia. It is used as the setting of Strike's favourite pub, the Tottenham, although the pub is actually called The Duke of York (see Figure 8 below). Interestingly, as Figures 9 and 10 show, the pub features in the BBC adaptation of the first and third Strike novels, thereby reinforcing the strong link between the novels, their TV adaptations and their significance in terms of literary tourism, as the pub can actually be visited by literary tourists and fans of the novels and TV series.

Figure 8

The Duke of York pub in London

Figure 9

Strike in front of The Tottenham pub in the TV adaptation

Note. From *Strike*, *The Cuckoo's Calling*, Episode 1 (Richards & Keillor, 2017, 16:00)

Figure 10

Strike and Ellacott leaving The Tottenham in the TV adaptation

Note. From *Strike, Career of Evil,* Episode 1 (Edge & Sturridge, 2018, 21:54)

Not only do the illustrations on the front covers of the novels ground the plots in central London, but they provide vivid, and real, images of the scenes of the plots, thereby giving readers access to the narratives, albeit implicitly and before the readers access the texts. Furthermore, because they depict affluent areas, they put class at the forefront, setting it as a central theme within the plots, again implicitly. This strategy is further emphasised by the mysterious lonely male figure, which represents Cormoran Strike, the protagonist. The fact that he is walking away from readers is an invitation to follow him to discover where his investigations take him by entering the text.

My analysis of the novels' front covers highlights diverging strategies used by the British and French publishers. While the British publisher adopts clear marketing strategies, the French publisher focuses on the texts themselves. As the front covers subtly reveal plot hints in terms of locations, there is a clear cultural strategy to transport readers to everyday life in London's affluent areas and to implicitly establish social class as a key theme in the novels.[30] The fact that social class is so central in the novels is, I contend, a literary illustration of how central an issue it is in contemporary British society and culture. Indeed, social class is very much ingrained within British culture and society, so much so that it has become an obsession.

[30] Although front covers provide key paratextual insights into the publisher's strategies and the texts themselves (here, in terms of (inter)cultural significance and establishing social class as a key cultural feature), I deliberately choose not to replicate this analysis in the subsequent case studies so as not to repeat the same approach in each case study but also because the front covers of the Rankin, Vargas and Lemaitre novels do not set up key (inter)cultural features to the extent that the Galbraith front covers do.

In the following section, I want to further set up this argument of social class being at the core of British society and culture and to briefly assess the current status of social class in Britain before to contrasting it with and assessing the differences to France and highlighting how this relates to the Strike novels.

Social class: Britain's obsession and cultural significance

Judging by the plethora of books published on the subject in Britain, the issue of social class is undeniably central in British culture. In 1963, left-wing historian Edward Palmer Thompson published *The Making of the English Working Class*. Republished in 1991, it presents a historical overview of the events leading to the creation of the English working class between 1780 and 1832. In 1971, Richard Hoggart approached the working class from a cultural perspective in *The Uses of Literacy: Aspects of Working-Class Life*. Based on his own experience as a working-class child growing up near Leeds in the 1920s-30s, he depicts working-class values based on people's attitudes to entertainment and the media. In 1998, Ivan Reid published *Class in Britain*, which looks at class from an empirical and sociological perspective, highlighting inequalities in Britain. More recently, British social anthropologist Kate Fox published *Watching the English: The Hidden Rules of English Behaviour* (2004/2014), which is predominantly centred around the issue of social class. Gary Day's *Class* (2001) also explores the relationship between class and English literature, from the late medieval period to the twentieth century, whilst providing a thorough overview of the evolution of the concept of class.

In addition, numerous articles focusing on social class are regularly published in the British press, demonstrating how prevalent an issue class is. In *The Spectator*, Toby Young asked 'Why are we still obsessed with class?' (2012). Alongside Young's, several other articles focus on class a British obsession (e.g., Hatfield, 2015; Jeffries, 2004; Obeng, 2017; Robson, 2016). Similarly, Jovchelovitch (2007) insists that 'class is central to the collective psyche of [Britain]'. Class, she argues, manifests itself in various ways and defines people: 'Accents, manners, intonation, food, impression and expression management are all subtle and pervasive markers that establish from the very beginning who you are and where you belong' (2007). This idea that class permeates all aspects of life is echoed by Miller (2017), who argues that people define themselves and others according to class. Idiolects and accents reveal background and education. The tea and beer people drink, Miller argues, are also class markers:

strong black tea and foreign lager are considered working class, while Earl Grey and real ale are considered middle/upper class (2017). Class, Miller sums up, is 'the most beloved of all our national preoccupations' (2017). Jeffries (2004) and Obeng (2017) identify supermarkets as class markers. To Jeffries, 'our supermarkets are class-stratified' (2004, para.6). Similarly, to Obeng 'our sensitivity to our own and others' class is particularly strongly expressed in the places we […] shop' (2017, para.2). As my analysis of the Strike novels shows, these are all class markers which manifest themselves in the texts and illustrate the centrality of class both in the novels and in British society. More specifically, my analysis focuses on accents, idiolects and sociolects, as well as references and attitudes food and drink as markers of social class.

Furthermore, the surveys on class regularly conducted in Britain highlight its cultural centrality. For instance, over 2,000 participants took part in Opinium's 'Posh Test' in which they identified the class they associated with and activities they considered as 'posh' (Opinium, 2010). Over a third of respondent defined themselves as working class and just under a third as middle class (Opinium, 2010). To respondents, upbringing, income and homeownership are the three class determiners and activities such as going to the opera, wearing Barbour clothes, sailing, shopping at Waitrose, and kissing on both cheeks are 'posh' (Opinium, 2010). Another example is the 'What do Brits think of the social classes?' survey, carried out by YouGov in 2017. It analysed how members of a class perceived themselves and the members of others. It revealed that Britons hold the most favourable opinion of the working class, whose members are perceived as hard-working, contributing mostly to society and being the nicest, while the upper class was viewed the most negatively (Smith, 2017, para.3-7). These surveys and articles reveal that class is etched into Britons' consciousness. They show that class carries concrete signifiers, which people use to define themselves and others in order to make sense of the society they live in.

The most compelling survey was conducted in 2013 by the BBC when over 160,000 respondents participated in 'The Great British Class Calculator' (BBC News, 2013; Kerley, 2015; Horton, 2015). The results were subsequently published in Mike Savage's *Social class in the 21st century* (2015). Savage's central argument is that the traditional tripartite division into the upper-, middle-, and working classes is too simplistic and does not fully represent the dynamics of contemporary Britain (2015). Instead, he identifies seven classes, whose main characteristics are represented in Table 2 below.

Table 2

Britain's seven social classes in the twenty-first century

Class	Characteristics	Level of economic capital	Level of cultural capital	Level of social capital
Elite	Wealthiest, most educated and privileged, older 6% of the population	Very high	Very high	Very high
Established middle class	High incomes 25% of the population	High	High	High
Technical middle class	Scientifically oriented 6% of the population	High	Limited	Limited
New affluent workers	Young people 15% of the population	High	Limited	Limited
Traditional working class	Older people 14% of the population	Low	Low	Low
Emerging service workers	Well-educated, young 19% of the population	Low	High	High
Precariat	Most deprived 15% of the population	Very low	Very low	Very low

Note. Adapted from Savage, 2015, pp. 168-181.

Although Savage's typology seeks to depict contemporary British society, it is clearly influenced by earlier theories of social class, highlighting their continuing prevalence on today's society and culture. These are mainly the theories developed by Karl Marx, Max Weber and Pierre Bourdieu, all of which still have much prevalence in today's society and on the definition of what social class is. The works by these three authors are too wide to be discussed in length in this chapter and it is beyond the scope of this chapter to do this.[31] As such, I am

[31] Karl Marx undoubtedly remains one of the most influential writers on social class. In the *Manifesto of the Communist Party* (1967, originally published in 1848), Marx and Friedrich Engels depict an antagonistic vision of society based on participation in the production process and distinguish two classes: the Bourgeoisie and the Proletariat. The former owns the owns the means of economic production and labour, the production, its profits, and capital. The latter is the bigger group of wage-labourers who solely depend on their labour power. Both coexist but are in constant struggle. Marx expanded his theory in *Class Struggles in France* (2000, originally published in 1850), in which he identified six classes: the finance aristocracy, the industrial bourgeoisie, the petty bourgeoisie, the peasantry, the (industrial) proletariat and the lumpen-proletariat. This second typology clearly influenced Savage's. Indeed, the terms chosen by Savage to label his seven classes directly echo Marx's, with the

primarily basing my working definition and use of class on Savage's work, as I see as the most appropriate for the analysis of how social class manifests itself in contemporary crime novels such as the Strike novels. As per this working definition, I contend that social class is not purely based on economics and wealth, although this is a determining factor, but that it is primarily based on social and cultural factors. Social classes are distinctive groups of people which share common circumstances, values and practices, all of which fall under what I referred to as 'way of life' when I provided my definition of culture. As such, social class is a key component of culture. Markers of social class, I contend, include education, professional occupation, family connections and legacy, traditions, habits, interests, tastes, practices, attitudes, and space and location, all of which manifest themselves in day-to-day life. I therefore draw from these key theories and my working definition in my textual analysis, using Savage's terminology when referring to the elite and the precariat, as I see it as best fitting the context of the Cormoran Strike novels and the British cultural context.

Although I argue that social class is a specifically British obsession, I do not wish to suggest that it is an issue which does not exist or is not discussed in French society. Bourdieu's extensive work on social class in France clearly attests to the opposite. Rather, I argue that the way social class is perceived, approached and discussed in both countries is very different and

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elite corresponding to the bourgeoisie and the precariat to the proletariat. Both typologies are based on occupation and professional sector, highlighting the differences of their context. German sociologist and economist Max Weber expanded Marx's economic theory to redefine social stratification in *Economy and Society* (1968), published posthumously in 1922. Weber provides a tripartite vision of society, which is divided into three spheres: economic, social, and political, the first two being the most relevant here. Three classes make up the economic sphere: the property class, the commercial class, and the social class (1968). 'Class' and 'social class' are thus two separate entities and social class is one component of a bigger economic system. Within the property and commercial classes, individuals belong to the 'positively privileged', 'middle' or 'negatively privileged' classes, depending on their professions, possessions, and wealth (1968, pp. 303-304). This determines their social class, of which Weber identifies four: the 'working class', the 'petty bourgeoisie', the 'propertyless intelligentsia and specialists' and the 'classes privileged through property and education' (1968, p. 305). Weber's theory is that social class is one component of the social space and that social distinctions are determined by a combination of economic, social, and political features, which are dependent of levels of wealth, access to property, status, prestige, and power. Fundamentally, each class has its own style of life, which distinguishes it to the others. Finally, Pierre Bourdieu developed his structuralist theory in *La Distinction* (1979) and *Espace social et genèse des "classes"* (1984). Bourdieu's social space is composed of three autonomous spheres, economic, cultural and social, within which individuals evolve throughout their lives (1984). Bourdieu's social space is built on two axes, one vertical and one horizontal, with the vertical axis representing the agents' overall volume capital (economic, cultural, and social), and the horizontal one corresponding to the distribution of economic and cultural capitals, the level of which an individual possesses determines their position within the social space (1984). Within Bourdieu's social space, agents are grouped together into classes which are defined by the shared interests, dispositions, hobbies, and practices of their agents (1984). Bourdieu's social space is made up of three homogenous, yet theoretical, classes: 'la classe dominante', 'les classes moyennes', and 'les classes populaires'. Each class is characterised by its own 'habitus de classe' (1989, p. 112). Although Bourdieu's theory aims to be a representation of late-twentieth century French society, its influence onto Savage's typology is undeniable, especially as it is based on Bourdieu's three types of capitals. Moreover, while there are two polarised classes at the top (the elite) and at the bottom (the precariat), the traditional 'middle class' is heterogeneous and made up of various groups, each with their own varying distributions of the three capitals.

that this, in turn, has significant implications on the translation of references to class in the Strike novels and that this is visible in the translated texts. While social class is predominantly a cultural issue in the UK, I contend that it is primarily a socio-economic issue in France. As a cultural issue, class manifests itself in numerous tangible ways in everyday life in Britain, so much so that a person's way of life defines their social class, from the newspaper they read, to the supermarket they shop at, the food and drink they consume, the car they drive, or the way they speak. This is prevalent in the literature, press articles and surveys I reviewed above. In contrast, as a socio-economic issue in France, social class is discussed in specific and restricted contexts and it does not permeate everyday life to the extent that it does in the UK. It exists but it does not define people in the same way as it does in Britain. To support my claim, I reviewed literature and articles published online between 2020 and 2022 on the issue of social class in France. In most cases, the documentation I retrieved are mostly reports and reviews conducted by official research bodies such as the Centre d'observation de la société (2020), L'observatoire des inégalités (2021) and CEPREMAP (2022).[32] All these reports establish a clear correlation between social class and the level of income and occupation, highlighting that social class in France is very much an economic issue, as opposed to a cultural one. Social class thus remains an institutional issue rather than a daily one. The only survey on class I retrieved is solely based on income and published in a specialist economics online magazine (Semeraro, 2021). Other articles published in national and regional newspapers do not discuss social class to the extent and frequency that it is in the British press. Most of the articles retrieved discuss social class in the context of education, others in the context of governmental decisions while others are opinion columns written by economists (e.g., Bescond & Qi, 2022; Chancel, 2022; Kouassi, 2022; Quentin, 2022; Vignaud, 2022). In all these publications, Bourdieu's influence is nevertheless evident, as the French social classes discussed remain the same three as the one Bourdieu identified: *aisée* or *supérieure* (higher class), *moyenne* (middle class) and *populaire* (lower class).

This significant difference between how class is approached in the UK and in France has, I contend, key implications on the translation of the Strike novels into French and for the French cultural context. Indeed, social class is a key theme in the novels which manifests itself through the protagonists' practices, behaviours, and tastes. Through this (re)presentation of class, the novels provide a depiction of contemporary British society which enables them to

[32] CEPREMAP is the acronym for Centre pour la recherche économique et ses applications (Centre for Economic Research and its applications). It is a French research centre affiliated with the French Ministry of Research.

function as key cultural narratives of class, highlighting its significance in contemporary British culture. Yet, this has implications on the strategies used by the translators to tackle references to social class, as they translate for a cultural context in which the attitude to social class is very different. Finally, it has implications on the translated text itself, as an intercultural narrative, which both reflects and conveys British cultural specificities whilst being adapted to the cultural context of the target readership.

In the next section, I provide an analysis of how selected references to social class are tackled by the translators and how they went through a process of cultural interpretation to become French public narrative of British class.

The manifestations of class in the Strike novels: Representing the elite and the precariat

Class permeates all aspects of British life, and this is especially apparent in the Strike novels, in which internal focalisation alternates between Cormoran Strike and Robin Ellacott. Galbraith uses their interactions with and perceptions of other characters to convey elements of the British class system, which mainly manifests itself through references to upbringing, relationship to the media, drink and sociolect. These references are also conveyed by the narrator.

This section analyses how such markers fared in translation. As I approach these markers of social class as cultural references, I am using the typology of translation strategies I set out in my introduction to analyse them and the translators' intercultural intervention. In addition, I focus on markers of social class which arise in dialogue, through the characters' sociolect, but also in the narration, through the characters' attitudes, behaviour and interactions. I focus on two antithetical characters: Charlotte Campbell, as a member of the elite, and Marlene Higson, as a member of the precariat.

Representing the elite: Charlotte Campbell

Charlotte Campbell, Strike's former long-term girlfriend, is a recurring character in the novels. At the beginning of *The Cuckoo's Calling* (*L'appel du coucou*), Strike throws Campbell out, thereby ending an on-and-off relationship of sixteen years. Strike and Campbell met at a student party at Oxford University, the most prestigious British university. Through representations of Campbell, the narration provides insights into the elite, mainly via references to her upbringing and relationship to the media.

In *The Silkworm* (*Le ver à soie)*, readers learn that Campbell is the 'daughter of 1960s It Girl Tula Clermont and academic and broadcaster Anthony Campbell' (p. 243), while in *The Cuckoo's Calling* (*L'appel du coucou*), they are told that 'Hers was the kind of family that commissioned painters to immortalise its young' (p. 89). These two quotes explicitly illustrate how social class, family and professions are interlinked, thereby echoing Savage's typology. Three weeks after Strike and Campbell split up, she gets engaged to her former university boyfriend, Jago Ross, also a member of the elite, as this *The Cuckoo's Calling* (*L'appel du coucou*), passage shows:

> Charlotte and Ross belonged to that tight, interconnected network of public-school blue-bloods who all knew each other's families, connected through generations of interbreeding and old school ties. (2013a, p. 373)

These references to class pose translation challenges, which Rosso tackles as follows:

> Charlotte et Jago appartenaient au réseau fermé des sang-bleu élevés dans les meilleures écoles privées : des gens dont les familles se connaissaient toutes entre elles, liées par des générations de mariages, d'alliances et de condisciplinarité. (2013b, p. 472)[33]

While they have known each other since their time at Oxford, a marker of their privileged education, these passages suggest that the families have long been connected and that their engagement may have long been planned. Clearly, social class, wealth, property, status, prestige and power are all interconnected. The translation of 'public school' is problematic in French. English public schools are private, fee-paying, selective institutions strongly associated with the elite and such institutions do not exist in the French education system. Here, Rosso opts for a strategy of cultural adaptation, replacing the source-culture reference by one which is more easily recognisable in the target-culture context: écoles privées (private schools). In the French context, private schools are separate from national free state education (écoles publiques), are fee paying and are overwhelmingly Catholic institutions. Rosso's cultural adaptation has two implications: it generates a loss of the English cultural specificity, thereby attenuating its significance in terms of social class, whilst bringing the text closer to the target culture. Although Rosso's use of 'les meilleures' emphasises that they are the best schools, it fails to depict what public schools really are: prestigious schools of the Clarendon group such as Eton, Harrow or Winchester, and their association with the elite (Osborne, 2017). An

[33] Passages in French cited in this thesis will follow the French punctuation rules, which include spaces before and after certain punctuation marks, such as colon, question and exclamation marks. The French quotation marks (guillemets, « . . . ») will also be used.

alternative translation could have been 'les écoles privées les plus prestigieuses' (the most prestigious private schools), which would have further encapsulated the cultural meaning. The use of 'interbreeding' is also worth noting. Usually used to talk about animals, it singles out the elite as a closed group whose members only interact with their peers. The negative connotation it carries is lost in the translated text, as Rosso opts for the neutral 'générations de mariages', which is an instance of semantic adaptation. Similarly, the connotations attached to 'old school ties' disappear. Both its literal meaning (the tie which identifies public school pupils as alumni) and metaphorical meaning (the fact that people who went to the same public school help one another) apply to this passage. This reference to elite education is further attenuated by 'd'alliances et de condisciplinarité', neutral terms referring to students who attended the same school. These examples show that references to upbringing are attenuated in the target text via cultural and semantic adaptations. A potential translation solution to keep the reference to privileged education in the translated text would be 'des gens dont les familles se connaissaient toutes entre elles et que mariages et éducation dans les mêmes institutions prestigieuses unissaient depuis des générations.'[34]

References to Campbell's relationship with the media are other class markers. Her engagement to Jago Ross is announced in the *Times,* a daily conservative British broadsheet. In *The Cuckoo's Calling* (*L'appel du coucou*), she rings Strike's office to announce her engagement and tells Robin:

> 'I wanted to warn him, that's all. God, this is…it's a bit embarrassing; it isn't the way I'd have chosen…Well, anyway. Could you please just tell him that Charlotte Campbell called, and that I'm engaged to Jago Ross? I didn't want him to hear about it from anyone else, or read about it. Jago's parents have gone and put it in the bloody *Times*. Mortifying.' (2013a, p. 359)

Although she is embarrassed about this official announcement, this is another marker that both families belong to the elite. Debrett's, a leading authority on British social etiquette, state that 'it is traditional to place a formal announcement in the newspaper, most usually *The Times*,' following specific conventions (Debrett's, n.d.). The paper's announcement section has 'dedicated space for the presentation of births, marriages and deaths and has done so for the last two centuries and is the choice of celebrities, royalty and the man in the street alike' (News UK Advertising, 2018). Publishing an announcement is not simply about making an

[34] Back translation: 'people whose families all knew each other and which marriages and education in the same prestigious institutions had united for generations.'

engagement public, it signifies the social status of the elite. The publication demonstrates that Ross' parents not only orchestrate the marriage but also that they wish fellow elite members, and the general *Times* readers, to know about it. It is a way for them to showcase their privileged status and to be read and talked about in the circles of the elite. Rosso's translation of this passage reads as follows:

> Je voulais le prévenir, c'est tout. C'est…c'est un peu embarrassant, et ce n'est pas de cette façon que je…Enfin, peu importe. Pourriez-vous lui dire que Charlotte Campbell a appelé, et que je viens de me fiancer à Jago Ross ? Je ne voudrais pas qu'il l'apprenne de quelqu'un d'autre, ou qu'il le lise dans la presse. Les parents de Jago ont déjà publié une annonce dans le *Times*. C'est très gênant. » (2013b, p. 454)

Campbell's pattern of speech differs between the source and the translated texts. Her language is more literary in the source text. She uses a gradation to convey her so-called embarrassment, as she starts with the understatement 'a bit embarrassing' and ends with the much stronger 'mortifying'. This is further emphasised by the interjection 'God', which signifies her frustration. Her ellipses convey confusion, while the antiphrasis 'bloody *Times'* may signal not so much her embarrassment but her satisfaction. These rhetorical figures convey exaggeration. She tries to present herself as a victim of a situation in which she has no control while she is in fact one of its main instigators, thereby signalling her manipulative nature. In contrast, Campbell's pattern of speech is flattened out in French. While the gradation and one ellipsis are retained, the antiphrasis is not. The depiction of her character is thus altered. She appears less manipulative and more worried about the effect the announcement will have on Strike, suggesting that she cares about him. Moreover, while the reference to *The Times* is preserved in the translation through a restatement, arguably because the newspaper is famous enough to be recognised by French-speaking readers, the cultural meaning attached to publishing an announcement in it and its association with social class remains implicit.

Following the announcement, the marriage features prominently in *Tatler*, which is another class marker. Founded in 1709, Tatler is a monthly British magazine whose target readership is the elite (Condé Nast, n.d.). *Tatler* is not published in France. Nicknamed 'the original social media,' it focuses on fashion, celebrities, royalty, travels and society (Condé Nast, n.d.). As members of the elite, Campbell and her friends regularly appear in *Tatler*. The depiction of the article in *The Silkworm* (*Le ver à soie*) offers insights into elite lifestyle:

> A double-page picture of Charlotte […] standing in the middle of a long gallery lined with tapestries […]. More photographs over the page: Charlotte sitting on an ancient

> four-poster […]; Charlotte and Jago in jeans and wellington boots, walking hand in hand over the parkland in front of their future home with two Jack Russells at their heels; Charlotte windswept on the castle keep, looking over a shoulder draped in the Viscount's tartan. (2014a, p. 243)

This passage provides the source-text readers a vivid image of elite life in the Scottish Highlands, which is where their second home, a castle, is located. Vidal's translation is as follows:

> Une photo de Charlotte […] posant au milieu d'une galerie flanquée de tapisseries de haute lice […]. Sur d'autres clichés, on voyait Charlotte, assise sur un antique lit à baldaquin […]; Charlotte et Jago en jean et chaussures de randonnée, traversant main dans la main le parc devant leur future demeure, deux jack russell sur les talons : Charlotte […] les cheveux dans le vent, perchée au sommet du donjon du château, regardant l'objectif par-dessus son épaule drapée d'un tartan. (2014b, p. 297)

Vidal's cultural adaptations are explicit here. First, the quintessentially British Wellington boots become hiking boots in the translated text. Deriving their name from Arthur Wellesley, Duke of Wellington, who popularised them during the Napoleonic Wars (1792-1815), Wellington boots became fashionable after the First World War (Willard-Wright, n.d.). Prior to the war, they were traditionally associated with landowners and hunters before losing their association with class. Nowadays, they are worn by anyone engaged in outdoor pursuits: hikers, gardeners, farmers or festival goers (Willard-Wright, n.d.). Nonetheless, the luxury brand Hunter, a British heritage brand and the original 1856 Edinburgh-based North British Rubber Company, remains associated with the elite. Testimony to this is that, up until 2023 and before going into administration, the brand held two Royal Warrants of Appointment, including one to Queen Elizabeth II ("Royal warrant-holder Hunter Boot", 2023). Although the brand is not specified in the text, it is likely that both Campbell and Ross wear Hunter boots. No such luxury brand exists in France and neither do Royal Warrants. Rubber boots are generally worn by farmers, gardeners and children, a cultural difference which would arguably make it odd for elite members to wear them, as far as target-text readers are concerned. Vidal's choice to use the reference to hiking boots, which is a much more accessible and relatable reference for her readers, is a clear instance of cultural adaptation. Her decision produces two main effects on the translated text. First, it erases the British cultural specificity of the reference and the association of these boots with the elite. Second, it alters the focus of the reference to the Highlands, as the use of hiking boots highlights the rural and mountainous nature of this Scottish region rather than its depiction of a castle and its associated elite lifestyle. A potential translation solution which would convey the cultural significance of the reference could be to

keep the reference to the rubber boots and to provide an intratextual or a paratextual explanation to further explain the reference, for instance highlighting that there is a popular and prominent brand of boots worn by celebrities and members of the British royal family. Another alternative would be a cultural adaptation using a reference to horse-riding boots, which would convey an association with the elite, given that horse riding is a hobby which is traditionally associated with the middle class in the French cultural context.

Vidal's translation of 'the Viscount's tartan' as 'un tartan' (a tartan') is worth noting, as it has three cultural implications. First, Ross' hereditary title of (future) viscount of Croy, the fourth rank in the British peerage, is omitted (Debrett's, 2022). Although Vidal translates Ross title as 'vicomte' elsewhere in her text, her decision to omit it in this specific instance fails to convey his social status as a member of the elite and British peerage. Second, Vidal's omission erases the association of Ross' family with a specific Scottish tartan. Indeed, tartans have a long and rich tradition in Scotland, and are historically unique to each clan and family of importance after their revival throughout the nineteenth century amongst the upper classes, which was primarily led by Sir Walter Scott (Trevor-Roper, 2008). Vidal's translation therefore diminishes the historical and cultural symbolism attached to tartans and connection with clans and the upper classes. This is further reinforced by Vidal's use of the indefinite article 'un' (a) as opposed to the definite article 'le' (the), as it conveys the idea that Campbell wears a random tartan, as opposed to the one which has historically belonged to Ross' family. Therefore, although the term 'tartan' is an instance of preservation of the cultural reference, Vidal's translation attenuates, if not erases, its cultural significance. A potential translation solution which would convey the cultural significance of the reference would be to use add an intratextual explanation, such as, for instance: du tartan familial (the family tartan).

While depictions of Charlotte Campbell reveal elite class markers, the novels provide insights into the precariat, as exemplified by depictions of Marlene Higson. Strike's interactions with Higson, the biological mother of the victim, reveal further class markers, especially her choice of beer and sociolect, which signal her as a member of the precariat.

Representing the precariat: Marlene Higson

In *The Cuckoo's Calling* (*L'appel du coucou*), Strike meets Higson at the Ordnance Arms in Canning Town. Part of the East London borough of Newham, Canning Town has traditionally been associated with crime, unemployment and deprivation. Before 2015, Newham belonged

to the twenty most deprived authorities in England, and this is reflected in *The Cuckoo's Calling* (*L'appel du coucou*) (Newham Council, 2015). When Strike offers Higson a drink, she responds 'I'll have a pint of Carling, if you twist my arm' (2013a, p. 350). Unlike Strike, whose favourite beer is Doom Bar, a Cornish cask ale, Higson chooses a Canadian lager, which is considered as the least 'posh' lager (Farmer, 2015). This echoes Miller's association of the precariat with foreign lagers discussed above (2017). Lagers tend to be mass-produced by big corporations and pre-packaged, making them cheaper and easily accessible, while ales tend to be produced by small independent breweries and less readily available (Foster, 2011). To source-text readers, Higson's choice therefore immediately categorises her belonging to one of the lower classes. These cultural associations between beer and class are not obvious to the target-text readers. Indeed, wine is by far the most popular alcoholic drink in France and the country comes 26 out of the, then, 28 EU countries in terms of volume of beer consumption (L'Express, 2016). Moreover, most of the beers drunk in France tend to be foreign lagers (Bompas, 2017), ales being less easily accessible, with the exception, perhaps of Northern and North-Eastern France where it has historically been the drink of choice (Explore France, 2015). The association of beer with class is therefore arguably much less culturally relevant within a French context. As such, Rosso opts for the preservation strategies of restatement of the brand of beer and of typographic adaptation for the unit of measure: 'une pinte de Carling' (2013b, p. 441), which back-translates as 'a pint of Carling'.

Alongside her drink choice, Higson's sociolect is a definite class marker. Although her conversation with Strike spans eight pages in the novel, this extract provides a snapshot:

> It near broke my 'eart when she wen', but I fort I was giving 'er a better life. I wouldna 'ad the strenf to do it uvverwise. Fort I was giving 'er all the fings I never 'ad. I grew up poor, proper poor. We 'ad nothing. Nothing.' […] 'And Dez, me boyfriend, see, wasn't too keen – you know, with 'er being coloured, it were obvious she weren't 'is' […] 'Point is, I fort I was giving her a better life, and then they went an' give her to those bastards, pardon my language. If I'd'a known, I'd of kept 'er, and I told 'er that.' (2013a, pp. 350-1).

Recreating spoken speech is what Genette calls an act of 'mimèsis', that is a process of representation and imitation (1966, p. 152). It generates what Roland Barthes calls 'effet de réel' (reality effect) (1968, p. 87). While this was common practice in the realist novels of the

nineteenth-century, it is unusual in contemporary literature.[35] Ian Rankin, for example, does not recreate his characters' Scottish accents, although he sporadically uses Scots or Gaelic terms, as I briefly mention in my subsequent chapter on Rankin's novels. The Strike novels are unusual in that sense. Recreating the characters' sociolect reinforces the Strike novels' realism and further supports my argument that they follow on the tradition of nineteenth-century realist novels. Arguably, Higson's speech is a written reproduction of perceived characteristics of an East London sociolect, including a distinct pronunciation, the use of broken syntax and 'innit'. This deviation from 'standard' English poses translation challenges, which Rosso tackles as follows:

> Sûr, ça m'a presque brisé le cœur, quand elle est partie avec l'assistante sociale, mais j'ai pensé que ça valait mieux pour elle, pas vrai ? Sinon, j'aurais jamais eu le courage. J'ai cru qu'elle aurait tout ce que j'avais jamais eu. J'ai grandi dans la misère, la vraie. On avait rien à la maison. Rien. […] Et puis, y avait Dez. Mon copain. L'était pas très chaud pour la garder, parce qu'elle était black. Alors c'était évident qu'elle était pas de lui, vous comprenez ? […] Enfin, l'important, c'est ce que je disais : je voulais qu'elle ait une belle vie, ma petite fille. Sauf qu'y l'ont donnée à ces salauds. Excusez-moi si je dis ce que je pense. Si j'avais su, je l'aurais gardée. J'y ai dit à Lula […] (2013b, p. 442-3)

Higson's sociolect and its effect cannot be fully replicated in French. As Vidal herself argues, British English accents and sociolects are notably difficult to translate into French and involve complex translation decisions (Meichtry, 2022, 12.45). Moshe Kahn advocates that 'dialects should never be translated – they must be treated' (2011, p. 104). Rosso's treatment of Higson's sociolect mainly includes the use of broken syntax and oral register. He uses 'dénoteurs', which Catherine Rouayrenc defines as 'les marques d'oralité dans l'écrit [ayant] pour but de faire « populaire »' and which generally carry a derogatory connotation (1991, p. 23).[36] They include, Rouayrenc adds, 'toute irrégularité graphique chargée de rendre un trait d'oralité' (1991, p. 26).[37] Rosso does not only use graphic irregularities, but also syntactic ones, mainly elisions of 'ne' in negative clauses and 'il' in 'il y a'; deformations, such as "chais pas" for 'je ne sais pas' (2013b, p. 448); and syncopes, such as "C'était p't-êt" for 'c'était peut-être' (2013b, p. 449). However, in the translated text, Higson's sociolect is actually very close to standard oral French. As a result, the distance existing between Higson's sociolect and standard English in

[35] In Gaskell's *North and South* Nicholas and Bessy Higgins's Lancashire dialect is reproduced, so are the sociolects of Pip, Joe Gargery and Magwitch in Dickens's *Great Expectations*, or of Gavroche in Hugo's *Les Misérables*.

[36] Oral speech markers within written texts which aim to create an association with the lower/working classes (my translation).

[37] Any irregular written convention which aims to convey a marker of spoken speech (my translation).

the source text is reduced in translation, alongside the strong link between sociolect and class. Some source-text messages are altered, mainly through the addition to the reference to social services and her apologising for her language, which becomes an apology for being honest. Added to these, her less informal register and her way to seek Strike's approval through rhetorical questions make Higson appear politer in the target text. Arguably, using further elisions and colloquial terms would convey Higson's sociolect whilst compensating for the loss of the effect created by her accent.

This section has highlighted that social class manifests itself through references to upbringing, the media, drink and sociolect in the Strike novels. These markers pose translation challenges, which Rosso and Vidal tackle using various strategies to adapt their texts to the target culture and language. Most of the references to social class and their cultural significance are attenuated by both translators, supporting my argument that social class is not so prevalent an issue within the French cultural context. Both translators are mindful to tailor their translations to those diverging cultural contexts in order to adapt to their target readership whilst conveying British cultural specificities. The next section focusses on one specific scene from *The Cuckoo's Calling* (*L'appel du coucou*), which epitomises the manifestations of class, Rosso's strategies and their implications on the translated text.

Cipriani: The exclusive microcosm of the elite and its excesses

As protagonist and focaliser, Strike interacts with most of the novel's characters. Being the illegitimate son of Jonny Rokeby, former lead singer of the 1970s fictional rock band The Deadbeats, grants him easy access to the elite and the world of celebrities. Through Strike, readers gain insights into elite lifestyle and attitudes. This is exemplified by his interview of two wealthy sisters at the upmarket Mayfair restaurant Cipriani.[38] The descriptions of the restaurant and its clientele, and of the sisters reveal elite class markers, which pose translation challenges.

Strike visits Cipriani to interview Tansy Bestigui, who lives in the same building as Lula Landry, the victim, and claims to have seen her fall from her balcony. She is accompanied

[38] Cipriani is the former name of now-called C London. It changed its name in 2008 after losing a legal battle against Hotel Cipriani in Venice (Leach, 2008). Although Galbraith retained its former name, the restaurant is real and its address on Davies Street is accurate.

by her sister Ursula May and John Bristow, Strike's client and lawyer at May's husband's law firm. The narrator's comments give readers clues as to the restaurant's clientele:

> Strike had never moved in the kinds of circles that dined at Cipriani. It was only as he walked up Davies Street […] that he thought how odd it would be, yet not unlikely if he ran into one of his half-siblings there. Restaurants like Cipriani were part of the regular lives of Strike's father's legitimate children. (2013a, pp. 171-172) [39]

The translation of this passage accentuates Cipriani's exclusiveness and the distance between Strike and his half-siblings:

> Strike n'avait jamais évolué dans le genre de monde qui se donnait rendez-vous au Cipriani. Ce n'est qu'en s'engageant dans Davies Street […] qu'il se prit à songer combien il serait bizarre - mais pas invraisemblable - de tomber en entrant sur un de ses demi-frères ou une de ses demi-sœurs. Les déjeuners et les dîners dans ce genre de restaurant faisaient partie de l'existence normale des enfants légitimes de son père. (2013b, p. 222)

The use of the singular in 'le genre de monde' (the type of people) reinforces the social divide between Cipriani's regular diners, such as Strike's half-siblings, and others like Strike. Cipriani's exclusiveness is later conveyed through an accumulation of adjectives:

> The interior of the restaurant had an art deco feeling, the bar and chairs of mellow polished wood, with pale yellow tablecloths on the circular tables and white-jacketed, bow-tied waiters and waitresses. Strike spotted his client immediately among the clattering, jabbering diners […]. (2013a, p. 172)

While the source-text description of Cipriani is ornate and melodic, the translation is more formal and direct:

> L'intérieur de l'établissement était de style Art déco, avec un bar et des chaises en bois poli, des nappes jaune pâle sur des tables rondes fleuries et un personnel en veste blanche et nœud papillon. Strike repéra aussitôt son client parmi les convives bavards […]. (2013b, p. 223)

The use of the hypernym 'personnel' (staff) for 'waiters and waitresses' dehumanises them, creating the effect that they are almost absent. Moreover, the circular tables further symbolise the elite's separateness. Diners sitting at a circular table are physically separated from other tables, as they turn their backs on the outside, allowing them to focus on their own space and the diners in their group. This suggests their exclusiveness and enclosedness. Besides, circular tables characterise high-end restaurants such as Wiltons, Le Gavroche and Le Manoir aux

[39] This scene takes place in chapter 11 of part 2 of *The Cuckoo's Calling* (*L'appel du coucou*).

Quat' Saisons, which all feature in the novels. Interestingly, Rosso adds flowers on the tables, implicitly signalling his presence as the translator and his creative intervention. The rhythm created by the assonances 'mellow/yellow' and 'clattering/jabbering', which are onomatopoeia, is lost in the French text. Yet, Rosso's use of 'bavards' retains the derogatory connotation attached to 'clattering/jabbering'. In addition, his choice of 'convives' for 'diners' portrays them more as distinguished guests, rather than paying customers, which the source-text term implies.

Cipriani is a place to see and be seen by the elite rather than a place to eat. This is conveyed by the descriptions of its clientele, which includes celebrities. According to Ben Leach (2008), famous Cipriani regulars include Sir Elton John, and footballer and former pop singer David and Victoria Beckham, while Benedict Moore-Bridger (2008) lists model Naomi Campbell and businessman Bernie Ecclestone as regular diners. The sisters do not go to Cipriani to enjoy its fine food. Rather, they spend their time observing the clientele: May 'glanced restlessly around the restaurant, her eyes lingering for a second on a blond minor royal' before lamenting that 'this place used to be full of the most fabulous people' (2013a, p. 174). Later, the entrance of another diner stops their conversation:

> Both she and Ursula were distracted by the sight of a woman passing the table in what, to Strike, appeared to be a crocheted coat of lurid design.
> 'That's a Daumier-Cross coat,' said Ursula, her eyes slightly narrowed over her wine glass. 'There's a waiting list of, like, six months…'
> 'It's Pansy Marks-Dillon,' said Tansy. 'Easy to be on the best-dressed list if your husband's got fifty mill. Freddie's the cheapest rich man in the world.' (2013a, pp. 179-180)

The sisters' envy is conveyed in the translated text:

> Ursula et elle furent un instant distraites par une femme qui passait près de leur table, portant ce qui, aux yeux de Strike, ressemblait à un manteau crocheté par une vieille tante maladroite.
> « Un trois-quarts Daumier-Cross, apprécia Ursula en plissant les yeux au-dessus de son verre de vin. Ils ont une liste d'attente d'au moins six mois.
> - C'est Pansy Marks-Dillon, dit Tansy. Pas difficile d'être une des femmes les mieux habillées de Londres quand on a un mari qui pèse dans les cinquante millions ! Freddie est l'homme riche le plus radin de la terre. (2013b, p. 232)

Although the brand of the coat is fictitious, this passage portrays some of Cipriani diners, here women who benefit from their husbands' wealth to purchase and display expensive clothes. This passage highlights the distance between Strike, who sees this coat as ugly, and the sisters, who immediately recognise it as highly desirable. Strike's feelings about the coat are conveyed

differently by Rosso, as he uses irony and his own interpretation of the scene to translate its 'lurid design' by adding that the coat has been crocheted by an old and clumsy aunt. Yet, by choosing more technical terminology ('un trois-quarts', back translated as a three-quarter), he emphasises the sisters' fashion knowledge.

The fact that the sisters go to Cipriani to mix with the fashionable elite is further conveyed by May, when she declares that her husband, 'only ever wants to go to bloody Wiltons, with all the other stiffs in suits' (2013a, p. 174). Her comment highlights the regularity of their visits to high-end restaurants, Wiltons being another top restaurant in St James's, close to Cipriani/C London. Established in 1742, the restaurant serves classical British food and is renowned for its oysters and sea-food dishes (Wiltons, 2015). It has a strict dress code, which May refers to, although suits are not compulsory: 'While gentlemen are welcome to wear a jacket and tie they are not required to. We would ask that no trainers, open toed shoes, sportswear or short sleeve shirts are worn' (Wiltons, 2015). May prefers Cipriani not because of the quality of its food but because of the quality of its clientele, whom she prefers to Wiltons' boring and pompous, 'stiffs in suits,' which Rosso translates as 'pinguoins' (penguins), a derogatory term referring to an individual wearing a full suit. Rosso does not dwell on the association of the elite with these two restaurants. While an intratextual explanation could have given his readers key cultural insights, the narration provides enough context for them to grasp that these are elite restaurants.

The source text also reveals discrepancies between Strike's, the sisters' and Bristow's attitudes to food. As an outsider, Strike uses this opportunity to enjoy Cipriani's food, while the sisters and Bristow, as regulars and elite members, barely eat theirs throughout the scene. Readers are told that 'Strike was the only one who had cleared his [plate]' and that he 'was the only one to ask for pudding' (2013a, p. 183, p. 185). Strike orders sticky toffee pudding, a classic British dessert supposedly created in the Lake District/Lancashire in the 1970s (Cloake, 2011). This narrative choice embodies the social divide between Strike and the sisters: the heaviness of this Northern pudding, traditionally served in pubs, clashes with the so-called refinement the sisters seek to embody. This difference is further highlighted by Rosso's choice to translate it as 'le lourd gâteau au caramel' (the heavy caramel cake) to stress the heaviness of this unfamiliar British (2013b, p. 241). Here, his strategy is therefore two-fold: he uses a semantic adaptation (the addition of 'lourd') and a cultural adaptation (gâteau au caramel), both of which make the cultural reference more accessible to his target readership.

While this scene depicts habits of Cipriani's elite clientele, it also highlights the sisters' attitudes towards members of other social classes while their sociolect reveals class differences and their perception of their own status. Bestigui is quick to ask Strike about his famous father: 'Are you really (she pronounced it 'rarely') Jonny Rokeby's son?' (2013a, p. 173). While the narrator emphasises Bestigui's sociolect in an aside, Rosso omits this class marker altogether: 'Vous êtes vraiment le fils de Jonny Rokeby ?' (2013b, p. 224). The sisters express disdain for Strike repeatedly throughout the scene and are keen to highlight the social divide between them, as this passage shows:

> 'I don't think she should be talking to you at all,' said Ursula abruptly. Her tone and expression would have been appropriate had Strike been a waiter who had just thrown aside his apron and joined them, uninvited, at the table. (2013a, p. 174)

May's comment could initially be interpreted to be that Bestigui should not talk to Strike because he investigates her declarations. However, the narrator confirms that she should not talk to him because of his lower social background. Indeed, throughout the scene, the sisters have no interactions with the waiting staff, who are only visible through the narrator's interventions, including 'the waiter returned to take their orders' (2013a, p. 175) or 'the waiter arrived to clear away their plates' (2013a, p. 180). Rosso conveys May's disdain similarly in his translation:

> « […] À mon avis, Tansy ne devrait pas vous parler du tout », dit abruptement Ursula. Son ton et son expression auraient été les mêmes si Strike avait été un serveur venu tout à coup s'asseoir à leur table sans y avoir été convié. (2013b, p. 225)

In response, Bestigui assures her that she expects their conversation to remain confidential: 'I'm only going to say what I heard, that's all. It's all off the record,' to which the narrator ironically adds: 'Evidently she too viewed Strike as domestic class' (2013a, p. 174). Rosso's use of the archaic and pejorative 'valetaille' (flunkies) conveys the sisters' disdain and sense of superiority as elite members (2013b, p. 225).

While the Cipriani scene reveals the sisters' attitudes towards members of various social classes, their sociolect and way to greet are further class markers. Like Bestigui's pronunciation of 'really', the sisters' use of 'yah' is a characteristic of their elite sociolect. In the translated text, most of the eight occurrences of 'yah' are either omitted or simply translated as 'oui'. Table 3 below shows other examples of the strategies used to translate 'yah' (my emphases):

Table 3

The various occurrences of 'yah' and their translation in The Cuckoo's Calling *(*L'appel du coucou*).*

Source Text	Target Text
'Oh, **yah**, I'm sure he was; he's always liked dark girls better than blondes.' (p. 176)	- Oh, **oui**, c'est sûr ! Il a toujours eu un faible pour les Noires. (p. 228)
'**Yah**,' said Tansy. 'There was an American couple there with their little boy […]' (p. 179)	- **Oui**, dit Tansy. Un couple d'Américains avec un petit garçon […] (p. 232)
'What are you saying?' she asked Strike. 'Oh, **yah**, the flats.' (p. 180)	« De quoi parlions nous ? demanda Tansy quand il fut reparti. Ah, **oui**, les appartements. […] (p. 233)
'**Yah**, of course I am,' said Tansy. 'I've just said, haven't I? There was definitely someone there.' (p. 181)	- **Evidemment**, j'en suis sûre ! Je viens de le dire. Il y avait quelqu'un. » (p. 235)
'Oh, **yah**,' said Ursula, with relish. (p. 182)	- **Bien sûr** ! dit Ursula avec délectation. (p. 236)

While the sisters' 'yah' marks their belonging to the elite, the French translation attenuates or erases this social class marker. Potential translation solutions would be to use a combination of formal adverbs and phrases such as, 'oh, certainement !', 'Assurément', 'ah, oui, suis-je distraite', 'Mais évidemment que j'en suis sûre', and 'Mais parfaitement !', for each of those respective passages. These would not only convey the sisters' social status but also their contempt for Strike.[40]

The Cipriani scene makes it clear that both sisters live an elite lifestyle thanks to their husbands' social status. As they are about to leave Cipriani, it becomes apparent that they are used to be and expect to be treated to a meal out. As soon as the bill is brought, Bestigui 'passed it without comment to Bristow,' before May's husband, 'a tall, thin, besuited man of around sixty […] silver-haired and distinguished-looking, impeccably dressed' arrives (2013a, p .188). Although Rosso conveys similar messages in his depiction of May, he adds elements of his own interpretation: 'un homme d'une soixantaine d'années fit son entrée, grand, mince, en complet-veston, **un manteau jeté sur les épaules** […] très distingué avec ses cheveux argentés et son **costume bien coupé'** (2013b, pp. 242-3, my emphases).[41] Through these creative additions, Rosso implicitly signals his presence as the translator in order to provide a more

[40] Back translations: 'oh, certainly', 'most definitely', oh, yes, how distracted of me', 'But of course I am sure', and 'but certainly'.

[41] Back translation: a man of around sixty came in, tall, thin, wearing a lounge suit, with a coat over his shoulders […] very distinguished with silver hair and his well-fitting suit (my translation).

vivid and detailed depiction of what Ciprian May, as a member of the elite. Clearly, Rosso's own interpretation is primarily based on an impeccable physical appearance and sense of dress and fashion.

My analysis of the Cipriani scene reveals how elite class markers and attitudes manifest themselves through the sisters' behaviour, lifestyle and sociolect. This scene is a way for Galbraith to explore the issue of social class, mainly through the narrator, but also to ridicule some of the excesses of the elite. In fact, the comparison between the source and target texts reveals that a gap in the way elite characters are represented in the texts. I contend that the elite is depicted through traits and behaviours which are so constant that they become stereotypes in the source text. In contrast, this stereotypical depiction of the elite is much less marked in the target text, mainly because of the strategies used by Rosso to translate those markers of class, which largely attenuate them. As such, the source text depicts the elite in a way which the target text does not, supporting my initial argument that class is not so much a cultural issue in the French context but more a socio-economic one. Through my textual analysis, I have shown that both translators have engaged in an act of cultural interpretation and repositioning of the texts they translate and that this results in the construction of a French public narrative of British class.

Translating social class for the French cultural context: Cultural interpretation and cultural repositioning of the text to construct a French public narrative of British class

My analysis reveals how the references to social class in the Strike novels travelled from British to French cultures through translation. Like the source texts, the translated texts are grounded into contemporary British culture and readers of both sets of texts are taken on a tour of London, including its landmarks, neighbourhoods, and restaurants, all of which reveal markers and attitudes to class. This is done primarily though the interactions which Robin Ellacott and Cormoran Strike have with other characters and through the narrator.

If class is a prominent theme in the source texts, it also prevails in the translations, yet to a much lesser extent. Indeed, as intercultural ambassadors, Rosso and Vidal largely adapt, attenuate, and at times omit the references to social class in their translations. As for the treatment cultural references, the translators do not resort to one macro-strategy but, rather, to a combination of micro-strategies of both preservation and adaptation. Nevertheless, the strategy they resort to the most is cultural adaptation, whereby the cultural reference is adapted to the French cultural context and made more easily recognisable to the target readership. As

for other references to social class which I do not treat as specific cultural references, both translators resort to a combination of strategies ranging from domestication, which Lawrence Venuti defines as the process 'in which the foreign text is imprinted with values specific to the receiving culture' (2008, p. 40), attenuation (the reference is less explicit), semantic adaptations (generally, the use of neutral terms), and omission (the reference is not translated). Consequently, most references to the specificities of the British class system are either largely attenuated or altogether removed in translation. The fact that both translators adopt similar strategies is highlighted by Vidal when she mentions that, as she took on the translation of the second Strike novel, one of her aims was to ensure that her style does not contrast too sharply with Rosso's in the first novel and to adopt stylistic features which are in line with his (Meichtry, 2022, 6.30-7.30).

Rosso's and Vidal's cultural adaptations of the source texts and references to social class therefore provide key insights into the role crime fiction translators play in the construction and representation of the national culture of the other for their target readership. First, the strategies used by both translators confirm that translation is fundamentally an 'interpretative act', as Venuti puts it but, more than that, I contend, a fundamental act of cultural interpretation (Venuti, 2013, p. 4). Indeed, Venuti argues that a translated text 'does not communicate the source text itself but the translator's interpretation of it' and translation therefore 'recontextualizes the source text in the translating language and culture' (2013, pp. 114-5). In other words, each translation is one of several possible interpretations of the source text. As I have shown, Rosso's and Vidal's interpretations of the texts and their translations clearly highlight that cultural adaptations form a large part of this process of recontextualisation. Indeed, most references to the British class system have significantly been adapted to the French cultural context, in which class not so much approached as a cultural issue but as a socio-economic issue.

Venuti further argues that translation 'changes the form, meaning, and effect of the source text' and that it is 'fundamentally incapable of providing its reader with an experience that equals or closely approximates the one that a reader with source language proficiency can have with the source text' (2013, p. 10, p. 113). While I fully endorse these arguments and have shown that this is indeed the case in my analysis, I want to qualify Venuti's second claim, which I see as being too restrictive and somewhat limiting translation to a linguistic transfer. Indeed, my analysis clearly reveals that references to social class in the novels are not only fundamentally cultural ones but that they also carry an implicit meaning whose interpretation

and understanding goes beyond language proficiency alone. Implicit cultural understanding and knowledge are key in the process of interpretation of those references.

The translators' strategies allow them to maintain the Britishness of the texts whilst making them accessible, plausible and acceptable to a French readership. Through their intervention, the translators therefore contribute to the construction of a French narrative about British culture, which involves a cultural repositioning of the texts they translate.

Mona Baker's work on narrative theory in Translation Studies is useful to assess and evaluate how Galbraith's French-language translators construct their own narrative of British social class. Baker, who defines narratives as 'the stories we tell ourselves and others about the world(s) in which we live' (2007, p. 151) and the stories which 'construct reality for us' (2006, p. 148). Among the four types of narratives Baker identifies are public narratives, which she defines as 'stories elaborated by and circulating among social and institutional formations […] such as the family, religious or educational institution, the media, and the nation' (2006, p. 4). More importantly, Baker further argues that literature is one of the most powerful institutions for disseminating public narratives' (2006, p. 33). My analysis has clearly confirmed that this is the case as far as crime fiction, and more specifically the Strike novels, are concerned. Indeed, I contend that both the source and target texts undoubtedly contribute to the construction and circulation of two different public narratives of social class. On the one hand, the source texts construct a public narrative of social class from a British cultural point of view, in which references to social class are explicit and much more prevalent. On the other hand, as public narratives are 'adapted and mediated across cultural boundaries' (Baker, 2006, p. 34), Rosso's and Vidal's texts become public narratives of the British class system approached from and adapted to a French cultural point of view. Through the translation process, Rosso and Vidal therefore consciously reposition the public narrative of the source texts in order to generate an alternative French public narrative of British culture and the British class system which circulate within the French-cultural context through their translations.

Rosso and Vidal successfully do this by using two strategies at the core of narrative theory: 'selective appropriation of textual material' and 'causal emplotment' (Baker, 2006). While the first 'is realized in patterns of omission and addition designed to suppress, accentuate or elaborate particular aspects of a narrative encoded in the source text' (Baker, 2006, p. 114), the second has to do with 'relatively minor shifts that lend a different weighting to the elements of the original narrative' (2006, p. 70). Through Rosso's and Vidal's interpretation,

repositioning of the texts and reframing of the source text's public narrative, social class is given less prominence in the French narrative than in the original, British, narrative, whilst still being present as a key theme. As a result, the public narrative generated through translation gives French readers an accurate depiction of contemporary British society, yet one which is less marked by the issue of social class.

The issue and markers of social class are, my analysis has demonstrated, problematic in translation. Through their translational intervention, both Rosso and Vidal, engage in a dual process of intercultural interpretation and intercultural repositioning of the source texts they translate. Their translations overwhelmingly attenuate the prevalence of social class as a central feature of the novels. Through their intercultural reframing of the texts, they adapt their texts to the cultural context for which they translate: one in which social class is not so much a cultural obsession which manifests itself in daily life. At the same time, as intercultural ambassadors, they successfully produce a public intercultural narrative which still depicts the centrality of social class in the context of the source culture. This, I contend, is another key factor accounting for the significant success and popularity of the Strike novels in France. This also confirms that contemporary crime novels are key cultural narratives, and, above all, that translated contemporary crime novels are key intercultural narratives which shape, construct and transmit the culture of the other in literature.

While this chapter has looked at the translation of references to social class in Britain, my next case study focuses on the translation of elements relating to Scottish national identity in Ian Rankin's John Rebus novels, with a specific focus on Scottish tales, myths and legends.

Chapter 2 - Producing intercultural narratives on Scottish national identity: Translating references to Scottish myths, tales and legends in Ian Rankin's Inspector Rebus novels

Introduction: locality in the Rebus novels, reception and translation challenges

While Chapter 1 has explored the issue of social class in translation in Robert Galbraith's Cormoran Strike novels, this chapter looks at the translation of references pertaining to Scottish national identity in Ian Rankin's Rebus novels. More specifically, it analyses how two of Rankin's French-language translators, whom I approach as cultural outsiders, tackled the references to various Scottish myths, tales and legends. The latter are, I argue, inherent to Rankin's novels and make them function as contemporary narratives on Scottish national identity, following in the literary tradition set out by Robert Burns and Sir Walter Scott. The status of Rankin's novels as cultural narratives on Scottishness has, I contend, key implications on the translation process and on the translators themselves. Indeed, as they seek to produce translated texts which function as intercultural narratives on Scottish national identity, the translators must at once provide their target readers access to unfamiliar elements of Scottish culture and identity whilst being primarily cultural outsiders themselves. This, I argue, is a complex status which requires to be carefully managed, as it has significant cultural implications of the translated texts.

The novels under consideration in this chapter all belong to Rankin's bestselling Inspector John Rebus series. The first one is *The Falls*, the twelfth novel in the series published in 2001 (Rankin, 2001). It was translated by Daniel Lemoine and published in France in 2005 as *La colline des chagrins* (Rankin, 2005a).[42] In this novel, Rebus and his junior colleague, Detective Constable Siobhan Clarke, investigate the sudden disappearance of an Edinburgh student, which seems linked with the appearance of a small wooden coffin containing a wooden doll by a waterfall. The latter brings to the fore various popular tales and myths associated with Edinburgh's history, but primarily the discovery of seventeen miniature wooden coffins and dolls on Arthur's Seat in 1836, eight of which are now displayed at the Museum of Scotland.[43] In the novel, both the 1836 discovery of the coffins and the Museum play a central role as far as national identity is concerned, as my analysis reveals.[44] The second novel is *The Naming of*

[42] The French title can be back-translated as The Hill of Sorrows.
[43] Arthur's Seat is an extinct volcano, now a hill, which overlooks Edinburgh.
[44] For my analysis, I am using the French paperback edition published in 2016 (Rankin, 2016a).

the Dead, the sixteenth Rebus novel published in 2006 (Rankin, 2006).[45] It was translated by Lemoine and published in 2009 as *L'appel des morts* (Rankin, 2009).[46] The novel is set in July 2005 with the Auchterarder/Gleneagles G8 summit serving as a backdrop to the plot. Rebus, who is nearing retirement, and Clarke, now a Detective Sergeant, investigate the murder of a former rapist recently released from prison. The fact that evidence relating to the rapist's murder were found at a fictional Clootie Well in Auchterarder allows Rankin to explore legends associated with Clootie Wells. The third novel is *Standing in Another Man's Grave*, the eighteenth Rebus novel, which was published in 2012 (Rankin, 2012).[47] It was translated by Freddy Michalski and published in 2014 as *Debout dans la tombe d'un autre* (Rankin, 2014).[48] In this novel, Rebus is retired from the police force but works as a civilian within a cold-case unit in Edinburgh. His investigation of the sudden disappearance of a young woman on Hogmanay 1999 reunites him with Clarke, now Detective Inspector. His cold case is indeed linked with a series of sudden disappearances of young women along the A9 road, which Clarke investigates. Rebus and Clarke's travels along the A9 all the way up to the Scottish Highlands allow Rankin to explore various myths, tales and legends associated with the Highlands and Scotland, all of which play a central narrative role. These mainly include references to three Scottish folklore characters: Sawney Bean, the Burry Man and the Brahan Seer.

I selected these novels for three main reasons. First, the fact that they were published within a period of eleven years (2001 to 2012) enables me to highlight that Rankin's agenda to write cultural narratives on Scottishness is a central feature of his writing. Second, the variety of cultural references to Scottish tales, myths and legends in those three novels enables for a wider range of analysis, both in terms of their cultural significance in the production of (inter)cultural narratives but also as far as translation is concerned. I indeed consider them to be central in Rankin's depiction and construction of Scottish national identity, making them function as key cultural narratives on Scottishness. Finally, the fact that the novels were translated by two different translators enables me to compare the approaches and strategies used to translate those cultural references in order to, in turn, construct intercultural narratives on Scottish national identity for a French-speaking readership. I argue that while both

[45] I am using the paperback edition published in 2007 for my textual analysis (Rankin, 2007a).
[46] The French title can be back-translated as The Calling of the Dead. I am also using the French paperback edition published in 2010 for my textual analysis (Rankin, 2010a).
[47] I am using the paperback edition published in 2013 for my textual analysis (Rankin, 2013b).
[48] Freddy Michalski passed away on 20th May 2020, as the first draft of this chapter was being written (Séry, 2020). The French title is almost a literal translation and back translates as Stood in Another Person's Grave. I am using the 2016 paperback edition for my analysis (Rankin, 2016b).

translators clearly sought to provide their target readers access to unfamiliar references to Scottish national identity, therefore acting as intercultural ambassadors, they overall only partially succeed in making their texts function as reliable intercultural narratives, due to their cultural outsider status. Indeed, my analysis reveals that some of their translation decisions fail to fully convey the cultural significance of the source-text cultural references in the translated texts.

According to David Goldie, four criteria account for Rankin's national and international commercial success: his ability to construct compelling and complex plots; his set of credible characters; a strong sense of place, as his novels are anchored in Edinburgh; and, his local style of writing, which includes the sporadic use of Scots (2012). These four core elements enable Rankin to depict 'a convincing picture of contemporary Edinburgh' and, by extension, Scotland (Goldie, 2012, p. 201). While I endorse Goldie's arguments, I want to go further by arguing that Rankin uses his novels and the characters within them to construct and shape contemporary narratives of Scottish national identity, or Scottishness.[49] I argue that Rankin uses two sets of characters, whom I call cultural insiders and cultural outsiders, to construct his narrative of Scottishness. The cultural insiders are, I argue, Rankin's custodians of Scottishness. Their key feature is that they are usually locals who possess a high or expert knowledge about Scottish history, language, heritage, myths, tales and legends. Rankin uses their interactions with the cultural outsiders, who may or may not be Scottish, who do not possess an extensive knowledge of Scottish culture and who either enquire about it or react to it to convey and transmit those elements of national identity to his readership. As such, dialogues in the Rebus novels play a central role in the construction of narratives on Scottishness. It is through the dialogues that elements pertaining to Scottish myths, tales and legends are discussed and explored. As intercultural ambassadors, Rankin's translators have the task to convey, replicate and transmit these elements of Scottishness to their target readership whilst being cultural outsiders themselves. I am using the phrase cultural outsider loosely here to mean that, although they are professional literary translators and arguably experts on Rankin and his work, they are, nonetheless, outsiders in that they are from outside of Scotland and may not be experts on Scottish culture and identity. As such, they must negotiate their status as outsiders whilst tackling cultural references which may be unfamiliar or obscure to them and to their readers in order to produce their intercultural narratives on Scottishness. As my analysis reveals, while they both clearly and actively seek to convey those cultural elements in their translations

[49] Throughout this chapter, I am using both phrases interchangeably.

through various strategies, they only partially do it successfully. When such instances arise, I provide potential translation solutions which could have mitigated this.

This chapter analyses how Rankin's references to Scotland and elements of Scottish national identity have fared in translation and the extent to which the novels function as (inter)cultural narratives on Scottishness. I start exploring in further depth Rankin's agenda as a crime writer, as well as some of the key characteristics of his novels, arguing that he is a contemporary writer on Scottishness. I then move on to detailing the main concepts and notions forming the basis of this chapter, mainly that of Scottish national identity as being a cultural construction, primarily a literary one. I then explore the concepts of cultural insiders and cultural outsiders before moving on to my textual analysis. In this section, I compare the source and translated texts and I look at the strategies used by both translators to tackle the various cultural references to Scottish national identity. I then conclude with an evaluation of the implications of the translators' decisions onto the translated texts and their intercultural significance.

Rankin and the Rebus novels: Writing contemporary narratives on Scottishness

Rankin as a prolific crime author

Ian Rankin is a prolific bestselling Scottish crime writer, who is especially famous for his Inspector John Rebus series, which is currently made up of twenty-four novels. In November 2018, it was estimated that 28 million copies of his novels had been sold worldwide (Beckerman, 2018). The first novel of the series, *Knots and Crosses*, was published in 1987, while the most recent, *A Heart Full of Headstones*, was published in October 2022 (Rankin, 1987, 2022). Rankin's work's popularity is evident in other media. Indeed, some of the novels were adapted as part of the *Rebus* TV-series, which was broadcast on the independent channel ITV between 2000 and 2007 (Hibbs, 2023). In 2023, the filming of a new *Rebus* TV series started, with the series to be broadcast in 2024 (Hibbs, 2023). Rebus also features in a play entitled *Rebus: A Game Called Malice*, co-written by Rankin, which premiered in February 2023 (Queen's Theatre Hornchurch, 2023).

Rankin has won numerous internationally renowned literary prizes throughout his career, including the Crime Writers' Association Gold Dagger in 1997 for the eighth Rebus novel, *Black and Blue* (Rankin, 1997); the 2004 Mystery Writers of America Edgar Award for the twelfth Rebus novel *Resurrection Men* (Rankin, 2002a); and the 2005 Crime Writers'

Association Diamond Dagger to celebrate his literary lifetime achievements (Hachette UK, n.d.). He also received an Order of the British Empire (OBE) for his services to literature in 2002, was elected a Fellow of the Royal Society of Edinburgh in 2015 and a Fellow of the Royal Society of Literature in 2016 (Hachette UK – About, n.d.). This extensive list of prizes reveals, I contend, the cultural significance of his work both within and beyond the realm of crime fiction.

The Rebus novels have been translated into thirty-six languages, including French (The Orion Publishing Group, n.d.). In France, Rankin's fame is undeniable, as evidenced by him winning various prestigious French literary prizes. For instance, he won the Grand prix du roman noir at the Festival de Cognac in 2003 for the ninth novel of the series *The Hanging Garden* (Rankin, 1998), translated by Edith Ochs and published in French under the title *Le jardin des pendus* (Rankin, 2002b) (Polar Pourpres, n.d.). He won the 2005 Grand prix de littérature policière for the tenth instalment in the series, *Dead Souls* (Rankin, 1999), translated by Edith Ochs and published under *La mort dans l'âme* (Rankin, 2004b) (Babelio, n.d.). Rankin was also guest of honour at the fourteenth edition of the literary festival Quais du polar in Lyon in 2018 (Peras, 2018). This suggests the intercultural significance of his work beyond Scotland and Britain.

Contemporary Scottish hard-boiled detective fictions

In terms of sub-genre and features, Rankin himself argues that the Rebus novels are resolutely influenced by the tradition of the American hard-boiled detective novel and the private eye stories set out by Dashiel Hammett and Raymond Chandler across the 1920s and 1940s (Beckerman, 2018). In that sense, they differ from the other novels under consideration in this thesis.[50] The Rebus novels indeed contain the defining features of the hard-boiled novel, including the centrality of the solitary detective, the depiction of the city as a threatening and dangerous environment where violent crimes are committed frequently, and the use of fast-paced dialogues written in vernacular language (Scaggs, 2005). Furthermore, in hard-boiled novels, the (male) private eye is a decidedly divided figure, who is both mentally and physically

[50] Although Cormoran Strike and, to an extent Jean-Baptiste Adamsberg, shares common features with John Rebus, I argue that Galbraith's Strike novels (Chapter 1) are contemporary whodunnits rather than hard-boiled/private-eye novels in that Galbraith's novels are all about identifying the culprit at the end of the novels. As for the French novels under consideration in this thesis, they are more difficult to classify due to their uniqueness. Broadly speaking, I consider Vargas' Adamsberg novels (Chapter 3) to be closer to mystery novels, and Lemaitre's Verhoeven novels (Chapter 4) to be thrillers.

tough but sensitive, intelligent but who resorts to physical violence to achieve his goals, hostile to authority but keen to restore law and order (Scaggs, 2005). Although he is not a private eye in the classic sense of the term but a member of the Scottish CID, Detective Inspector John Rebus is nonetheless a maverick who often disregards authority, by-passes his superiors' decisions, bends rules and prefers carrying out his investigations on his own, often resorting to unconventional methods, including mixing with criminals, or inflicting physical violence. Throughout the series, he goes in and comes out of retirement, highlighting his status as both an insider and an outsider of the force. Before joining the police, Rebus was trained as part of the Special Air Service (SAS) and served in Northern Ireland during the Troubles, hence his toughness of character. His private life is unstable, as he is divorced, has limited contacts with his daughter and granddaughter, has few friends and is involved in short-lived relationships. He is a heavy drinker and smoker, has an unhealthy diet and lifestyle, so much so that in the twenty-first instalment of the series, *Rather Be The Devil* (Rankin, 2016a), he has developed a chronic lung disease which affects him physically throughout the following novels.

Rankin's clear socio-political agenda

Originally from Cardenden in Fife, Rankin started writing crime fiction as he started his PhD in Scottish Literature at the University of Edinburgh in order to make sense of Edinburgh as a city (Rankin, 2005b). Writing crime novels was Rankin's initial way to make sense of Edinburgh, as a city in which he was an outsider. As the Rebus series progressed, Rankin's motivation moved towards writing novels in order to make sense of Scotland as a changing nation, and to explore the challenges it faced, including issues such as 'crime, the environment, education and health, employment and migration' (Rankin, 2005b, p. 165). Rankin argues that crime fiction is the best medium for him to 'give a true and all-embracing account' of contemporary Scotland (2005b, p. 174). Indeed, Rankin declared in a 2007 interview that:

> I wanted to write about contemporary urban Britain, and couldn't think of a better way of doing it than through the medium of the detective novel: I would, after all, be positing questions about the "state we're in," and reckoned a cop could act as my surrogate. (as cited in Messent, 2013, p. 44)

Interestingly, Rankin talks here about Britain rather than Scotland. Arguably, this is because he primarily wants to make sense of Scotland in relation to the other British nations, especially England. Indeed, Rankin argues that 'for centuries we defined ourselves in terms of a negative, by always referring to our neighbours south of the border' (Rankin, 2005b, p. 74). Perhaps

more significant is the emphasis placed on the figure of the detective, as it highlights why he chose crime fiction over another genre. Indeed, having a detective as a protagonist who is involved in solving cases pertaining to the wide range of contemporary issues which are key topics for Rankin to explore arguably seemed to him the best way to achieve this.

And a resolute cultural agenda

Beyond his clear socio-political agenda, Rankin also has a clear cultural agenda, as a writer. As he himself declares, he seeks to use his writing to explore the 'nature of Scottishness', which he describes as a 'state of mind', as well as the 'kinks in our national character' (Rankin, 2005b, p. 172). In other words, Rankin seeks to use his writing to explore and celebrate characteristics of the Scottish national identity and Scotland as a nation, which he describes as a 'small, proud and ancient country with a confused and fragile sense of its own identity' (2005b, p. 29). Rankin's quote is interesting in that it clearly suggests that national identity is not fixed and is ever evolving and always in the process of being constructed. It also suggests, as I show below, that Scottish national identity is recent, complex and that it has historically been influenced by its geographical position and in relation to its nearest neighbour, England. As part of his exploration of Scottish national identity, Rankin actively weaves into his plots and dialogues references to Scotland's ancient past, history, languages, tales, myths and legends. These primarily manifest themselves through the interactions between his sets of cultural insiders and cultural outsiders. This enables him to investigate deeper cultural questions about the nature and meaning of Scottish national identity, as well as the sense of belonging to this nation, including issues such as 'who are we, where do we come from, how do we feel about . . . identity, . . ., our place in the wider scheme of things' (Rankin, 2005b, p. 172). Clearly, Rankin is keen to not just explore contemporary issues but also questions about identity, past, history and heritage, all of which are arguably interlinked. Central to his exploration of identity and heritage are, I contend, his deliberate addition of references to Scotland's myths, tales and legends, which he weaves into his plots and dialogues for them to become central in the novels. Therefore, although Rankin's Rebus novels can clearly be labelled as contemporary Scottish hard-boiled detective fictions, in that they deal with and explore key socio-political issues which are specific to contemporary Scotland, this label is too limited because it does not take into consideration the novels' resolute cultural focus, which, I contend, is their most significant feature. Indeed, in this chapter, I focus on how Rankin uses his novels, and more specifically the dialogues between his protagonists, both cultural insiders and cultural outsiders, to reflect on, explore, depict and celebrate elements of Scottish national and cultural identity in order to

produce contemporary narratives on Scottishness. I contend that Rankin uses the interactions between his characters to provide cultural accounts and reflections on fundamental cultural features of the Scottish nation, both past and present, celebrating its history and heritage, mainly through a celebration of its myths, tales and legends. This, in turn, leads me to argue that Rankin follows in the tradition of producing cultural narratives on Scottish national identity which both Robert Burns and Sir Walter Scott initiated back in the eighteenth and nineteenth centuries.

To support these arguments, I now turn to a discussion of how Scottish national identity is primarily a cultural, and literary, construction, which was led first by Robert Burns' Jacobite songs and followed by Sir Walter Scott's novels.

Scottish national identity as a cultural construction

In this section, I argue that Scottish national identity is the result of an ongoing cultural construction and I look at the specificities of Scotland as a nation, and the factors which contributed to the emergence and definition of a distinct Scottish national identity. To do so, I draw on the works of several British historians who focus on the emergence of the Scottish nation and Scottishness. These are significant in that they all argue that Scottish national identity, as we know it today, is the result of a process of cultural construction which unfolded between the end of the eighteenth century and the first half of the nineteenth, as a response to the Act of Union with England in 1707 (e.g., Devine, 2006; Donaldson, 1988; Hobsbawm, 1992; Trevor-Roper, 1992, 2008; Womack, 1989). They identify two movements which are key to the development of a distinct, and unified, Scottish national identity, based on cultural nationalism: Jacobitism and Highlandism, both of which came to the fore thanks to the influence of popular literature, mainly Robert Burns' Jacobite songs and Sir Walter Scott's novels. In both their sets of works, Burns and Scott draw on and construct cultural narratives on Scottish national identity which are primarily based on ancient tales, myths and legends, just as Rankin's novels do today. Before looking at these two movements, it is worth exploring Benedict Anderson's work on the concept of nations as imagined communities, as it is central to this argument and forms a robust basis for the argument that Scottishness is indeed a cultural construction.

Benedict Anderson's concept of nations as imagined communities

Beyond Herder's notion of cultural nationalism, which I briefly discussed my introduction, Benedict Anderson's concept of nations as imagined communities is central in understanding how nations emerged and came to be defined, mainly through the influence of language, traditions, myths, tales, legends, print and popular culture. In *Imagined Communities*, which was originally published in 1983, Anderson analyses the origins and evolution of nationalism, which he does not take as being a political ideology but, rather, a cultural construction dating back to the end of the eighteenth century. Anderson argues that the concepts of nation, nationality and nationalism are all 'cultural artefacts' (2016, p. 4). He defines nations as being:

> imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion (2016, p. 5).

In other words, members of a nation cannot all know each other but all them are united by the fact that they belong to one entity with its own distinctive history, past, traditions, language(s), and values. According to Anderson, nationalism, as we understand it today in Western Europe, is the combined result of four main cultural phenomena: the decline of the hegemony of religion and monarchies; the rise of secularism and republican regimes; the rise of national languages, which, in turn, led to the decline of the hegemony of Latin as the sacred language; and the emergence of print-capitalism, which involves the mass production and circulation of newspapers and popular literature as commodities (2016). Anderson sees in the latter one of the key vehicles for the transmission and spread of a nation's language and culture at the national level. Indeed, according to Anderson, newspapers and novels are the two written media which 'provided the technical means for "re-presenting" the *kind* of imagined community that is the nation' (2016, p. 25). Alongside them, Anderson sees poetry and songs as other key contributors, thereby clearly echoing Herder. Anderson illustrates his point with the example of national anthems sung at sporting or commemoration events, which I take to belong to the category of popular songs and therefore popular culture. Anderson argues that:

> no matter how banal the words and mediocre the tunes, there is in this singing an experience of simultaneity. […] People wholly unknown to each other utter the same verses to the same melody. (2016, p. 145)

Anderson therefore sees vernacular languages and popular literature as the two pillars of cultural nationalism. Both are key instruments in the creation of a sense of collective belonging to a specific community and people's identification to it, in other words a sense of national

consciousness. This is central to my analysis, as I argue that Rankin's novels contribute to the contemporary representations of Scottish national identity and are, therefore, key contributors to contemporary Scottish cultural nationalism. Before Rankin, the poems and songs by Robert Burns fed into Jacobitism, a movement which idealised the Jacobite risings and deeply contributed to the construction of Scottish national identity.

Jacobitism: The idealisation of the Jacobite risings

Jacobitism consists of the idealisation and romanticisation of the myths and legends associated with the Jacobite risings, which took place between 1689 and 1746, the most famous of which is arguably the 1746 Battle of Culloden, fought by Prince Charles Edward Stuart, also known as Bonnie Prince Charlie (Devine, 2006). These risings opposed English Hanoverian and British government troops to Stuart-supporting troops, which were mainly drawn from the Scottish Highlands clans, and mostly took place in the Scottish Highlands (Donaldson, 1988). While these historical events are significant in Scottish history, more significant to the construction of Scottish national identity is, as Tom Devine argues, their subsequent romanticisation through the creation of literary and popular myths and legends, decades after the events took place (2006). Scottish bard and poet Robert Burns (1759-1796) is considered as the central instigator of Jacobitism (Devine, 2006; Donaldson, 1988). Throughout his patriotic Jacobite songs, Burns idealised and popularised the Jacobite rebellions, regiments and chiefs, and he largely contributed to the creation of myths and legends associated with them. Some of his most famous songs include *The Battle Of Sherramuir* (1789), *The White Cockade* (1790), *Scots wha hae* (1793), and *Charlie He's My Darling* (1794) (Donaldson, 1988). What makes Burns' romanticisation process so significant is that he did not witness the events he depicts in his songs. Indeed, not only was Burns born over a decade after the Battle of Culloden, the last battle before the Jacobites were ultimately defeated, but his songs were all written over forty years after the last risings took place (Donaldson, 1988). Therefore, although Burns' popular songs may have then been presented as the compilation of authentic folk songs which were contemporary to the events they depicted, they are in fact the product of his own interpretation, romanticisation and mythologisation of those events, and quite possibly compete with historical reality (Donaldson, 1988). Burns' Jacobite songs ultimately came to play a key role in the creation of a new, unified, Scottish national identity, which was based on the celebration of its historical events and heroes (Donaldson, 1988). As Devine further argues, Burns' popular songs were instrumental in placing Jacobitism and the Scottish Highlands at

the centre of this newly emerging national consciousness (2006). Moreover, the fact that Burns' texts are folk songs written in Scots, means that they were readily accessible to a wide audience (Donaldson, 1988). In turn, this meant that the themes they depicted, the language they used and their form could easily, quickly and lastingly establish themselves as core cultural features of this newly emerging Scottish national consciousness and identity (Devine, 2006). Jacobitism is, therefore, a key illustration of Anderson's definition of nations as imagined communities, in which vernacular language, popular culture, myths and legends all play a decisive role in the creation of its national identity. Burns' Jacobite songs certainly did so and continue to do so, as their prevalence is undeniable today. Testament to this is that Rankin's *The Naming of the Dead* (*L'appel des morts*) includes a reference to Burns' *Charlie He's My Darling* and *The Falls* (*La colline des chagrins*) contains three references to Robert Burns.[51]

Highlandism: The romanticisation of the Highlands of Scotland

Following Jacobitism, Highlandism is the second movement which fed into the emergence of a distinct Scottish national identity, as a cultural construction. Whilst Jacobitism spread, primarily, through Burns' patriotic folk songs, Highlandism was facilitated by popular literature, more specifically by Sir Walter Scott's novels, poems and ballads. Highlandism is defined as the invention and adoption of so-called Highland traditions (Devine, 2006). These include wearing the kilt, the association of a tartan to a clan and the romanticisation of Scottish Highlands landscapes, people and Regiments (Trevor-Roper, 1992). In *Waverley* (1814) and *Rob Roy* (1817), but also in *A Legend of Montrose* (1819), and his epic poems and ballads such as *The Lady of the Lake* (1810) and *The Lay of the Last Minstrel* (1805), Scott celebrates the heroic and loyal character of his Highlands protagonists (Devine, 2006). His works also present romantic depictions of Highlands landscapes, which, in turn, contributed to making the region a popular tourist destination (Devine, 2006). The huge popularity of Scott's novels therefore contributed to the idealisation of the Highlands in the Scottish collective imagination. This generated a radical cultural shift in the way that the region of the Highlands was perceived.

[51] Robert Burns is indeed mentioned three times in *The Falls*: Rebus tells Siobhan that he was 'wondering if Rabbie Burns could have murdered one of his lovers' (2001, p. 52); Rebus' colleague, Gill Templer, is described studying the 'dusty prints of Robert Burns' in Rebus' favourite pub, The Oxford Bar (2001, p. 193); finally, fictional nineteenth century doctor Kennet Lovell's father is said to have 'employed Robert Burns's father for a time' (2001, p. 326). As for Burns' song, it is cited twice in *The Naming of the Dead*: after visiting a care home, Rebus 'made a vow to top himself rather than sit with a shawl across his lap being spoon-fed boiled eggs to the strains of 'Charlie Is My Darling'' (2007, p. 383); back home, he tells himself: ''Shellsuit's what you need, fatso,' he chided himself. Shellsuit *and* slippers. And a home help. In fact, everything short of 'Charlie Is My Darling.'' (2007, p. 404).

Indeed, until then, the Highlands had been considered as the poorest region in Scotland, culturally and economically underdeveloped, politically unstable, linguistically foreign, in other words, as a problematic and belligerent region (Devine, 2006; Donaldson, 1988). Thanks to Scott's novels the region and its perceived ancient traditions became romanticised, idealised and celebrated.

Scott's novels also contributed to the adoption of the kilt and tartan as the Scottish national dress (Devine, 2006). However, as Hugh Trevor-Roper argues, the so-called traditional Highland kilt is, rather, an English invention dating back to the mid-eighteenth century (2008). The kilt, as we know it today, is Trevor-Roper contends, the invention of Lancashire Quaker industrialist Thomas Rawlinson, who made it a practical alternative to the traditional Highlands belted plaid towards the 1750s (Trevor-Roper, 1992, 2008). Thus, what has been presented as the ancient garment of the Highlands of Scotland is in fact the modern invention of a regional tradition, which has been fabricated, distorted and adopted by the Anglicised elites of Lowland Scotland, who were also those who had previously denigrated and fought against it with, for instance, the passing of the Disarming Act of 1746, which forbade the wearing of Highlands clothes in the Army (Devine, 2006; Trevor-Roper, 1992). The fact that what is possibly considered as the most obvious Scottish symbol was in fact an English invention therefore really ties in with Anderson's argument that nations are indeed imagined communities and that Scotland, as a nation, is very much the result of a cultural construction. As such, the success of Scott's novels and poems reveals the power that popular culture had on the construction of Scottish national identity throughout the nineteenth century, reversing decades of socio-political narratives which were fundamentally anti-Highlands.

The invention and appropriation of regional symbols into national ones also reveals a deep paradox. It is indeed, as Devine argues, at the same time when the so-called Highland traditions came to be adopted as national ones that the region was being radically transformed by the process of improvement, that is the establishment of modern agrarian methods the Highland Clearances, the development of enclosure, and industrialisation (2006). However, the creation of a Scottish national identity, which is based on the invention of traditions can be justified in two ways. On the one hand, as Devine contends, it resulted from a collective desire to counter potential anglicisation and cultural assimilation (2006). Indeed, within the Union, England was then the strongest of the two nations, economically, politically and culturally (Devine, 2006). On the other hand, it resulted from an 'emotional need' to create a coherent and distinctive national identity, which would not put in jeopardy the political stability of the

Union and the Empire (Devine, 2006; Womack, 1989). Therefore, cultural nationalism, to use Herder's concept, or, 'depoliticised nationalism', as Peter Womack calls it, came to be seen as the most suitable alternative (1989, p. 147). This process of cultural construction and its spread was primarily led by Burns' and Scott's popular songs and literature.

Alongside references to Robert Burns, Sir Walter Scott is also mentioned in Rankin's novels, highlighting his pivotal role in the construction of Scottish national identity. For instance, in *Standing in Another Man's Grave* (*Debout dans la tombe d'un autre*), which takes Rebus to the Highlands, he describes the region and landscape as follows:

> 'It's weird up there,' Rebus said. 'Beautiful and bleak and eerie, all at the same time.' He swallowed a mouthful of beer. '. . . I doubt it's changed much since the time of Sir Walter Scott.' (2013b, p. 221)

Rebus' statement illustrates the ongoing legacy of Scott's work and his romanticised depictions of the Highlands of Scotland and its influence on collective memory and contemporary popular fiction.

Burns' Jacobitism and Scott's Highlandism are two modern movements which clearly show that the notions of the Scottish nation and Scottish national identity are primarily cultural, and literary, constructions. These are first and foremost the product of process of romanticisation and idealisation of historical events and characters, myths, tales, legends, traditions and landscapes, which circulated widely thanks to literature and popular culture. These enabled the fast formalisation of narratives on and the establishment of a unified and distinct Scottish national identity. Their legacy is clearly still relevant today, with both Burns and Scott being celebrated as national heroes in Scotland but also with their works still being cited not least in Rankin's novels. In this chapter, I therefore argue that, through his Rebus novels, Rankin clearly follows suit in producing contemporary narratives of Scottish national identity, which explore, celebrate, maintain and transmit those myths, tales and legends which form its core. These cultural narratives not only circulate within Scotland but beyond and across its borders, thanks to translation. I further argue that Rankin is able to successfully fulfil his cultural agenda thanks to his specific set of characters, which are broadly made up of two distinctive groups: cultural insiders and cultural outsiders, two notions which I now turn to.

Cultural insiders and cultural outsiders as Rankin's enablers of the construction of Scottish national identity

In order to fulfil his cultural agenda to write contemporary (inter)cultural narratives on Scottish national identity, Rankin uses two sets of protagonists, which I call cultural insiders and cultural outsiders. I contend that Rankin uses the interactions these two sets of characters have throughout the novels to explore, showcase and celebrate core elements of Scottish national identity, mainly languages, myths, tales and legends, thereby producing (inter)cultural narratives on Scottishness.

The notions of cultural insider and cultural outsider have primarily been developed in Translation Studies by David Katan, who writes extensively on tourism translation (2012, 2016). Although his distinction primarily applies to readers of translated texts, it can also be used to define Rankin's sets of characters in the context of the novels being approached as (inter)cultural narratives but also the translators themselves. Katan defines insiders as essentially being locals who possess 'lingua-cultural competence', that is a set of linguistic and cultural knowledge, beliefs, values and practices (2012, p. 89). This includes, for instance, being aware and having knowledge and an understanding of cultural behaviours, practices and attitudes, including ways to communicate and behave in a way that is acceptable and deemed as the norm in the culture, for instance greetings, how to order in a restaurant, but also knowledge of traditions and cultural references, and possessing a high level of proficiency in the language. In contrast, cultural outsiders have a 'much more limited, and often distorted view of an Insider's model of the world, due to both incompetence in language and cultural ways' (Katan, 2016, p. 63). In other words, outsiders primarily 'come from a different lingua-culture' and do not possess 'large funds of special information or attitudes that form the logical levels of the Insider's world' (Katan, 2016, p. 69). Cultural outsiders therefore do not possess the baggage of cultural and/or linguistic knowledge nor the first-hand cultural competence that the cultural insiders have. Of course, this broad distinction should be nuanced, as both cultural insiders and cultural outsiders possess varying degrees of lingua-cultural knowledge and experiences. In that sense, Katan's typology is too simplistic and I argue that it is more useful to approach his typology as a continuum on which agents, whether they are characters, readers or translators, can move. Nevertheless, Katan's distinction remains useful in order to define, in generic terms, Rankin's translators on the one hand and Rankin's characters on the other, as far as their level of knowledge and experience of Scottish national culture is concerned.

As far as Rankin's translators are concerned, I argue that they both assume the conflicting roles of cultural insider and cultural outsiders at once. Indeed, Lemoine and Michalski are both experienced professional literary translators who, together, have translated almost half of the Rebus novels into French and are therefore experts on Rankin's style and work.[52] They also undeniably possess a high lingua-cultural competence and knowledge about the source language and culture. As such, they could be classed as cultural insiders. Yet, they are first and foremost specialists in their target language (French) and culture. Although they are experts on Rankin, they are not specialists of Scottish culture and this has an impact on their translations, as my analysis below reveals. As such, I primarily consider them as cultural outsiders whose task is also to be as much of a cultural insider as possible. Given this conflicting status, Katan's notion of 'cultural informer' may be more useful to define the translators. According to Katan, the 'cultural informer' is the person who 'mindfully enable[s] [outsiders] to become more insider' and whose task is to mediate 'Insider and Outsider worlds' (2016, p. 63). In other words, they are expert cultural insiders who bridge the cultural gaps between the outsiders (i.e., the readers) and the insiders (i.e., Rankin and the cultural references his novels contain). Although useful as a label, I choose to use the phrase 'cultural outsider' to refer both to the translators, as well as the novels' characters, for the purpose of my analysis.

As far as Rankin's characters are concerned, a clear pattern can be identified in each of the novels under consideration in this chapter. Indeed, each time, Rankin uses a central female character who acts as the expert cultural insider with a high level of local and cultural knowledge. As such they are what Katan refers to as cultural insiders. These female characters give Rebus, other characters and also, by extension, readers primary access to elements of Scottish national and cultural identity. In other words, Rankin uses them to disseminate knowledge and references to Scottish national identity in the novels. The Museum of Scotland's curator, Jean Burchill, assumes this role in *The Falls* (*La colline des chagrins*). Journalist Mairie Henderson is the cultural insider in *The Naming of the Dead* (*L'appel des morts*), while book editor Nina Hazlitt assume this role in *Standing in Another Man's Grave* (*Debout dans la tombe d'un autre*). It is only once Rebus has encountered them or their work that he is able to gain knowledge about specific cultural references to Scottish national identity

[52] Lemoine is the translator of five of the Rebus novels: *The Falls* (Rankin, 2001), *A Question of Blood* (Rankin, 2003), *Fleshmarket Close* (Rankin, 2004a), *The Naming of the Dead* (Rankin, 2006) and *Exit Music* (Rankin, 2007c). Michalski translated six of the Rebus novels: *Resurrection Men* (Rankin, 2002a), *Standing in Another Man's Grave* (Rankin, 2012), *Saints of the Shadow Bible* (Rankin, 2013a), *Even Dogs in the Wild* (Rankin, 2015), *Rather Be the Devil* (Rankin, 2016c) and *In a House of Lies* (Rankin, 2018). He also translated one of Rankin's Malcom Fox novel, *The Impossible Dead* (Rankin, 2010b).

and is able to, in turn, share them with other characters.[53] All three female characters therefore act as Rebus', but also the readers', gateway to Scottish culture and identity and, as such, play a central role in each of the novels.

Furthermore, the places where these three women work or that they frequent are key institutions in the public representation, protection and transmission of Scottish national culture and identity. Indeed, the Museum of Scotland features prominently in both *The Falls* (*La colline des chagrins*) and *The Naming of the Dead* (*L'appel des morts*). It is the central institution where cultural artefacts are preserved and chosen to be displayed, and where history and traditions are documented and transmitted. Going back to Benedict Anderson's work on imagined communities and the centrality of museums, the Museum of Scotland functions, in the Rebus novels, as the institution which contributes to the construction, safeguarding and promotion of Scottish national consciousness and cultural heritage, and thereby contributes to the construction of Scotland as an imagined community (2016). The National Library, where Hazlitt carries out the research for the Scottish sections of the books she edits, plays that role in *Standing in Another Man's Grave* (*Debout dans la tombe d'un autre*), although to a much lesser extent, as it is only mentioned once. Yet, both the National Library and Central Library regularly feature in the Rebus novels, highlighting their cultural significance as institutions.[54]

As the protagonist, Rebus also has an interesting and conflicting status on the cultural insider-cultural outsider continuum, which highlights that the distinction between insider and outsider is not so clear-cut and that there are local differences as far as national identity is concerned. As a Scottish detective, he may be considered as an insider, but he is actually more often an outsider, first to Edinburgh, as he comes from Fife, but more significantly as his cultural knowledge is, it turns out throughout the novels, very limited. Arguably, as a Scottish man, he is more of a cultural insider as, for instance, his English colleague Siobhan Clarke, and even foreign readers. Nevertheless, I still class him as a cultural outsider, as he very much relies

[53] Interestingly, and in contrast with Rankin's female characters, Robin Ellacott assumes the role of the cultural outsider in Robert Galbraith's Strike novels. Yet, her role is equally significant in providing readers, who are also primarily cultural outsiders, access to the world of the cultural insiders: London, which is where the novels are primarily set. Indeed, in the first instalment of the Strike series, Robin Ellacott has just arrived in and moved to London from her native Yorkshire. As such, she serves as the readers' gateway to London. It is indeed usually through her eyes, her experiences and her reactions to London that the city is depicted and represented. Conversely, Fred Vargas uses locals as cultural insiders very much like Rankin does. In the Adamsberg novels, locals from Normandy, whether they are male or female characters, provide Adamsberg and the readers access to Norman culture, as the next chapter will show.

[54] For instance, Rebus visits the Central Library in *Saints of the Shadow Bible* in order to access archives to help with his investigation, which offer readers insights into the events and news taking place in Scotland in 1983 (Rankin, 2013a).

on the central female characters, the cultural insiders, to provide him access to cultural knowledge and references to Scottishness. Only after his interactions with them is he able to pretend to assume the role of an insider with other outsider characters, including his English colleagues, whilst never really being an insider.

Using these two sets of characters enables Rankin to explore, depict and transmit elements of Scottish national identity, making his novels function as (inter)cultural narratives on Scottishness. Throughout the novels, references to Scottish national identity are explained or made explicit through the dialogues which involve both the cultural insiders and the cultural outsiders. As my analysis reveals, generally, the outsiders' questions prompt the insiders to provide explanations, not only for their benefit but more so for the wider readership. This, in turn, has key implications on the translation process, as the translators must negotiate their status of cultural outsiders whilst also providing access to references to Scottish national identity to their readers to produce successful intercultural narratives on Scottishness. Nevertheless, these fictional characters are also arguably great resources for the translators, as the cultural information they provide can also significantly facilitate their translation within the narration and the texts themselves. Indeed, in a sense those characters disseminate and convey the cultural references and context on behalf of the translators, which gives them an additional and unexpected intercultural significance in translation.

I now turn to the textual analysis which explores how elements of Scottish national identity manifest themselves in the novels and how these have been tackled by Rankin's French-language translators. My focus is on selected references to Scottish myths, tales and legends.

References to Scottish myths, tales and legends

The cultural significance of Edinburgh's Museum of Scotland

Central to *The Falls* (*La colline des chagrins*) are the plethora of references to Edinburgh's history and the myths, tales and legends associated with it. These include legends associated with the building of Holyrood Abbey by King David 1st in the twelfth century, the building of Rosslyn Chapel in the fifteenth century, the Burke and Hare murders, and bodysnatching carried out by resurrectionists in the nineteenth century. More significant is the appearance of a fictitious miniature wooden coffin near the fictitious village of Falls, where the family of the

student whose body is found at Arthur's Seat lives. This discovery allows Rankin to deal with real historical events and the legends associated with them.

The fictional discovery of the coffins enables Rankin to dwell on the actual historical discovery of seventeen wooden coffins containing small dolls on Arthur's Seat, the extinct volcano overlooking Edinburgh, in 1836, eight of which are now displayed at the Museum of Scotland in Edinburgh (National Museums Scotland, n.d.). As such, the museum and its fictional curator are central in the novel, not only as they help Rebus with his investigation but also as they help unlock the legends surrounding these coffins to the readers. As an institution where cultural artefacts are kept, protected and displayed, the Museum plays a central role as far as national identity is concerned. Indeed, as part of his discussion of nations as imagined communities and cultural constructions, Benedict Anderson argues that museums are central to the preservation and construction of national consciousness (2016). In *Imagined Communities*, Anderson discusses museums in the context of the European colonisation of South-East Asian countries and how colonial states used museums primarily to establish their superiority over the nations they ruled. Indeed, Anderson argues that museums, as one of three 'institutions of power' alongside the census and the map, 'profoundly shaped the way in which the colonial state imagined its dominion – the nature of the human beings it ruled, the geography of its domain, and the legitimacy of its ancestry' and 'allowed the state to appear as the guardian of a generalized, but also local, Tradition.' (2016, p. 163, p. 179). Taken outside of the colonial context he discusses museums in, the emphasis Anderson places on museums as 'profoundly political' institutions is significant as far as the construction of national identity is concerned (2016, p. 178). Indeed, through the artefacts they select for display and the discourse they choose to use, museums fundamentally seek to tell definite and permanent stories about a nation, its past, history and traditions. This, in turn, means that museums play a key role in reinforcing people's sense of belonging to a nation in that they significantly contribute to the preservation and promotion of the cultural heritage of a nation. This is also further reinforced by the fact that national museums are usually located in a nation's capital city. This is exactly the role that the Museum of Scotland plays in *The Falls* (*La colline des chagrins*). It is a place where Scottish national identity is curated, represented, preserved, promoted and presented in a particular way. Indeed, responding to Rebus who declares that he has never set foot in the museum, Burchill, the curator, argues that the museum is 'all about who we are, our history and culture' (Rankin, 2001, p. 94).

In *The Falls* (*La colline des chagrins*), Burchill is Rankin's (and Rebus') cultural insider. As the Museum's curator, she is an expert on beliefs and the history of Edinburgh. As such, she can share her expertise on Scottish history, myths, tales and legends with the other protagonists, the cultural outsiders, through her interactions with them. In the novel, the dialogues between the cultural insider and the outsiders are pivotal in that they bring in and explore elements and information pertaining to Scottishness. This dialogic specificity makes the novels function as (inter)cultural narratives on Scottish national identity, as this information is, in effect, simultaneously passed on to the readers, whether they are reading the source or the translated texts. Indeed, as Burchill guides Rebus through the fourth floor of the museum and the section on beliefs, witchcraft, grave-robbing and burials, her description of the artefacts is not only for Rebus' benefit but also for the readers'. It is through her depictions that they have access to Scottish national culture:

> There were eight coffins in all. They were five or six inches long, well made, with nails studded into their lids. Inside the coffins were little wooden dolls, some wearing clothes. Rebus stared at a green and white check.
>
> 'Hibs fan,' he said.
>
> 'At one time they were all dressed. But the cloth perished.'
>
> […] 'In eighteen thirty-six, six children playing on Arthur's Seat found the concealed mouth of a cave. Inside were seventeen little coffins, of only these eight survive.' (2001, p. 95)

Rebus and the readers both learn about the coffins at the same time thanks to Burchill's explanations. Rebus' anachronistic joke about the Hibs reinforces his status as the cultural outsider. Indeed, the Hibernian Football Club was founded in 1875 by members of Edinburgh's Irish Community, that is forty years after the discovery of the coffins (HibernianFC, n.d.). The club's official colours are green and white, which explains Rebus' joke, as one of the dolls is wearing green and white. As the cultural outsider, Rebus associates elements of national identity with elements of contemporary popular culture to which he easily relates and that he can joke about, such as football. Yet, on a narrative level, Rebus' joke is the trigger for Burchill's cultural explanation. Lemoine's translation reads as follows:

> Il y avait en tout huit cercueils. Ils mesuraient entre dix-huit et vingt centimètres de long et leurs couvercles s'ornaient de clous. A l'intérieur, il y avait de petites poupées en bois, dont quelques-unes portaient des vêtements. Rebus fixa un morceau de tissu à carreaux verts et blancs.
>
> - Une fan des Hibs[1], dit-il.

- Il fut un temps où elles étaient toutes habillées. Mais le tissu a pourri.

[…]

- En 1836, des enfants qui jouaient sur Arthur's Seat ont découvert l'entrée cachée d'une caverne. Il y avait à l'intérieur dix-sept petits cercueils, dont il ne reste que huit.

[1]Hiberian Football Club, club de football d'Edimbourg. (2016a, pp. 133-134)

The information given by Burchill is explicit enough to facilitate both the source and translated texts readers' access to this element of Scottish history. This arguably accounts for the fact that Lemoine does not provide further supporting information to guide his readers. Nevertheless, his use of a paratextual explanation, in the form of a footnote, is interesting. While it aims to make Rebus' joke explicit, it only partially achieves this, as it explains the reference to the term 'Hibs' but not in its full context. Indeed, although 'Hibs' is indeed the nickname of one of Edinburgh's football teams, Hibernian, the footnote does not make it explicit that its colours are green and white, which is the detail that prompts Rebus' anachronistic joke. Therefore, while the footnote clearly seeks to provide some cultural explanation, it remains obscure because it fails to fully explain the cultural reference. Moreover, it contains a typographical error, as the name of the club is Hibernian, not Hiberian. The typographical error therefore significantly diminishes the cultural value of the footnote as it is, in effect, incorrect. Interestingly, other references to the Hibs in the other novels in my corpus are all translated as 'les Hibs', highlighting consistency across the translated texts and the fact that translators favour the strategy of restatement. More significant is the information which both Lemoine and Michalski add each time in order to guide their readers and explain the cultural reference to them. In *L'appel des morts* (his translation of *The Naming of the Dead)*, the first reference to Hibernian features within the dialogue as follows:

- Si on avait trouvé une écharpe des Hibs[1], se concentrerait-on uniquement sur l'équipe première ? . . .

[1] Hibernian FC, une des deux équipes de football d'Edimbourg, l'autre étant les Hearts. (2010a, p. 110).

Here, Lemoine uses a translator's footnote (paratextual explanation) to explain the reference, highlighting that Hibernian FC is one of the two of Edinburgh's football teams and that the other one is Hearts. Lemoine's footnote is arguably more comprehensive and culturally relevant than his footnote in *The Falls* (*La colline des chagrins*), as it provides further contextual information to the target readers. The original typographical error is also corrected. In contrast, Michalski opts for another strategy in *Debout dans la tombe d'un autre* (his

translation of *Standing in Another Man's Grave*), as readers are informed by the narrator that Rebus' colleague, Siobhan Clarke, 'supportait les Hibs, le football club d'Hibernian' (2016b, p. 175). Here, Michalski adds an intratextual explanation in order to explain the cultural reference within the text and informs his readers that Hibs refers to the Hibernian football club. These examples reveal two key elements as far as the translation of Rankin's novels into French is concerned. The first is that, throughout the series, the translators consistently opt for a restatement (i.e., the phrase 'les Hibs'). While the reference is arguably obscure to French-speaking readers, it nonetheless embeds the translated texts within the Scottish cultural context, as the reference features exactly as it does in the source texts. Second, it also clearly reveals both translators' ambition to act as cultural ambassadors and to provide their readers access to cultural references, through cultural explanations, whether these feature in the translated text itself or outside of it, in a footnote.[55]

While the Arthur's Seat coffins play a central role in *The Falls* (*La colline des chagrins*), the fictional Auchterarder Clootie Well is central to *The Naming of the Dead* (*L'appel des morts*), alongside the real Clootie Well of Munlochy on the Black Isle. Rankin indeed acknowledges at the end of the novel that 'there is no Clootie Well in Auchterarder. However, the one on the Black Isle is worth a visit, if you like your tourist attractions on the skin-crawling side' (2007a, p. 517). Clootie Wells are springs located in Celtic regions such as Scotland, Cornwall and Ireland, where a 'rag or cloot is dipped in the well and tied to a tree in the hope that a sickness or ailment will fade as the rag disintegrates' (Forestry and Land Scotland, n.d.). As such, they have a strong association with myths, tales and legends.

In the novel, Rankin uses the (fictional) Auchterarder Clootie Well as a potential crime scene, as it is where a piece of the jacket of the victim of the murder Rebus investigates is found. As a cultural outsider, Rebus wants to find out more about the history and legends associated with Clootie Wells. To do so, he is shown around the Museum of Scotland, which houses a section on Clootie Wells, by local journalist and writer, Mairie Henderson, who assumes the role of the insider. The interactions between Rebus and Henderson enable tales

[55] Interestingly, Edith Ochs, who translated some of Rankin's Rebus novels before Lemoine and Michalski, also opts for a restatement (les Hibs) and a paratextual explanation in *La mort dans l'âme* (her translation of *Dead Souls*, the tenth Rebus novel). In a footnote which explains the play on words in the name of the football magazine *Mass Hibsteria*, which a character is reading, she provides the following explanation: 'jeu de mots sur *mass hysteria* ("hystérie collective") et les Hibs, l'équipe de football catholique d'Edimbourg' (Rankin, 2004b, p.428). Ochs' footnote translates as 'play on words with mass hysteria and Hibs, Edinburgh's Catholic football team' (my translation). This therefore shows a consistency of approach between the three translators when it comes to the translation of this specific cultural reference.

and legends relating to Clootie Wells to be explored. As such, like in *The Falls* (*La colline des chagrins*), the Museum of Scotland plays a central part in *The Naming of the Dead* (*L'appel des morts*) as far as the preservation, transmission and construction of Scottish national culture and identity are concerned. This passage depicts Henderson and Rebus' arrival at the Museum:

> 'The Clootie Well. I got a mate at the paper to do some background.'
> 'And?'
> 'And there are others.'
> 'How many?'
> 'At least one in Scotland. It's on the Black Isle.'
> 'North of Inverness?'
> 'Follow me,' she said, turning and heading for the museum's main door. Inside she took a right, into the Museum of Scotland. […]
> 'I've been here before,' Rebus told her.
> 'The section on death and belief,' she explained.
> 'There are some wee coffins with dolls inside…'
> This was the very display she stopped at, and Rebus realised there was an old black and white photograph behind the glass.
> A photo of the Black Isle's Clootie Well…
> 'Locals have been hanging bits of cloth there for centuries. […]' (2007a, pp. 207-208)

This passage is interesting in that Rebus' comment that he has visited the Museum before highlights the intertextuality between *The Falls* (*La colline des chagrins*) and *The Naming of the Dead* (*L'appel des morts*). Indeed, Rebus' comment is in fact a reference to his previous and first visit to the Museum when he found out about the Arthur's Seat dolls thanks to Jean Burchill, the Museum's curator in *The Falls* (*La colline des chagrins*). As the cultural outsider in both novels, he is nonetheless keen to show some of the cultural knowledge he gained from his first visit. Nevertheless, the intertextual reference is subtle enough so as not to confuse readers who may not have read the previous instalment. The references to the 'Clootie Well', 'the Black Isle', and 'the Museum of Scotland' are worth analysing, both in terms of their significance in the narrative and the dialogue between Henderson and Rebus. Lemoine's translation reads as follows:

> - Le Clootie Well. Un pote du journal a fait des recherches.
> - Et ?
> - Il y en a d'autres.
> - Combien ?
> - Au moins un en Ecosse. Il est sur Black Isle.
> - Au nord d'Inverness ?
> Elle acquiesça.
> - Suis-moi, dit-elle en pivotant pour se diriger vers l'entrée du musée.
> A l'intérieur, elle prit à droite et pénétra dans le Scottish Museum. […]
> - Je suis déjà venu ici, indiqua Rebus.

> - La salle consacrée à la mort et aux croyances, expliqua-t-elle.
> - Il y a des cercueils minuscules avec des poupées à l'intérieur…
> Ils s'arrêtèrent devant cette vitrine et Rebus aperçut qu'il y avait une vieille photo en noir et blanc derrière la vitre.
> Une photo du Clootie Well de Black Isle…
> - Les habitants y suspendent des morceaux de tissu depuis des siècles. […] (2010a, p. 263)

With regards to the term 'Clootie Well', Lemoine opts for a strategy of restatement and keeps the term as it features in the source text, in English, throughout the novel. Indeed, at the second occurrence of the term in the novel, Lemoine adds the following paratextual explanation, in the form of a footnote, to justify his decision to keep the original phrase in his translation:

> En dialecte écossais, Old Clootie est un des noms du diable. Peut-être aurait-on pu traduire Clootie Well par « le puits du diable » ou « la source du diable », d'autant qu'il est question de sorcellerie. Le traducteur a cependant préféré conserver le nom d'origine qui, selon l'auteur, est lié aux vêtements. (2010a, p. 22)[56]

Lemoine's footnote provides etymological background to the term 'clootie', meaning devil in Scots, which therefore fits with the theme of myths and witchcraft associated with the Clootie Well (Dictionaries of the Scots Language, n.d.). It then suggests two potential French translations for the term before using Rankin's authority, as the author, to justify his decision to keep the term as it features in the source text and to discard the reference to the devil, which actually does not feature in the source text at all. Yet, the footnote does not make it explicit that 'clootie' primarily refers 'cloth' or 'clothing' in Scots (Dictionaries of the Scots Language, n.d.). As such, the footnote again only partially succeeds in explaining the cultural reference to the target readers. Instead, it primarily focuses on the translator's decision and the translation process.

The toponym 'the Black Isle', which refers to the peninsula on the north-east coast of Scotland is also kept and repeated in English. This is in line with Lemoine's overall strategy to keep toponyms in English in the novel, apart from Edinburgh, for which the French spelling (typographic adaptation) is used throughout. This is arguably a deliberate translation strategy to ground the novel within the Scottish geographical and cultural contexts. Nevertheless, a paratextual explanation could have been added to enable readers to locate the Black Isle and for consistency with other cultural references, which Lemoine attempts to explain. Arguably,

[56] In Scottish, Old Clootie is one of the names of the devil. Clootie Well may have been translated as 'the devil's well' or 'the devil's spring', especially as it relates to witchcraft. Yet, the translator has chosen instead to keep the original name which, according to the author, relates to clothes (my translation).

Lemoine deems Rebus' response that the Black Isle is located north of Inverness as being a sufficient narrative clue which does not require further intervention from him. In fact, Rebus' comment fulfils the same function for non-Scottish English-speaking readers in the source text, as it signposts readers in terms of the Clootie Well's location.

In contrast, the translation of 'Museum of Scotland' is intriguing, as it reveals both a discrepancy between Lemoine's translations in both novels and an inaccuracy. Indeed, Lemoine uses a strategy of restatement (Museum of Scotland) in *La colline des chagrins* (his translation of *The Falls*) for all three occurrences of the term (2016a, p. 80, p. 132, p. 179). Yet, he uses creative adaptation (the English phrase 'the Scottish Museum') in *L'appel des morts* (his translation of *The Naming of the Dead*). Therefore, while I identified a subtle instance of intertextuality between *The Falls* and *The Naming of the Dead*, consistency is not achieved as far as the translation of the name of the Museum is concerned in the translated texts, and despite both texts being translated by the same translator. His creative adaptation is problematic in terms of its implications. Indeed, Lemoine's translation is both inconsistent and incongruous in the translated text but, more significantly, incorrect, as there is no 'Scottish Museum' in Edinburgh. It is also problematic in terms of the Museum's cultural significance, as an institution, because of the shift in connotation it generates. Indeed, the Museum of Scotland explicitly suggests its significance as far as the notions of nation and national identity are concerned, which the phrase 'Scottish Museum' does not do. Therefore, the solution to use the full restatement of 'the Museum of Scotland' would be the most appropriate here, both in terms of consistency across texts, intertextuality and cultural significance.

The two scenes analysed in this section highlight the cultural significance of the Museum of Scotland as far as the construction, preservation and promotion of Scottish national identity is concerned. They also show how Rankin uses his characters and their interactions to bring in and explore elements of Scottish national identity so that his novels function as cultural narratives on Scottishness. In translation, although Lemoine adopts an overall strategy of providing cultural guidance to his readers, through footnotes, I have shown that these often fail to serve their full intercultural purpose due to lack of context and instances of mistranslation. I now turn to references to three characters in Scottish folklore, all featuring in the third novel in my corpus, *Standing in Another Man's Grave* (*Debout dans la tombe d'un autre*).

Scottish folklore characters and legends

While Burchill and Henderson function as the cultural informer and insider in *The Falls* (*La colline des chagrins*) and *The Naming of the Dead* (*L'appel des morts*), providing cultural outsiders access to elements of Scottish national culture through their links with the Museum of Scotland, a third female character indirectly performs this role in *Standing in Another Man's Grave* (*Debout dans la tombe d'un autre*), which contains various references to Scottish myths and legends, and especially to folklore characters. Nina Hazlitt is central to the novel both because she is the mother of Sally Hazlitt, one of the young girls whose disappearance is linked with Rebus and Clarke's investigation, and the editor of a (fictional) book entitled *The British Isles: Myth and Magic*. After she asks Rebus to reopen the case of her daughter's disappearance and they get to know each other, she acts as Rebus' gateway to Scottish myths and legends, thanks to her book. Throughout the novel, three main folklore characters are referred to and, once again, the dialogues between the protagonists enable the novels to function as cultural narratives on Scottish national identity. The first of them is Sawney Bean.

Sawney Bean

After reading Hazlitt's book, Rebus is keen to show off his knowledge to Clarke and quiz her on her own knowledge of Scottish folklore, as this passage shows:

> Rebus decided to try again: 'Sawney Bean?'
> Clarke thought for a moment. 'Cannibal?'
> 'Except he probably never existed. It was anti-Jacobite propaganda, according to one theory. . . ' (2013b, pp. 144-145)

Sawney Bean is described as 'one of Scotland's most shocking and gruesome legends' (Brocklehurst, 2013). Legend has it that Alexander Bean left his home in East Lothian in search of a better life on the South-West coast of Scotland at the turn of the seventeenth century (Jackson, 2011). He set up a home with his wife in a cave on the Ayrshire coast and formed a clan made up of fourteen children and thirty-two grandchildren, all from incest (The Scotsman, 2019). For twenty-five years, the Bean clan survived by robbing, murdering, dismembering and eating around one thousand nearby villagers before being found and arrested by a search party of over 400 men summoned by King James VI of Scotland (King James I of England) and finally executed (Brocklehurst, 2013). Rebus' hint that Sawney Bean may have never existed and was invented for propaganda purposes ties in with Louise Yeoman's argument that the legend of Sawney Bean was the English invention of a myth designed to depict Scots as

unruly thieves, primitive savages and barbarous cannibals at the time of the Jacobite risings (as cited in Brocklehurst, 2013). As Womack argues, this representation of Scots, and Highlanders in particular, was part of a wider Anglophone anti-Scottish discourse and 'campaign of vilification' whereby they were depicted as uncouth and primitive savages, rogues, fools, and poor beggars, which materialised in theatre, popular song, pamphlet and caricature (1989, p. 20). Yeoman indeed argues that while the legend of Sawney Bean is set in the seventeenth century, the legend itself did not appear in discourse until the eighteenth century (as cited in Brocklehurst, 2013). This therefore ties in with my earlier discussion that some elements of Scottish culture, such as the tartan, are a product of the (English) invention of myths and legends. Michalski's translation is as follows:

> - Sawney Bean[2] ? tenta-t-il une nouvelle fois.
> - Cannibale ? répondit Clarke après un temps de réflexion.
> - Sauf qu'il n'a probablement jamais existé. La théorie veut que ce ne soit que de la propagande anti-jacobite. . .
>
> [2]. Chef d'un clan écossais du XVIe siècle, exécuté pour meurtre et cannibalisme. (2016b, pp. 212)

Michalski opts for a strategy of preservation for the translation of the reference to Sawney Bean. He uses the dual strategy of restatement for his name and added a paratextual explanation in the form of a footnote, which provides readers with cultural information. The footnote is generic but arguably sufficient in terms of cultural context about Sawney Bean as a character, as it specifies that he was the chief of clan who was executed for murder and cannibalism. However, it overlooks other sinister sides of the legend, mainly the incestuous nature of the clan, robberies, and estimated number of their victims. Nor does it mention the theory of the myth being a potential English anti-Jacobite invention. Perhaps more problematic is the date in the footnote, as it establishes that Sawney Bean lived during the sixteenth century while most historical sources suggest that he lived at the turn of the seventeenth century (Brocklehurst, 2013). Furthermore, the footnote generates a clear shift in that the myth of Sawney Bean becomes a historical fact in the translated text. As such, the footnote is not only both incomplete and inaccurate in terms of its cultural significance, as it fails to convey some of the legend's key features, but also erases the specificity of it being a myth. As such, the most appropriate solution would be to provide a footnote which is both accurate in terms of dates and contents. A second legendary character which comes up in the novels is the Burry Man.

The Burry Man

As part of their discussion, Rebus and Clarke refer to a second Scottish folklore character, the Burry Man:

> 'Is the Burry Man in your book?' Clarke asked.
> 'He is – you ever seen him in the flesh?'
> 'Last August. Took the car to Queensferry and watched him marching around, taking a drink from anyone that offered. Covered top to toes in burrs: no idea how he managed to pee…' (2013b, p. 145)

Clarke refers to the Burry Man, whose annual procession through the town of South Queensferry is an ancient tradition and part of the town's Ferry Fair held in August (Queensferry History Group, 2021a). As Carole Cusack argues, although the origins of this tradition are disputed, it possibly goes back to the early twelfth century (2010). The procession involves a local man entirely covered in burrs parading through the town during the whole day on the second Friday of August, going from pub to pub, sipping whisky through a straw and collecting money from the locals (Cusack, 2010). Various interpretations of the Burry Man coexist. Whilst he has been seen as a Scottish version of the pagan Green Man, symbolising nature, and bringing prosperity, luck and protection to the town and its people, he has also been seen as a scapegoat, capturing and taking away with him the ill-fortunes of the town and its people (Cusack, 2010).[57]

Interestingly here, and unlike in the other references analysed thus far, the cultural reference to the Burry Man is discussed as part of the dialogue between Clarke and Rebus, both of whom are cultural outsiders. As an English woman, Clarke's status as the cultural outsider is reflected in her concluding remark about the Burry Man being (un)able to wee. This recalls Rebus' anachronistic joke about the doll and the Hibernian Football Club in *The Falls* (*La colline des chagrins*). I therefore argue that, in the novels, these jokes serve to illustrate the interpretation of elements of Scottish national culture by the cultural outsiders, whether they are Rebus or Clarke. From her perspective as a cultural outsider, this tradition is viewed with irony and is perceived to be strange, funny, and, perhaps, non-sensical. Michalski's translation reads as follows:

> - Est-ce que le Burry Man[3] se trouve dans ton livre ? demanda Clarke.
> - Absolument. Tu l'as déjà vu en vrai ?

[57] A nineteenth-century documented account of the Burry Man's procession features in William Wallace Fyfe's *Summer Life on Land and Water (at South Queensferry*) (1851).

> - En août dernier. J'ai conduit la voiture jusqu'à Queensferry et je l'ai regardé défiler en buvant tous les coups que les gens lui offraient. Couvert de bardanes de la tête aux pieds. Je me demande bien comment il fait pour pisser.
>
> 3. Littéralement « homme aux bardanes ». Fête traditionnelle le deuxième vendredi d'août, qui se tient dans les environs d'Edimbourg : un homme entièrement couvert de bardanes, visage inclus, se promène avec deux acolytes à travers la ville, boit du whisky à la paille, ne doit pas parler et est censé apporter chance et bonne fortune à la ville. (2016b, p. 212)

As for the reference to Sawney Bean, Michalski follows the dual preservation strategy using both a restatement and a paratextual explanation, again in the form of a footnote, at once. Yet, unlike the Sawney Bean footnote, this one goes into much more detail about the procession, including the date, location and a physical description of the Burry Man. This poses the question as to what prompts the translator to decide how much cultural information to include into the footnote and why certain cultural references are explained further than others. Whether this is ultimately the translator's decision or the editor's is not clear. However, in this case, I argue that while the legend around Sawney Bean remains obscure, that of the Burry Man, although unclear, is more documented and still more actively celebrated. Indeed, it is part of a yearly contemporary festival, which regularly features in local newspapers, tourist guides and children's books (e.g., Beers, 2019; Flowers, 2018; Nicol, 2020; Park, 2019; Pooran, 2019; Vundla, 2019). As such, the legend and its celebration are accessible to both insiders and outsiders, unlike the others discussed in this chapter. Interestingly, the terms used to describe the tradition in publications whose target audience is mainly cultural outsiders are 'weird', 'obscure' and 'bizarre', thereby echoing Clarke's perception. As far as translation is concerned, information about this cultural event is therefore readily available to the translator when doing their research and therefore easier to relay to the target readers. This is at odds with the third and final reference to the third Scottish legendary character in the novel, the Brahan Seer.

The Brahan Seer

As they travel to the Black Isle as part of their investigation, Clarke and Rebus stop at Chanonry Point in Fortrose, where Rebus takes a look at a commemorative stone:

> A plaque told him it was the work of a local school and was dedicated to the Brahan Seer.
> 'Now there's a coincidence,' Rebus said.
> 'What?'
> Rebus nodded towards the cairn. 'He gets a mention in that book.'

‘Who was he?’
‘Supposedly prophesied stuff like oil rigs and the Caledonian Canal. But he might not even have existed.’
‘Like Sawney Bean, you mean?’
‘Exactly.’ Rebus unlocked the Saab. (2013b, p. 290)

Reading Hazlitt’s book has allowed Rebus to find out more about the Brahan Seer, who Clarke is unaware of. Rebus has become more of a cultural insider, despite not being fully an insider, thanks to his book learning and is able to pass the cultural information about the legend on to Clarke, and the readers. Although Rebus does not go into detail, the conversation with Clarke is another opportunity for Rankin to showcase another element of Scottish national identity.

The Brahan Seer is the nickname given to Coinneach Odhar who, according to the legend, was a seventeenth century Highland prophet (Munro, 2011). As Alex Sutherland points out, the legend is still well-known and popular in the Scottish Highlands, as evidenced by the various books, popular songs, plays and monuments which accompany it (2009). The legend, Sutherland argues, is significant because it is the product of oral tradition, folklore, documented historical events and literary romance (2009).[58] According to Sutherland, the legend is a cultural product which has been shaped and transmitted over several centuries, and which exemplifies ‘how a cultural production, once created, continues to influence conceptions of the past while being viewed from an everchanging present’ (2009, p. 13). Although the legend of the Brahan Seer is still circulating and popular today, no contemporary records nor historical evidence suggest that he ever existed (Munro, 2011). Thomas Mackay’s recent article in *The Scotsman* is evidence that the legend still prevails today (2022). In his article, Mackay lists some of the prophecies supposedly made by the Brahan Seer, including the Battle of Culloden, the Highland Clearances, the advent of the railway and discoveries of oil in the North Sea (2022). Testament to the legend’s ongoing cultural significance is its feature in Rankin’s novel. Michalski’s translation reads as follows:

[…] c’était l’œuvre d’une école locale, dédiée au Brahan Seer[2].
[2] Voyant et prophète légendaire écossais.

- Alors ça, c’est une coïncidence, dit-il.
- Quoi ?
Il montra le cairn.
- Il en est fait mention dans mon livre.

[58] The legend entered written records at the end of the nineteenth century thanks to Victorian historian, Alexander Mackenzie’s 1877 *The Prophecies of the Brahan Seer* (1878). The book contains a detailed and documented account of the legend of the Brahan Seer.

- Qui était-il ?
- Il est censé avoir prophétisé des trucs comme les gisements pétroliers et le Caledonian Canal. Mais il est tout à fait possible qu'il n'ait jamais existé.
- Comme Sawney Bean[1], tu veux dire ?
- Exactement.

[1] Autre personnage de légende, du début du XVIIIe siècle, assassin sinistre, incestueux et cannibale. (2016b, pp. 418-419)

Michalski omits the reference to the commemorative plaque and, instead, focuses on the cairn itself. In line with his overall preservation strategy, he keeps and repeats the nickname 'Brahan Seer' and adds a paratextual explanation, once again in the form of a translator's footnote, explaining that he was a legendary Scottish seer and prophet. In contrast with the previous footnote on the Burry Man, this one is much more generic. Arguably, this is because Rebus provides information as to who the Brahan Seer was in the dialogue. Combined, both the footnote and Rebus' explanation provide enough cultural background so as not to necessitate any further intervention from Michalski. In both texts, however, Rebus' scepticism about the legends comes across, with him using the terms and phrases 'supposedly', 'stuff' and 'might not even have existed' in the source text and 'il est censé' (he is supposed to), 'trucs' (stuff) and 'possible qu'il n'ait jamais existé' (possible that he may never have existed).

Finally, Clarke's response to Rebus' explanation is worth discussing, as it reveals a further inconsistency in the translated text. As she refers again to Sawney Bean to stress that neither character may have existed, Michalski added a second footnote to explain who Sawney Bean is. This is at odds with Michalski's use of footnotes, as he normally uses one per cultural reference which he deems worth elaborating on, usually at its first or an early occurrence. Presumably, this was overlooked as part of the editing process, as one initial footnote would be sufficient. Interestingly, the contents of both footnotes relating to Sawney Bean differ both in form and contents, illustrating the discrepancy I highlighted above regarding the use of footnotes. As discussed, Michalski's first footnote highlights that Sawney Bean was the chief of a Scottish clan in the sixteenth century who was executed for murder and cannibalism.[59] This clashes with most historical sources, which indicate that he would have lived at the turn of the seventeenth century. However, this second footnote adds a further discrepancy, as Sawney Bean is described as 'another legendary character from the early eighteenth century, a sinister, incestuous and cannibal murderer' (my translation). As far as the cultural significance

[59] The first footnote features in chapter 24, while the second features in chapter 50. Both footnotes are 200 pages apart.

of the reference to Sawney Bean is concerned, both footnotes are problematic in that the first one portrays him as a historical character who really existed, while the second explicitly describes him as a legendary character. The clashing dates are also problematic in that they both contradict the generally acknowledged, yet conflicting, context of the legend and are inconsistent which each other. Finally, the way Sawney Bean is described in both footnotes is at odds, with the first one being very vague and suggesting that he was executed for potentially one murder and cannibalism, while the second one is more in line with the legend, suggesting his gruesome character, that he would have killed several victims, was incestuous and a cannibal. Excluding the error in dates, the second footnote therefore arguably fulfils its intercultural role more successfully than the first one, although both fail to fully convey the cultural context of the reference.

The discrepancy of approach regarding the translation of the reference to Sawney Bean is exemplified a final time in the novel, as part of a discussion Rebus has with another colleague:

> ‘Nothing the media likes more than a new Sawney Bean to scare us with.’
> ‘Who?’
> ‘Cannibal – probably mythical.’ (2013b, pp. 317-318)

Rebus uses here two words to describe Sawney Bean: cannibal and mythical, thereby explicitly stressing the myth with which he is associated. Interestingly, Michalski translates this section of the dialogue as follows:

> - Il n’y a rien que les médias aiment plus qu’un nouveau Sawney Bean pour nous faire peur.
> - C’est qui ça ?
> - Un cannibale, probablement imaginaire. (2016b, p. 456)

No further footnote was added by Michalski and his name features on its own in Rebus’ first sentence. Yet, what is more revealing of the ambiguous approach taken by Michalski when it comes to the myth of Sawney Bean is his choice to use the term ‘imaginaire’ to translate ‘mythical’, which is an instance of semantic adaptation. Indeed, ‘imaginaire’, which translates as ‘imaginary’, carries a different connotation than ‘mythical’. On the one hand, the use of ‘mythical’ in the source text clearly highlights that Sawney Bean is the basis of an acknowledged, shared and circulating myth. The term thereby conveys the myth’s cultural significance as far as national identity is concerned. In contrast, the use of ‘imaginaire’ is more derogatory, suggesting that he is the result of a mere invention, that he is a fictitious, invented

character, suppressing its cultural significance as a myth. Arguably, opting for the adjectives ‘mythique’ (mythical) or ‘légendaire’ (legendary) would have conveyed the same meaning and cultural significance as in the source text. As such, Michalski’s three engagements with the references to Sawney Bean reveal three contrasting approaches. First, he is depicted as a historical character in the first footnote before being described as a legendary character in the second. Finally, he ends up being described as imaginary. While Michalski clearly seeks to fulfil his role as an intercultural ambassador and to provide his target readers access to the cultural reference, the significance of Sawney Bean, as a folklore character, decreases as the text goes and, with it, so does the significance of the cultural reference and its significance as a myth forming a core part of Scottish national identity.

Assessing Rankin’s and the French translators’ (inter)cultural agenda to produce contemporary narratives on Scottishness

Rankin’s balanced cultural narratives on Scottish national identity

The analysis of my corpus enables me to conclude that Rankin’s novels clearly function as cultural narratives on Scottish national identity. Undeniably, Rankin’s agenda is to use crime fiction, as a popular literary form, to not just explore contemporary issues such as education, immigration and gender in Scotland, but more importantly to promote, celebrate and, to an extent, ensure to keep alive ancient myths, tales and legends, which continue to form the core of Scottish national identity today. As such, his novels clearly follow in the literary tradition set out by Robert Burns and his Jacobite songs and Sir Walter Scott and his Waverley novels. In his novels, Rankin brings together all those elements which he sees as being central and specific to Scotland, as a nation, and forming core of its past, present and future collective identity: stories, history, myths, tales and legends. Never does he dwell on them in extensive detail, but they are undoubtedly inherent to his novels, scattered across the narration and, especially, the dialogues. The later indeed play a significant role in Rankin’s novels as far as the depiction and transmission of elements of Scottishness is concerned, as they bring together his cultural insiders and his cultural outsiders, whose interactions enable him to explore those elements of Scottish national identity and to convey them to his readers, both cultural insiders and outsiders. I have also shown that the Museum of Scotland plays a key role in the narrative, as an institution which preserves, promotes and transmits Scottishness. So as not to alienate his readers, Rankin is careful to establish a balance so that his novels do not become something other than crime novels and so that they also cater for non-Scottish English-language readers.

The references to Scottishness are used sporadically so as not to overcrowd the texts and they are subtlety explained within the narration and dialogues so as not to be too obscure for cultural outsider readers. Indeed, when talking about his use of Scots and Gaelic words in the novels, Rankin stresses that '[a]nxious not to alienate too many readers, I use Scottish words sparingly, measuring them for their effect and ensuring that context explains them to outsiders' (2005b, p. 71). As Rankin's declaration shows, while he is mindful not to confuse or distract his readers, his cultural agenda as a writer of narratives on Scottish national identity is also evident. I have shown that the same can be argued for his use of references to elements of Scottish national identity, including references to myths, tales and legends. This certainly contributes to explaining the huge popularity of his novels both at home and abroad.

Rankin's novels in French: The translators' resolute intercultural agendas but with their own intercultural limitations

In translation, my analysis leads me to argue that both Lemoine and Michalski also have a clear agenda to produce translations which function as intercultural narratives on Scottishness, thereby also endorsing Rankin's own cultural agenda across national borders. To do so, they both opt for an overall strategy of preservation of the cultural references to myths, tales and legends which is two-fold. As the other case studies in this thesis show, it is uncommon for translators to resort to one macro-strategy to the extent that Lemoine and Michalski do. On the one hand, they both clearly ground their translated texts within the Scottish national context by retaining the references as they appear in the source text, through restatements. On the other hand, they also opt to make their intercultural intervention explicitly visible through the addition of translator's footnotes (paratextual explanations), each time seeking to provide further cultural contextual information to guide their readers and provide them access to each cultural reference. Yet, I have shown that these are often problematic in terms of their cultural significance. Indeed, these footnotes, regardless of who the translator is, overwhelmingly contain errors, discrepancies, mistranslations, a typographical error, inaccuracies or are too vague, generic or incomplete and fail to fully address the cultural context they occur in. I have also shown that the level of detail featuring in the footnotes can vary considerably across and within the texts. This significantly impacts on their ability to successfully convey the cultural significance of the references to the target readership. In short, the footnotes only partially fulfil their role, only going halfway as far as intercultural intervention is concerned. While the addition of paratextual explanations by translators in the form of footnotes have a clear intercultural function to fulfil, I contend that a more thorough process of contextual research

and post-translation editing, possibly by a cultural insider or informer, is paramount for crime novels to fully function as intercultural narratives.

This eventually leads me to problematise the conflicting, and largely impossible, position that experienced professional literary translators find themselves in when it comes to the translation of culturally significant references and the production of intercultural narratives. Although both Lemoine and Michalski have, together, translated almost half of Rankin's Rebus novels into French and are, therefore, very familiar with Rankin's style and work, they effectively are cultural outsiders translating for other cultural outsiders who they resolutely seek to bring closer to the 'inside' whilst never being able to fully do so.

While this chapter has looked at Scottish national identity and the translation of references to Scottish tales, myths and legends, the next chapter focuses on the translation of references to French regional identity in Fred Vargas' Adamsberg novels, with a focus on references to and stereotypes associated with the region of Normandy.

Chapter 3 - Translating Normandy and maintaining intratextuality: Regional stereotypes and identity in Fred Vargas' Commissaire Adamsberg novels

Introduction: Vargas' celebration of provincial France

This chapter explores how references to the regional identity of and stereotypes on Normandy in Fred Vargas' Adamsberg novels are translated into English by Siân Reynolds, Vargas' main English-language translator.[60] It focuses on three of novels in the series: *Dans les bois éternels* (2006/2009a), published as *This Night's Foul Work* (2008b/2009b), *L'armée furieuse* (2011/2013a), published as *The Ghost Riders of Ordebec* (2013b/2014), and *Temps glaciaires* (2015/2016a), published as *A Climate of Fear* (2016/2017a).[61] I selected these novels due to their strong focus on Normandy, with the first two being set in Normandy, and their high level of intratextuality, a term which I define in detail below, when it comes to references to its regional identity. Indeed, setting Adamsberg's investigations outside of central Paris enables Vargas to explore, depict and showcase elements of the regional identity and culture of Normandy, including stereotypes associated with the region.

Fred Vargas is one of the most acclaimed contemporary French crime writers, a status which led to her being nicknamed 'la reine du polar' (the crime novel queen) in the French press (e.g., Abescat & Marzolf, 2008; Didier, 2019; Tran Huy, 2019) Moreover, her *rompols*, Vargas' own term to describe her crime novels and short for *romans policiers* (police novels), have been widely translated and published in over forty countries (Vargas, 2017, p. i). Vargas is mostly famous for her Commissaire Adamsberg series, which is currently made up of ten novels, all published between 1991 and 2023. She has won numerous literary prizes in France and abroad, including four Crime Writers' Association (CWA) International Daggers for *The Three Evangelists* in 2006 (French title: *Debout les morts*, 1995), *Wash This Blood Clean from My Hand* in 2007 (French title: *Sous les vents de Neptune*; Vargas, 2004a), *The Chalk Circle Man* in 2009 (French title: *L'Homme aux cercles bleus*, 1991) and *The Ghost Riders of Ordebec* in 2013 (French title: *L'armée furieuse*), which she won jointly with Pierre Lemaitre for *Alex*

[60] At the time this chapter was written, Reynolds had translated seven out of nine Adamsberg novels into English. Her latest novel, *Sur la dalle*, published in May 2023 had also not yet been translated into English. The other two were translated by David Bellos. The novels analysed in this chapter are all translated by Reynolds.

[61] I am using the paperback and later editions of the novels in this chapter. *Dans les bois éternels* is the fifth novel in the Adamsberg series, *L'armée furieuse* is the seventh, and *Temps glaciaires* is the eighth. The French titles of the novels can be literally translated as In the Eternal Woods, The Raging Mad Army and Glacial Times.

(The CWA –Winners Archive, n.d.).[62] Vargas' CWA International Dagger winner novels are all translated by Siân Reynolds. Five of the Adamsberg novels were also adapted for French television and her novel *Pars vite et reviens tard* (English title: *Have Mercy on Us All*) was adapted for French film in 2007 (Didier, 2019; "Cinéma : les secrets", 2020).

Vargas' hero, Commissaire Jean-Baptiste Adamsberg, is the head of Paris' *Brigade criminelle*. Yet, one key feature of the novels is that Adamsberg's investigations usually take him and his team outside of central Paris to provincial and rural France, and even abroad, including to Normandy, Brittany, Occitanie, Provence, Burgundy, Iceland, London, Serbia and Quebec. Adamsberg himself is not a Parisian. He comes from a small fictional village high-up in the Pyrenees called Caldhez. As such, Vargas' novels break with the long-established literary tradition of Paris being at the centre of French crime novels and with crime fiction being a primarily urban genre. Indeed, the classic French crime novels, including Gaston Leroux's *Le Mystère de la chambre jaune* (2008, originally published in 1907), Maurice Leblanc's Arsène Lupin stories (published between 1905 and 1941), Léo Malet's Nestor Burma novels (published between 1943 and 1983), George Simenon's Maigret series (published between 1931 and 1972), some of Jean-Patrick Manchette's Série noire novels (published in the 1980s and 1990s), and, more recently, Pierre Lemaitre's Verhœven novels, which I discuss in the next chapter, all feature Paris at their core.[63]

Vargas' focus on provincial France allows her to deal with, showcase and celebrate rural and lesser-known regions of France. This includes representations of and references to food, drink, folklore, customs, landscape, weather but also regional temperament, as well as stereotypes. As such, Vargas' novels are deeply culturally and locally bounded, a specificity which makes them function, I contend, as key contemporary cultural narratives, as they explore and deal with cultural representations of contemporary regional France. This therefore leads me to hypothesize that the cultural references to French regional identity in these novels are bound to be obscure and unfamiliar not only to a section of Vargas' source-text readers, but especially more so to her foreign target-text readership. As such, these references present, I argue, a significant (inter)cultural challenge to the translator.

[62] *The Three Evangelists* (Vargas, 2006b) is not part of the Adamsberg series.
[63] Exception to this is arguably Didier Daeninckx, whose crime novels tend to be set in Paris but also in other towns and regions of France, including Normandy, Corsica and Lyon. In that sense, Daenincks and Vargas are similar.

This chapter analyses how references to Normandy have fared in translation for a, primarily, British and English-speaking readership. I choose to focus on the novels set in Normandy because this is arguably the region which Vargas depicts the most in her novels. As such, the novels present high levels of intratextuality in terms of the representation of the region, its regional identity and stereotypes associated with it, which has key implications as far as translation is concerned. This supports my overall argument that translated contemporary crime novels are key intercultural narratives, which provide outsider readers access to a foreign and unfamiliar culture. This chapter argues that Vargas' novels function as (inter)national instances of regional novels, which celebrate and showcase Normandy and, more generally, lesser-known regions of France. This is done through the inclusion of numerous references to regional food and drink, physical appearance, temperament, landscape and climate, all of which take centre stage in the Adamsberg novels. This specificity of the novels is, I contend, what makes them so popular at home and abroad, as my analysis of a corpus of UK-based readers shows. I further argue that the novels subvert generic expectations, in that they are not so much about the crimes and their resolution, but more so about representing and, in most cases, celebrating the cultural and regional contexts that they are set in. I contend that the novels fulfil key imagological functions in the construction, representation and perpetuation of regional stereotypes and that their imagological nature is heightened in translation, as regional stereotypes are actually replicated within and across the translated texts. To support these arguments, I analyse the translation strategies used by Reynolds to tackle these references to make them accessible to her target readership and how her translation decisions affect the target texts and, in turn, potentially influence their reception by target readers.

To locate Vargas and the impact of her work both within and beyond France, this chapter first provides biographical elements on Vargas herself, as well as generic and contextual background on the Adamsberg novels and those I selected for my study. Because the notion of intratextuality is central to this chapter and a key feature of the novels, I provide an overview of the notion, contrasting it with the more-widely discussed notion of intertextuality, and I discuss its implications for translation. My theoretical framework focuses on imagology, which is a useful lens to analyse how Vargas shapes her representations of regional France and how they fare in translation through cultural transfers. My textual analysis then focuses on selected references to Norman food, locals' physical features and temperament, and climate and landscape, which I see as key features in the establishment and replication of regional stereotypes. To gauge the effect of Reynolds' translation decisions onto the target texts

and readership, I finish with an analysis of a corpus of selected online reviews published by Vargas' readers in the UK and which highlight the novels' significance as intercultural narratives.

Fred Vargas and Jean-Baptiste Adamsberg: National and international bestsellers, prizes and literary genre

Fred Vargas is the *nom de plume* used by Frédérique Audoin-Rouzeau, who was born in Paris in 1957, grew up in Normandy and now lives in Paris (Boisvert, 2012). Unlike Galbraith and Rankin who tend to publish a novel every other year on average, Vargas is not a full-time author and the publication of her novels is much sparser. For instance, six years separated the publications of the last two Adamsberg novels in French, with *Quand sort la recluse* published in 2017 (*This Poison Will Remain*) and *Sur la dalle* published in 2023. Vargas is primarily an archaeozoologist and medieval historian who has worked at France's *Centre National de la Recherche Scientifique* and *Institut Pasteur* (Boisvert, 2012). Her professional specialisms feature prominently in her *rompols*, which include detailed and scientific references to animals, and to medieval history and legends, such as the *Mesnie Hellequin*, a medieval horde of phantoms who 'take' people with them before they die in *L'armée furieuse* (*The Ghost Riders of Ordebec*), recluse spiders and stories of anchoresses in *Quand sort la recluse* (*This Poison Will Remain*) and flees and ghosts in *Sur la dalle.*

Although Vargas is not a prolific author, she has been one of France's most acclaimed and bestselling authors since 2008 when she started receiving widespread national and international acclaim for her Adamsberg novels. Prior to that, Vargas wrote several other crime novels, including *Les jeux de l'amour et de la mort* (1986), for which she received the *Prix du roman policier* at the Cognac Festival but which has not been translated into English (Payot & Peras, 2011).

Adamsberg first appeared in 1991 in *L'Homme aux cercles bleus* (English title: *The Chalk Circle Man*), which won the *Prix du festival de Saint-Nazaire* in 1992 (Ferniot, 2011).[64] Vargas then went on to win other national and international literary prizes for the Adamsberg novels. She won the *Prix des libraires and the Grand prix des lectrices de Elle* in 2002 (Baron, 2016, p. 16) for *Pars vite et reviens tard* (*Have Mercy On Us All*), which was her first bestseller

[64] Adamsberg also appears in a collection of short stories entitled *Coule la Seine* (2002) and comic book entitled *Les quatre fleuves* (2000). These have not been translated into English.

with 730,000 copies sold (Payot & Peras, 2011).[65] The next two novels in the series, the 2004 *Sous les vents de Neptune* (*Wash This Blood Clean From My Hand*) and the 2006 *Dans les bois éternels* (*This Night's Foul Work*), both won the *Trophée 813 du Meilleur roman francophone* (Fnac, 2021) with an estimated 821,000 and 782,000 copies sold respectively (Tran Huy, 2017).[66] The next four novels in the series were also all bestsellers in France. Her 2008 *Un lieu incertain* (*An Uncertain Place*, published in 2011) sold more than 570,000 copies (Payot & Peras, 2011). Meanwhile, *L'armée furieuse* (*The Ghost Riders of Ordebec*) sold 630,000 copies (Balle, 2016).[67] 630,000 copies of *Temps glaciaires* (*A Climate of Fear*) were also sold (Franceinfo Culture, 2017), while the novel received the *Prix Landerneau Polar* in 2015 (Franceinfo Culture, 2015). Finally, the ninth instalment of the series, *Quand sort la recluse* (English title: *This Poison Will Remain*) has sold over 400,000 copies since its publication in 2017 (Tran Huy, 2017).

The success of *Pars vite et reviens tard* (*Have Mercy On Us All*) was undoubtedly the turning point in Vargas' literary career. Since 2006, she has regularly featured within the top 10 of the most popular French authors (based on the number of copies sold) established by *Le Figaro* (Aïssaoui & Guiou, 2009, 2010, 2011; Aïssaoui, 2016, 2018; Schmitt, 2010; "Les dix romanciers", 2012; "Marc Lévy", 2008; Vermelin, 2016), as Table 4 below shows.

[65] Hardback and paperback editions combined. The sales were later estimated at 985,000 in 2017 (Tran Huy, 2017).
[66] Reynold's English translation of *Sous les vents de Neptune* (*Wash This Blood Clean From My Hand)* won the CWA International Dagger in 2007 (The CWA –Winners Archive, n.d.).
[67] Reynolds' English translation, *The Ghost Riders of Ordebec*, won the CWA International Dagger in 2013 (The CWA –Winners Archive, n.d.).

Table 4

Vargas' position in Le Figaro*'s rankings of French-speaking bestselling authors*[68]

Year	Number of copies sold	Position in the top 10
2006	960,000	2nd
2007	726,000	6th
2008	1,082,000	4th
2009	633,000	5th
2010	508,000	8th
2011	790,000	5th
2015	708,100	5th
2017	672,900	6th

Not only is Vargas popular at home, but she also received international fame as she won CWA International Daggers for four of her novels translated by Reynolds. She is described as one of the most translated French authors in Europe (Dupuis, 2015). It is also estimated that five million copies of her novels have sold worldwide (Payot & Peras, 2011). Vargas is mostly popular in Europe, and especially so in Germany, where she has sold two million copies of her novels (Payot & Peras, 2011). She also won two International *Deutscher Krimipreis*, in 2004 for *Pars vite et reviens tard* (German title: *Fliehe weit und schnell*; Vargas, 2004b) and in 2016 for *Temps Glaciaires* (German title: *Das barmherzige Fallbeil*; Vargas, 2015) (Deutscher Krimi Preis, n.d.). In his survey of Vargas' Adamsberg series, Jacques Migozzi (2012) estimates that the highest numbers of translated editions of the Adamsberg series are to be found in Germany (106), Italy (82), Spain (72), Finland (30) and the UK (27). Migozzi also shows that the period of time separating the publication of the novels in French, and their translation and publication abroad has significantly reduced since the 2001 literary success of *Pars vite et reviens tard* (*Have Mercy On Us All*) (Migozzi, 2012). In the UK, while it took eighteen years for *The Chalk Circle Man* (*L'Homme aux cercles bleus*) to be published, both *Have Mercy On Us All* (*Pars vite et reviens tard*) and *The Ghost Riders of Ordebec* (*L'armée furieuse*) were translated and published within two years of their French publication (Migozzi,

[68] I am using Le Figaro's data rather than Editstat, which provides estimations of books sales figures in France, because the data released by Le Figaro is much more readily available and offers a comprehensive overview of Vargas' position in the rankings established over this period of time.

2012). On average, the English translations of Vargas' novels are now published within two years of the French publication in the UK, although it only took one year for *A Climate of Fear* (*Temps glaciaires*) to be published (Migozzi, 2012). A similar trend is also observed in Germany, Denmark, Norway and Italy, which demonstrates Vargas' success abroad (Migozzi, 2012). Finally, she is one of few French authors to have won the prestigious Spanish *Premios Princesa de Asturias* for literature for her work and contribution to the 'revitalisation' of the crime novel in 2018 ("La Française Fred Vargas", 2018).

As far as genre is concerned, the Adamsberg novels are what Vargas herself calls *rompols*, short for *romans policiers* (Ferniot, 2011). They contain key features which make them form part of a specific sub-genre of French contemporary crime fiction. Their uniqueness is exemplified through the creation and regular use of the term *'vargas(s)ien'* by critics and academics alike to characterise her writing, characters, plots and novels (e.g., Gonon, 2010; Hynynen, 2013; Migozzi, 2012; Sudret, 2010). This is significant, as it supports my argument that Vargas' novels are clearly distinct and that they subvert expectations, with them being pivotal in their depiction and transmission of French regional and cultural identity, both at home and abroad, through translation.

In terms of sub-genre, Vargas' work is described by Migozzi as '*inclassable*' (unclassifiable) and critics are divided as which label is the most appropriate (2012, p. 7). While Clémentine Baron (2016) argues that Vargas' novels are *romans à énigme*, Laurence Sudret (2010) considers them to be *romans à suspense*.[69] Andrea Hynynen, on the other hand, argues that Vargas' novels are a hybrid of the two with the addition of specific features that are typical to Vargas (2013). Vargas settled the debate in a 2008 interview to *Télérama*, arguing that:

> Les polars que j'écris, comme la plupart des romans à énigmes, perpétuent la tradition des contes et des légendes. Ce sont des livres fondés sur l'inconscient collectif : des histoires dont nous avons besoin pour vivre. (Abescat & Marzol, 2008)[70]

Tales, legends, myths and historical beliefs are indeed a distinctive and prominent feature of Vargas' *rompols*, which set them aside from most other French contemporary crime novels. For instance, vampires in *Un lieu incertain* (*An Uncertain Place*), ghosts in *L'armée furieuse*

[69] Both Baron and Sudret here use the labels devised by Tzvetan Todorov in his 1966 typology of the detective novel (1978/2010). In his typology, which is originally written in French, Todorov distinguishes three main types of detective novels: *roman à énigme* (literally enigma novel, which is referred to as whodunit in the English version of his typology), roman noir (thriller, which corresponds to the American hard-boiled detective novels) and roman à suspense (suspense novel), which Todorov sees as a hybrid of the two.

[70] The crime novels I write, as do most mystery novels, perpetuate the tradition of tales and legends. These books are based on the collective unconscious: stories which we need in order to live (my translation).

(*The Ghost Riders of Ordebec*), anchoresses in *Quand sort la recluse* (*This Poison Will Remain*) and the plague in *Pars vite et reviens tard* (*Have Mercy On Us All*). The second part of Vargas' statement is even more noteworthy, as it suggests the cultural and intercultural significance of her novels, thereby linking back to my overarching arguments that culture equates to way of life, that contemporary crime novels are key cultural narratives which shape our view and understanding of the world, and that their translation enables intercultural understanding across borders.

Another key characteristic of the novels is that they are not meant to be realistic. As Vargas declares in an interview to *L'Express*:

> Il n'y a rien de plus irréaliste que le polar. Un roman policier est une œuvre onirique au fond. Les histoires des polars ne peuvent pas exister dans la réalité. (Ferniot, 2011)[71]

This statement fundamentally contrasts with Rankin's and Lemaitre's perceptions of the role of crime novels as social critique, as I discuss in chapters 2 and 4. Here, Vargas opposes realism to oneirism, arguing that crime novels should primarily transport readers to a world of fantasy and illusions in which tales and legends supersede the plot and police investigation, which are secondary. Indeed, although I showed in chapter 2 that Rankin extensively refers to Scottish myths and legends in his novels, Vargas does it differently in that the legends and tales she deals with do not merely punctuate the narration but serve as the basis for Adamsberg's investigations and for the whole plots. Paradoxically, Vargas opposed realism to reality in two other interviews. First, she claimed that her aim is 'de ne pas s'en tenir au réalisme, mais de rester dans une représentation de la réalité qui soit réinjectable dans la vie' (Abescat & Marzolf, 2008).[72] Nine years later, she clarified this stance arguing that:

> Je suis en quête non pas surtout de réalisme, mais de réel. Ce n'est pas parce que nous sommes dans un roman qu'il faut s'éloigner du vrai […]. Mais la différence entre le réel et le réalisme est immense.' (Tran Huy, 2017)[73]

Vargas' perception is therefore that her *rompols* blend snapshots of reality, or rather her personal interpretations of reality, alongside oneiric and fantasy elements. While the later elements include references to tales and legends, I argue that the former are precisely the

[71] There is nothing more unrealistic than a crime novel. A crime novel is fundamentally a dreamlike piece of work. The stories in crime novels cannot happen in real life (my translation).
[72] Not to stick with realism but with a representation of reality which can be reinvested in life (my translation).
[73] I'm on a search not only for realism but for reality. It's not because I write novels that I should step away from reality […]. However, the difference between reality and realism is huge (my translation).

depictions of French regional identity, which are inherent to her novels. Yet, Vargas' perception of reality is paradoxical in that her novels are all both intemporal and set in fictional locations. In contrast to the novels written by Rankin and Galbraith which, I have shown in the two previous chapters, all include references to real events which situate the plot in time and place, and establish their realism, Vargas' novels never refer to such events nor to specific dates. Similarly, the villages where Adamsberg conducts his investigations are always fictional, and so are the cafés and restaurants he visits, unlike the ones depicted by Rankin and Galbraith. Indeed, the villages of Haroncourt and Ordebec, the locations of Adamsberg's investigations in *Dans les bois éternels* (*This Night's Foul Work*) and *L'armée furieuse* (*The Ghost Riders of Ordebec*), do not actually exist although their depictions are very much realistic. The same goes for the village of Sombrevert in *Temps glaciaires* (*A Climate of Fear*). Yet their depictions and the fact that real toponyms, usually larger towns such as Rouen and Lisieux, are used to situate the fictional ones gives them a realistic hue. Arguably, Vargas suspends time and place in her novels to subvert expectations but, more importantly, to represent her reality and serve her own agenda to construct, depict, represent and transmit selected specific elements of regional identity to her readerships. Using fictional toponyms enables her to play with and showcase the locality she strives to depict for her readers. By doing so, she grounds her own version of French regional identity and culture within her texts, using literature as a vehicle to share them publicly and transmit them to her readerships, thereby ensuring their survival though time. As such, Vargas' novels clearly fulfil an imagological role as far as cultural representations of French regional identity are concerned.

Another key feature of Vargas' novels is the absence of violence and fear, which, again, subverts generic expectations. Vargas indeed declares that '[j]e n'aime pas la violence, le noir, je ne veux pas écrire des romans qui font mal, ou peur' (Savigneau, 2017).[74] She further adds that:

> Je refuse de me dégoûter moi-même ou de dégoûter mon lecteur. Dans certains polars, […] je me vois forcée de passer parce que l'auteur en rajoute dans l'horreur […] C'est inutile à la littérature.' (Tran Huy, 2017)[75]

Although crimes and murders are committed in the Adamsberg novels, they tend not to be described in much detail or graphically, unlike in Lemaitre's, for instance. As Laetitia Gonon

[74] I don't like violence, darkness, I don't want to write novels which can hurt or be scary (my translation).
[75] I refuse to feel disgusted or that my reader feels disgusted. In some crime novels […] I have to skip pages because the author adds too much horror […]. This is not needed in literature (my translation).

observes, Vargas' novels 'ne tentent pas de signifier le langage du crime ou de la police' (2010, p. 123).[76] Indeed, the novels do not prominently feature any explicit references to the technicality of a crime, crime scene or the work of the police, unlike in Lemaitre's and Rankin's novels. This is key to my argument, as it shows that Vargas' novels are all about the cultural contexts they are set in rather than the crimes themselves and their investigations.

This is also arguably why Vargas' murderers do not have the obvious profiles of criminals. Indeed, Vargas' criminals range from likeable elderly people to police officers and pathologists who are directly involved in Adamsberg's investigations. Their motive is to get revenge from a traumatic childhood event, such as incest, rape, or bullying. They are always present from the outset and often befriend or work closely with Adamsberg. It is precisely through the building of their relationship with Adamsberg and the detailed depictions of those characters and the places they live in that Vargas constructs her elements of reality, that is the references to French regional identity and stereotypes.

Within the realm of crime fiction Vargas' *rompols* are therefore clearly unusual in terms of the generic conventions they adhere (or not) to, their style, and their purpose. Their rural and fictional locations, their unusual protagonists, their intemporality and the themes they deal with clearly subvert readers' expectations. This Vargassian uniqueness arguably contributes to the popularity of her novels. Yet, I contend that their popularity largely stems from their cultural significance and emphasis on locality. Vargas' novels stand out from other French crime novels precisely because they deal with lesser-known and off-the-beaten track regions of France and their cultural specificities. I argue that Vargas' depictions of provincial and rural France primarily contribute to their international success thanks to translation, as corroborated by my analysis of the UK-based readers' reviews. Because the Adamsberg novels offer insights into provincial France, they are arguably (inter)national instances of regional crime novels which primarily celebrate and showcase French provincial culture to readers both at home and abroad, thanks to translation. As such, they clearly function as key (inter)cultural narratives, as my analysis demonstrates.

Finally, as my analysis of the novels reveals, a key feature of the Adamsberg novels is their high degree of intratextuality, the term I use to characterise how Vargas' novels link with each other. Because this notion is central to both the novels and this chapter, I now turn to an

[76] They do not attempt to include terms which are specific to crime or the police (my translation).

overview of it, contrasting with the more widely discussed and used notion of intertextuality in order to position my stance and provide a basis to my textual analysis.

Intratextuality: Overview and translation implications

Although the Adamsberg series is, to date, relatively small, one of their key features is their high level of intratextuality, which operates both within and across the novels in the series. While the notion of intertextuality has extensively been discussed in French literary theory throughout the 1960s, 70s and 80s, that of intratextuality has remained sidelined. Yet, this notion is, I contend, much better suited to describe and analyse Vargas' novels. In this section, I provide an overview of both notions before discussing the implications of intratextuality on translation.

Julia Kristeva is acknowledged to have first coined the term 'intertextualité' in her seminal collection of essays *Semiotikè. Recherches pour une sémanalyse*, which was originally published in 1969 (Limat-Letellier, 1998, p. 18).[77] While she does not dedicate a specific essay to the notion of intertextuality, Kristeva shapes it in 'Le texte clos', an essay in which she argues that:

> Le texte est donc une *productivité*, ce qui veut dire […] [qu']il est une permutation de textes, une intertextualité : dans l'espace d'un texte plusieurs énoncés, pris à d'autres textes, se croisent et se neutralisent.' (2017, p. 53)[78]

Kristeva's early definition is interesting as it posits the text as being the result of an active process of construction in which elements from other texts come together, are interlaced and coexist to form another text. Kristeva's idea of texts being very much crossroads and meeting points of other texts is key and I do not read her use of 'neutraliser' in the deficit sense of the term but rather as a synonym of becoming one and balancing each other. Later on, in 'Le mot, le dialogue et le roman', Kristeva returns to this idea of texts being points of convergence when she argues that 'le mot (le texte) est un croisement de mots (de textes) où on lit au moins un autre mot (texte)' before adding that 'tout texte se construit comme une mosaïque de citations, tout texte est absorption et transformation d'un autre texte', which she defines as

[77] Limat-Letellier provides a comprehensive historical overview of the evolution of intertextuality in her chapter 'Historique du concept d'intertextualité' (1998).
[78] 'The text is therefore a *productivity*, and this means […] that it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another.' (Kristeva, 1980, p. 36).

'intertextualité' (2017, pp. 84-85).[79] In other words, texts do not exist independently of others, but are influenced and shaped by pre-existing and previous texts, and, above all, are fundamentally interlinked with each other. Texts are not fixed and static but ever changing and evolving.

Gérard Genette builds upon Kristeva's intertextuality in *Palimpsestes, La littérature au second degré*, originally published in 1982, which he considers as the first of his five types of transtextuality and defines as 'une relation de coprésence entre deux ou plusieurs textes, c'est-à-dire, […] la présence effective d'un texte dans un autre.' (1992, p. 8).[80] Linked to Genette's intertextuality is his fourth type of transtextuality, which he calls '*hypertextualité'* (hypertextuality) and defines as 'toute relation unissant un texte B (que j'appelerai *hypertexte*) à un texte antérieur A (que j'appelerai, bien sûr, *hypotexte*) (1992, p. 13).[81] Although Genette sees the relationship between hypotext and hypertext as being principally defined by 'transformation' and 'imitation', his distinction is nonetheless pertinent, as it establishes the chronological nature of intertextuality already present in Kristeva's approach: elements of a pre-existing and anterior text feature in a newer text (1992, p. 16). Genette later brings another key notion to my analysis, that of 'autotextualité', which he interchangeably calls 'intratextualité'. Although he briefly alludes to it, arguing that it ought to be specifically defined as a separate type of transtextuality, he defines it as intertextual relations uniting texts which are written by the same author: 'Il y a là, fussent-ils signés du même nom, plusieurs textes qui, de quelque manière, renvoient les uns aux autres' (1992, p. 284).[82] In other words, texts which are written by the same author undeniably influence each other and elements from previous texts come to coexist and recur within another text. This is clearly the case in the Adamsberg novels, and especially when it comes to references to regional identity and regional stereotypes, as these are, my analysis shows, maintained and perpetuated within and across the novels in the series.

As Kareen Martel argues, intratextuality is neglected by literary theorists, who generally prefer to focus on intertextuality (2005). Yet, Genette is not the only one to argue for

[79] '[…] each word (text) is an intersection of word (texts) where at least one other word (text) can be read […] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another' (Kristeva, 1980, p. 66).
[80] 'A relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another' (Genette, 1997, pp. 1-2)
[81] '[…] any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it *hypotext*)' (Genette, 1997, p. 5).
[82] 'There are in these cases *several texts* that refer in some way to one another – several texts, even if signed by the same name.' (Genette, 1997, p. 207).

it to be considered as a distinct form of intertextuality. Indeed, Jean Ricardou (1975) distinguishes 'intertextualité générale' (general intertextuality) from 'intertextualité restreinte' (restricted intertextuality), which he defines as being specific to texts from the same author (1975). Similarly, Brian Fitch (1983) uses the label 'intra-intertextualité' (intra-intertextuality) and Khama-Bassili Tolo (1998) uses 'intertextualité interne' (internal intertextuality). More recently, Martel (2005, p. 98), uses 'intertextualité autarcique' (autarkical intertextuality), while Anne-Claire Gignoux (2006) uses 'récriture' (rewriting). In line with these scholars, I opt for the term intratextuality, as it best encapsulates the type of intertextuality which I see as being a distinctive feature of the Adamsberg novels. I define intratextuality in a generic sense as being the recurrence of themes, tropes, cultural images and regional stereotypes within novels written by the same author and within a specific series of novels. In this sense, I primarily focus on the depiction and replication of images and stereotypes associated with the cultural identity of the region of Normandy. I also use intratextuality to qualify any direct reference to previous investigations led by Adamsberg, whether these are made in the texts themselves or paratextually, through the form of footnotes, for example. My textual analysis reveals how both types of intratextuality operate within the novels.

As far as translation and the translator are concerned, the strong intratextual nature of the Adamsberg novels has clear implications, both in terms of the process of translation but also of its reception by the target readership. Indeed, it is essential that the translator is aware of the intricacies of the intratextuality characterising the source texts, so they produce translations which successfully capture the references to regional and cultural identity across the texts and, therefore, fully fulfil their imagological function. In other words, intratextuality must be preserved within the translated texts themselves but also between the source texts and the translated texts. As far as the Adamsberg novels are concerned, this is, in a sense, less of a complex process given that Reynolds has translated most of the novels in the series. However, the task becomes resolutely more complex when several translators are involved, as is the case, for example, for Rankin's novels.

Now that I have set out the notion of intratextuality, I turn to the second key theory in this chapter, imagology, which I use as a lens to conduct my textual analysis of Vargas' Adamsberg novels.

Imagology: Analysing the construction of national images in literature

Imagology is the study of the construction, representation, and dissemination of national images through literary discourse. Although my focus is on regional references rather than national ones, imagology is pertinent to my analysis, as I look at the construction and circulation of regional images and stereotypes within the Adamsberg novels. Conducting my analysis through an imagological lens allows me to look at how cultural images are constructed and represented within Vargas' novels and how they are, in turn, selected, represented and disseminated through translation within the translated texts. As such, imagology is not only useful for my analysis of the source texts themselves, but even more so when it comes to the cross-national and cross-cultural transfers which are inherent to the translation process. This enables me to reinforce both my arguments that contemporary crime fiction is the privileged genre for the construction and representation of cultural images and that its translation plays a significant role in the construction and dissemination of cultural images of another culture abroad.

Imagology became an established discipline of Comparative Literature Studies during the second half of the twentieth century, primarily in Western Europe, and more specifically in France and the Netherlands (Beller, 2007, p. 8; Leerssen, 2007, pp. 22-23).[83] Imagology concerns itself with 'the critical analysis of national stereotypes in literature' (Beller & Leerssen, 2007, p. xiii). As Luc van Doorslaer puts it, imagology involves 'the study of national and cultural images as represented in textual discourse' (2019, p. 56). In other words, imagology studies how national characteristics of a given country/nation are represented and depicted in literary discourse and how literature contributes to the construction and circulation of those images within and across cultures.

Imagologists are more specific on what imagology is not and does not do. Indeed, Joep Leerseen (2007) and Luc van Doorslear (2019) agree that imagology does not seek to build a theory of cultural or of national identity, nor to establish what nations and nationalities are. Imagology is not, they argue, a form of sociology because it does not seek to understand a given society either. Rather, its primary aim is to study and understand how nations, nationalities and national stereotypes are represented in literature and literary discourse, and therefore to establish a theory of national and cultural stereotypes (Leerseen, 2007; van

[83] According to Leerssen, Marius-François Guyart's *L'Etranger tel qu'on le voit* (1951) and Hugo Dyserinck's works in the 1960s and 1980s were key in establishing the discipline (2007, pp. 22-23)

Doorslear, 2019). As such, imagology is primarily descriptive and subjective, as opposed to empirical and explanatory (Leerseen, 2007; van Doorslear, 2019). It is a 'working method' (Leerssen, 2016, p. 19) or a 'lens' (van Doorslaer, 2019, p. 58) through which textual discourse is analysed. Because imagology studies literary texts to establish how images pertaining to a given country or nationality have been represented through time and how those images have circulated before being part of collective consciousness, it lends itself well to my analysis. Indeed, I use the Adamsberg novels in order to establish how images associated with Normandy are constructed within the source texts by Vargas herself, how these images are mediated through the translator's intervention and how they circulate abroad thanks to the translated texts. Arguably, although imagology concerns itself with national images, it can certainly be used to analyse the construction and circulation of regional images and stereotypes.

Although imagology established itself as an academic discipline during the twentieth century, the representation of national stereotypes in literature is much older. Manfred Beller (2007) and Leerssen (2007) provide a thorough account of its history and method, tracing its origins back to the literature of Enlightenment and its key ideas of nation, nationalism, national character and national identity as a construct, which were especially developed by Herder, as I briefly mentioned in the introduction. This textual representation of national and cultural images arose especially in France, at a time when French people were making sense of their nearest neighbours: the Germans (Beller, 2007). Since then, literature has been seen as the primary vehicle for the construction and dissemination of images relating to a country/nation because of its ability to effectively select, depict, reproduce and disseminate ethnotypes through oppositional stock-characters in fiction, for instance, the hero versus the villain (Leerssen, 2007, 2016).

Central to imagology are the notions of images, that is 'the mental silhouette of the other' (Beller, 2007, p. 4), and of ethnotype, which Beller & Leerssen define as 'stereotypical characterizations attributed to ethnicities or nationalities, national images and commonplaces', and the study of their dynamics, typology and rhetorical use (2007, p. xiii). Ethnotypes rarely appear on their own in a literary text or in literary discourse in general. According to Leerssen, ethnotypes are 'discursive objects' which are 'explicitly or implicitly oppositional' meaning that 'hetero-images', or perceptions of the observed foreign other, compete with 'auto-images', or the self-representations of the observer (2016, p. 16). They are also selective and reductive, as they single out one nation from the others assigning it either a temperamental or physiological characteristic (Leerssen, 2016). They can also be nationally unspecific and

generic, for instance, the image of the modern city versus the backward countryside (Leerssen, 2016). Ethnotypes also are never fixed in time and can be renegotiated, depending on the context they emerge in, and they often carry either a positive or negative connotation, depending on the point of view of the observer (Leerssen, 2016). Finally, while both fiction and non-fiction are perceived as the most effective vehicles to construct and disseminate ethnotypes, Leerssen argues that they reach their fullest potential and are the most explicit in genres such as sentimental comedy, children's literature, popular fiction and spy-thrillers (2016). This is key to my argument, as, while Leerssen does not explicitly mention crime fiction, I argue that crime novels, and in this case Vargas', actually explicitly put to the fore, construct, represent and disseminate regional ethnotypes both at home and abroad through translation. Another key point which I address in my analysis is that Vargas not only showcases and celebrates Normandy and some of its associated stereotypes, but also perpetuates them within and across her novels. This is especially evidenced by the high level of intratextuality between the novels in the Adamsberg series. These stereotypes are, in turn, perpetuated in translation.

My overview of the principles of imagology shows obvious synergies with Translation Studies in that both disciplines concern themselves with image-building, representation, circulation, and transfer. Van Doorslaer, Flynn and Leerssen (2016) in fact dedicated a key volume to the synergies between both disciplines. In their introduction, they highlight that this overlap remains largely unexplored, as few studies have, to date, looked at how ethnotypes are mediated by translation (2016). This is precisely what my analysis seeks to address. Given that my main argument is that translators are intercultural ambassadors, I further contend that translators have a significant imagological role to play, as they select, represent and disseminate ethnotypes to their target readers. Using van Doorslaer's words, I argue that translators have a key role to play in the 'processes of gatekeeping, representation, and national and cultural image-building', and their circulation (2019, p. 56). My analysis of Vargas' novels is therefore imagological in nature. I follow imagology's threefold approach, that is: 1) a textual analysis of the texts and how the ethnotypes function in them; 2) a contextual analysis of the ethnotypes; and 3) an intertextual analysis of the ethnotypes, as identified within my selected corpus of Vargas' novels, with a specific focus on the textual and intertextual aspects (Flynn, Leerssen & van Doorslaer, 2016; Leerssen, 2016).[84] I also draw on Leerssen's approach, which involves

[84] The order in which these three approaches differ in those texts. Flynn, Leerssen and van Doorslaer (2016) suggest following a textual-contextual-intertextual approach, while Leerssen (2016) argues for an intertextual-

the intertextual analysis of the trope; its contextual analysis; and, most significantly, a pragmatic-functionalist approach which takes into account the target audience of the text, its reception and its potential impact (2007). The latter is especially relevant, as I also look at a selected number of reviews written by UK-based readers of the Adamsberg novels to assess their perceptions of the translated texts.

I use imagology's theoretical principles and methodological approaches to identify the discursive representations which are at play in the Adamsberg novels but also how they have fared in translation. My aim is to identify the translation strategies used by Reynolds in her construction and representation of Norman regional images and the effects these have on both the translated texts and their readers. My starting point is that the novels contain many references to Normandy which are not very-well known outside of Normandy and/or France, and they are very much localised and grounded in their cultural context. I therefore anticipate these references to be either culturally obscure for the target readership or irrelevant to the plot. I analyse the strategies used by Reynolds to tackle those references, how both source and translated texts provide snapshots of Norman identity, the intratextual elements which are at play, and what Reynolds' translation decisions reveal about her attitudes as an imagological observer of French regional culture. My analysis focuses on the images pertaining to Norman food and drink, locals' physical appearance and temperament, and Norman landscape and climate, which I identify as key sources for the construction of regional stereotypes.

Norman food and drink: The centrality of cream and Calvados

Although cooking is not Adamsberg's forte, food, and more specifically French regional cuisine, is a key feature of Vargas' novels. Throughout the series, when Adamsberg is at home, he tends to be cooked for by his son, Zerk, who puts together dishes such as '[d]u thon vapeur aux courgettes et tomates, du riz' in *L'armée furieuse* (2013a, p. 40) or 'gigot' in *Temps glaciaires* (2016a, p. 215).[85] In contrast, when Zerk does not cook, Adamsberg's meals are more rudimentary, as he happily eats ravioli from a tin and reheats 'un fond de plat. Des pâtes au thon' with 'de la sauce tomate froide pour faire passer le tout' in *Temps glaciaires* (2016a,

contextual-textual approach. For the purposes of my analysis, I follow the textual-contextual-intertextual approach, as I see it as better suited to fit it.

[85] The same dishes feature in the translated texts, as Zerk cooks 'steamed tuna with courgettes, tomatoes and rice' in *The Ghost Riders of Ordebec* (2014, p. 34) and roasted leg of lamb in *A Climate of Fear* (2017a, p. 183).

p. 249).[86] In other instances, Adamsberg eats a sandwich at his desk or his meals are described in a generic manner, such as 'petit déjeuner' (2013a, p. 434) / 'breakfast' (2014, p. 339), 'en déjeunant' (2016a, p. 424) / 'he ate a meal' (2017, p. 365). Nevertheless, Adamsberg enjoys eating out. When these occasions arise, the meals and the restaurants are described in detail, allowing Vargas to showcase French regional dishes and local (albeit fictional) restaurants, alongside attitudes and stereotypes associated with them. Furthermore, whenever Adamsberg eats in Parisian restaurants, these tend to be regional restaurants, such as the Alsatian Brasserie Meyer in *Temps glaciaires* (*A Climate of Fear*) and the Pyrenean restaurant La Garbure in *Quand sort la recluse* (*This Poison Will Remain*). This links with Michael Cronin's argument that literature is a key medium allowing authors to showcase and celebrate 'the local dimension' through 'the elaboration and presentation of food rituals' (2015, p. 250). According to Cronin, not only are the literary depictions of food central to the texts and plots they feature in, but they are also testament to 'aspects of social practice from outside the textual world' (2015, p. 250). In other words, they contribute to the representation and circulation of real socio-cultural practices. Similarly, Delia Chiaro and Linda Rossato highlight that food 'is deeply ingrained in our cultural identity' and its 'cultural and social significance' (2015, p. 237). As such, food and drink practices are significant and tangible elements for the representation and depiction of regional and cultural practices. Furthermore, Jean Anderson argues that food depictions in crime fiction play a central role in the representations of nations, both in the original source texts and in their translated versions, and that food plays a fundamental role 'in creating a sense of cultural strangeness' when a translated text reaches their readerships (2016, p. 223). Endorsing Anderson's arguments, I argue that Vargas' depictions of regional food in the Adamsberg series play a key role in the depiction, representation and circulation of elements of French regional culture and identity, which tend to be lesser known. I also argue that Vargas draws deeply on references to regional dishes to 'establish locality' and that the references to local dishes '[offer] a mechanism for marking territory and culture' in her novels and that this has key implications on the translated texts and their readerships (Anderson, 2016, p. 224). My exploration of the strategies used by Reynolds to create this sense of locality and strangeness through her translations of references to French regional food seeks to demonstrate that these 'go well beyond a simple listing of dishes or

[86] The translation in *A Climate of Fear* is very much in line with the source text, as Adamsberg eats 'remains of a cooked dish: pasta and tuna' with 'some cold tomato sauce, to cheer it up' (2017, p. 213).

ingredients' and, in fact, fulfil a much more complex and significant (inter)cultural function (Anderson, 2016, p. 228).

Depictions of Norman food

Setting *L'armée furieuse* (*The Ghost Riders of Ordebec*) in Normandy allows Vargas to depict Norman food in detail throughout the novel but also to construct a stereotypical image of it as being rich and hearty with cream and meat as central ingredients. As part of an early encounter with Léone (also called Léo), a local from Ordebec who owns the inn where Adamsberg stays and also a key witness in his investigation, the centrality of food soon becomes evident:

> - […] Vous prenez de la soupe, je suppose.
> - Merci, dit Adamsberg en tendant son assiette.
> - C'est à la carotte. Après, il y a du sauté à la crème.
> [...] Adamsberg nettoya son assiette à soupe avec du pain, comme le faisait Léo, et apporta le plat de sauté. Du veau avec des haricots. (2013a, p. 79)

This passage depicts the meal as rural and hearty, made up of soup, meat, and cream, whilst also highlighting the centrality of bread, used here to mop up the soup. Reynolds' translation is as follows:

> '[...] You'll have some soup, I suppose.'
> 'Thank you,' said Adamsberg, passing his plate.
> 'Carrot. After this, there's some veal in bean sauce.'
> [...] Adamsberg mopped up his soup with bread, as Léo did, and fetched the dish of veal and beans […]' (2014, pp. 69-70)

This passage is noteworthy, as the reference to the creamy sauce, one of the stereotypical features of Norman food is omitted and replaced by 'bean sauce', an incongruous translation decision which fails to convey the cultural specificity of the original reference. Nevertheless, the practice of using bread to mop up soup, which is socially acceptable in informal and private settings such as this one was successfully conveyed: Adamsberg is following his host's lead, meaning that the practice is tolerated. In contrast, Adamsberg is described later in the novel to be 'forgetting to be on his best behaviour and mopping up his sauce with his bread' when dining with his colleagues at the local restaurant, the Running Boar, highlighting that this practice is frowned upon and considered rude in public settings (2014, p. 175). Again, Reynolds successfully conveys this social practice.

As part of her discussion with Adamsberg, Léone states that:

> Avec Ernest, on a ouvert des restaurants un peu partout, on a vu du pays. Cuisine à la crème. Vous seriez aimable de nous sortir le calva, dans le bas du placard, et de nous en servir deux petits verres. (2013a, p. 81)

Léone's use of 'cuisine à la crème' to describe Norman food to Adamsberg is implicit. Arguably, Vargas safely assumes her French-speaking target readership to be familiar with this stereotypical feature of Norman cuisine for it not to be completely spelled out in the text. As this cannot be ascertained for her readership, Reynolds makes the cultural reference more explicit in her translation:

> […] Ernest and me, we opened restaurants pretty well everywhere, so we saw the world. We offered Normandy cuisine à la crème. Would you be good enough to get out the Calvados from the bottom of that cupboard and pour us a little glass each? (2014, p. 71)

Reynolds uses an intratextual explanation, more specifically the addition of 'Normandy' to explicitly mark the association of Normandy with creamy food in her translation. This explanation also arguably serves as a compensation strategy for the earlier omission and incongruous translation.

As for the reference to 'calva', the apocope of 'Calvados', the traditional apple brandy made in Normandy, Reynolds uses its full name 'Calvados'. This decision makes the cultural reference more accessible and explicit to the target readership.[87] Subsequent references to Calvados then alternate between the use of the full name 'Calvados' (three times, in chapters 33, 41 and 48) and 'calva' (also three times, in chapters 41, 48, and 57) towards the end of the novel. Arguably, Reynolds uses the full name 'Calvados' first to establish the cultural reference within her text. Once her readership familiar with it and its cultural context, she then uses 'calva', as the locals call it, as a way to further ground her text within the French cultural context. Yet, this alternated use of both appellations also arguably generates an inconsistent use of the cultural reference, as both 'calva' or 'Calvados' are not only used in the same chapters but in the same passages.

The reference to cream as a staple of Norman cuisine occurs a third and final time, when Adamsberg eats out at the local restaurant, Le Sanglier courant / The Running Boar, with a key witness in his investigation, Lina Vendermot. There is a noticeable contrast as to how food is depicted in this scene. While the food Adamsberg and Vendermot eat is described using

[87] Calvados is also the name of one of the five *départements*, a sub-regional administrative entity, within the region of Normandy.

generic terms such as ‘leur commande’, ‘leurs plats’, ‘la nourriture’, ‘son assiette’, ‘du fromage et des desserts’ (2013a, pp. 198-201), two dishes are described in further detail. Indeed, readers are informed that Vendermot dips ‘des morceaux de pommes de terre dans une sauce à la crème’ (2013a, p. 199) and has ‘île flottante’ for dessert. As the latter is not specific to Normandy, I focus on the former only. Interestingly, Vargas includes the detailed reference to cream in her otherwise generic description of the meal. This is arguably a deliberate strategy to establish locality and firmly ground her novel within the Norman context, highlighting the specificities of its cuisine. In line with Vargas’ strategy, Reynolds retains the reference to cream in her text, as Vendermot plunges ‘slices of potato into a creamy sauce’ (2014, p. 188), thereby also marking locality, although the source text’s ‘morceaux’ (bits) of potatoes have become more elaborate slices, thereby losing the stereotypical image of Norman cuisine being essentially rustic.

The role of food in Vargas’ novels

The references to food in the novels enable Vargas to convey, represent and establish locality, as Anderson argues (2016). Yet, they go beyond the acts of representing and depicting and enable Vargas to showcase, promote and celebrate Norman food and drink. Although these regional references were sometimes attenuated, inconsistent or incongruous, Reynolds overall successfully captures the local and cultural significance of the references. As the translator, Reynolds successfully, as Cronin puts it, overcomes the challenge to ‘decode the language of food in terms of what it tells […] about the social setting, cultural background, [and] situation in time’ (2015, p. 251). Yet, I argue that she goes beyond this act of decoding, as she generally successfully captures, represents, showcases, and celebrates the cultural significance of Norman food and drink in her text. As this section shows, regional food and drink are not secondary to the plots in Vargas’ novels. Instead, references to them are a key feature which reveal much about France’s cultural and regional specificities, socio-cultural practices, attitudes about regional differences in a nation which is very often depicted as a heavily centralised and unified one. Translated crime fiction thereby enables for those regional specificities to be celebrated and showcased beyond national borders, highlighting that both crime fiction and translated crime fiction clearly function as key (inter)cultural narratives.

Physical features of Normans: Young blond women and old rural men

Constructing images of young Norman women

Alongside references to food and drink, the Adamsberg novels contain various references to the physical features of local characters, which also contribute to the representation and circulation of images and stereotypes associated with Normandy.

The first character to be referred to is Lina Vendermot, a key witness in *L'armée furieuse* (*The Ghost Riders of Ordebec*), as she supposedly saw the ghost riders 'taking' the victims of the crimes investigated by Adamsberg. Verdermot is in her late-twenties or early-thirties and is very much described in physical terms throughout the novel, arguably because Adamsberg finds her attractive. The physical descriptions of Verdermot enable Vargas to construct a series of stereotypical images of a young Norman woman. She is described as follows in two different instances:

> […] on avait envie de dévorer sa poitrine, et le reste avec, sa peau tendue, ses bras ronds, son visage clair un peu large, rougi sur ses pommettes hautes, très normand, le tout couvert de taches de rousseur qui la décoraient de petits points dorés. […] Cette femme lui ouvrait démesurément l'appétit, lui rappelant brusquement cette énorme part de kouglof qu'il avait avalée enfant, élastique et tiède, avec du miel, chez une tante en Alsace. (2013a, p. 197)

And :

> Il voyait de tout près ses cheveux au miel de kouglof, très épais pour une femme de Normandie. (2013a, p. 204)

The narrator's comments, mainly the addition of 'très normand' and 'pour une femme de Normandie', create the stereotypical image of a Norman woman as a woman with generous breasts, who is a little plump, with honey-coloured thin hair, pale skin, freckles, and rosy cheeks. Throughout the novel, Vendermot reminds Adamsberg of kouglof, a traditional plump sweet brioche from Alsace, made with raisins, honey and almonds. This association of Verdermot with kouglof is another opportunity for Vargas to showcase another regional dish in passing, albeit from a different region, through Adamberg's fond memory of eating kouglof as a child. In this case, food therefore provides a strong emotional response, as it triggers memories. Reynolds' translation reads as follows:

> […] her breasts were indeed good enough to eat, like the rest of her: lovely smooth skin, round arms, a radiant face, a little broad perhaps, high cheekbones with a rosy glow, very Norman, and a dusting of freckles like specks of gold. […] This woman literally excited his appetite, suddenly reminding him of a kind of cake filled with

> honey, known as *kouglof*, which he had once eaten as a child, when staying with his aunt in Alsace. (2014, pp. 185-6)

Reynolds conveys the same stereotypical image of a Norman woman in her translation, whilst also making Adamsberg's association of Vendermot with kouglof more explicit through the use of 'a dusting of', which is absent in the source text. As for the reference to food, whilst Vargas only associates kouglof with its region of origin, thereby assuming her readers' familiarity with it, Reynolds provides her readers further details about this regional dish through her intratextual explanation ('a kind of cake filled with'), whilst retaining the French name in italics (restatement). In a way, this compensates for the loss of the reference to kouglof in the second passage describing her hair, which she omits:

> He had a close-up view of the honey-coloured hair, unusually thick for a woman from Normandy […] (2014, p. 192)

While Vargas constructs, throughout her novels, stereotypical images of young Norman women, which Reynolds reproduces in her translations, they both follow the same process for their depictions of older Norman men.

Constructing images of older Norman men

Vargas uses the physical appearance of another character in *L'armée furieuse* (*The Ghost Riders of Ordebec*), Rémy François de Valleray, the Count of Ordebec, to create a stereotypical image of older Norman men. His clothes and physical appearance are described as follows:

> […] vêtu de sa veste de drap bleu qui le faisait ressembler à un ouvrier agricole. […] [O]n distinguait sans mal en lui le vieux Normand rural, la rougeur du teint, les ongles un peu noirs. (2013a, p. 223)

This short depiction generates a stereotypical image of Norman men as rural manual workers ('ouvrier agricole' and 'rural') who enjoy drinking Calvados, as evidenced by their reddish skin. The Count's blue jacket is also later described as a 'veste de paysan', highlighting Vargas' depiction of Normandy and its inhabitants as essentially rural (2013a, p. 224). Reynolds translates this passage as follows:

> […] still wearing the shabby blue canvas jacket that made him look like a farm labourer. […] one could also easily glimpse in him the old Norman countryman, with his ruddy cheeks, dirty fingernails. (2014, pp. 211-3)

Reynolds reproduces the source-text stereotypical images of Norman men, as she describes the Count using the same terms and images as Vargas, mainly the blue canvas jacket, which is then described as a 'peasant's jacket' and the use of the rural imagery. Yet, her semantic adaptation through the addition of the adjective 'shabby' to describe the jacket add negatively connoted element of meaning which is absent in the source text, thereby creating a shift in the depiction of the Count, as the term not only conveys the stereotype of rural Norman men as manual workers wearing old and used clothes but also implies that they do not have the means to get new clothes.

My analysis of the physical appearance of these two Norman characters in *L'armée furieuse* (*The Ghost Riders of Ordebec*) allows me to draw two conclusions. First, from an imagological point of view, it is clear that Vargas constructs, depicts and reproduces regional stereotypes throughout her novel. Second, as for references to food and drink, translation also contributes to the representation and the circulation of those images outside of France and for a foreign readership. Despite isolated changes or losses in meaning, the strategies used by Reynolds in her translation of references to stereotypical physical features of Normans clearly serve the purpose of retention and circulation of those stereotypes. These two observations therefore support my claims that contemporary crime novels function as key cultural narratives but also that they play a key role in the construction and circulation of cultural images, both at home in the source text, and abroad via the translated text.

Norman temperament, climate and landscape

I now turn to references to temperament, which I identify as another key feature enabling the creation, representation and circulation of images of regional identity and stereotypes and prominently feature in the novels.

As I have shown so far, references to Normandy abound in Vargas' novels, arguably because she knows the region very well, having grown up there and her family being from the region (Savigneau, 2011; Boisvert, 2012). Vargas' familiarity, knowledge of and attachment to Normandy is evident throughout the series, as elements to Norman identity represent a significant part of the narration in *Dans les bois éternels* (*This Night's Foul Work*), *L'armée furieuse* (*The Ghost Riders of Ordebec*) and, to a lesser extent, *Temps glaciaires* (*A Climate of Fear).* In the novels, the narrator takes time to dwell on the cultural specificities of Normandy,

meaning that the novels are heavily localised, not just through the plots and Adamsberg's investigations in Normandy but very much so via the narrator's cultural asides.

The first references to the Norman temperament appear from the outset in *L'armée furieuse* (*The Ghost Riders of Ordebec*), in Chapter 2, as part of Adamsberg's first encounter with Valentine Vendermot, a local from Ordebec who travelled to Paris to meet him. Upon meeting her, Adamsberg's thoughts are described as follows:

> Normandie, se dit Adamsberg, ce qui pouvait expliquer sa réticence à parler. Il avait connu quelques Normands, des « taiseux » qu'il avait mis quelques jours à apprivoiser. (2013a, pp. 20-1)

This depiction of Normans as reluctant to talk and to trust outsiders is recurrent in the novel. Vargas' choice to use 'taiseux' in inverted commas in interesting because the term itself is a regionalism which has historically been and continues to be used to describe the Norman temperament (Dictionnaire Le Robert, 2022; Ouest-France 2013; Toumit, 2020).[88] Soon after bumping into Léone, the other local from Ordebec, who hosts him, Adamsberg brings up the topic:

> - On dit que les Normands n'aiment pas beaucoup parler, hasarda Adamsberg […]
> - Ce n'est pas qu'ils n'aiment pas parler, c'est qu'ils n'aiment pas répondre. Ce n'est pas la même chose.
> - Alors comment fait-on pour poser une question ?
> - On se débrouille. [...]
> - […] Vous avez des connaissances chez qui dormir, je suppose.
> Adamsberg se souvint de cette réticence normande à formuler des questions directes, qui lui avait déjà créé des difficultés au village d'Haroncourt[1]. Comme Léone, les gars d'Haroncourt contournaient l'obstacle en affirmant un fait, quel qu'il soit, afin de susciter une réponse.
>
> [1].Cf. du même auteur, *Dans les bois éternels* (Ed. Viviane Hamy, 2006) (2013a, pp. 75-76)

Both the dialogue and the narrator's comments depict Normans as taciturn, loquacious, and unwilling to formulate direct questions. Vargas' use of the noun 'les Normands', the pronoun 'ils' and the adjective 'normande' singles them out as a distinctive group of people with its own characteristics. Moreover, Léone's acknowledgement of these stereotypes and her practice of them confirms their legitimacy and veracity. Reynolds's translations reads as follows:

[88] Interestingly, the examples used by *Le Robert* to illustrate the use of the adjective 'taiseux' all come from *Ouest-France*, the French regional newspaper, which is published in Western France, including Normandy. The term is the title chosen by Norman writer Jean-Louis Ezine for his autobiographical novel *Les Taiseux*, which was published in 2009 and is set in Normandy.

> Ah, Normandy, thought Adamsberg, that could explain her reluctance to talk. He had met several Normans in his time, taciturn people who had taken days to loosen up. (2014, p. 14)

> ‘They say Normans don't like to talk very much,’ said Adamsberg, chancing the remark […]
> ‘It’s not so much that they don’t like talking, but they don’t like answering questions. It’s not the same thing.’
> ‘So how do you go about asking questions?’
> ‘We find ways…’
> ‘[…] you have friends you can stay with, I suppose.’
> Adamsberg recalled the reticence he had found among Normans about asking direct questions, something that had already caused him difficulties in the village of Haroncourt on a previous case. Like Léone, the men in Haroncourt got round the obstacle by making a statement, whatever it might be, and waiting for an answer. (2014, pp. 65-66)

Reynolds’ translation of the first passage successfully conveys the stereotypical image of Normans as taciturn people, the explicit adjective she uses to translate ‘taiseux’. Her decision to use ‘loosen up’ conveys a different meaning to that of ‘apprivoiser’. While the French term, which literally means ‘to tame’, suggests that Normans are not naturally sociable with outsiders, the English term is less derogatory, as it merely suggests that it takes them a little while to open up to strangers. Léone’s use of ‘ils’ and ‘they’ in both texts to refer to Norman people is interesting, as it clearly suggests that she does not include herself in this depiction, despite being a Norman herself. Yet, she then includes herself in the ‘Norman’ group when she states ‘on se débrouille’ / ‘we find ways’.

Also significant is the footnote and its (non-)translation by Reynolds. In the source text, the reference to a previous case which took Adamsberg to Normandy for the first time and, therefore, his first encounter with Norman culture is established in two different ways. The reference is first established within the text itself, as the narrator informs readers that Adamsberg has ‘already’ encountered difficulties communicating with people from Normandy. Second, the editorial footnote, which explicitly refers to the novel in which this event occurred, *Dans les bois éternels* (*This Night’s Foul Work*), the fifth in the series, was added. This type of footnote is in fact a common feature of the Adamsberg novels, as most of the instalments in the series contain them. Indeed, the French text *L’armée furieuse* (*The Ghost Riders of Ordebec)* contains five footnotes referring to the two previous instalments, respectively published in 2006 and 2008, that is five to three years before. Similarly, *Dans les bois éternels* (*This Night’s Foul Work*) contains seven and, another instalment in the series, *Un lieu incertain*

(*An Uncertain Place*), contains three. These footnotes arguably serve two main purposes, one commercial, one intratextual. First, while the footnote signposts readers and situates the novel within the Adamsberg series, especially as several years usually separate the publications of Adamsberg novels, it also entices readers who have not read the previous instalments and are not reading the Adamsberg series in chronological order to do so, therefore, to purchase the novel. Second, and arguably more significantly, the footnotes establish the high level of intratextuality within and across the Adamsberg novels, especially when it comes to the creation and reproduction of regional images and stereotypes. The footnote is indeed an explicit hint that the specificity of Normans as being reluctant to ask direct questions and, more widely, references to Norman regional identity and stereotypes, are also key features in the previous instalment.

While the use of editorial footnotes is common within French novels, it is much less the case in novels published in the UK. This arguably explains Reynolds' decision to use an intratextual explanation instead. Whilst she uses the adverb 'already', she adds 'in a previous case' to make the reference even more explicit for her readers. By doing so, Reynolds successfully establishes explicit intratextual links between the two novels. As such, from an imagological point of view, both sets of texts contribute to the representation and, more significantly, to the circulation and repetition of references to Norman regional identity and stereotypes in contemporary literature, both at home and abroad, and, therefore, function as key contemporary (inter)cultural narratives.

The intratextual significance of the reference to the Haroncourt scene from *Dans les bois éternels* (*This Night's Foul Work*) is also highlighted in *Temps glaciaires* (*A Climate of Fear*), the eighth novel in the series which follows *L'armée furieuse* (*The Ghost Riders of Ordebec*). Whilst in Iceland, Adamsberg is strongly advised by a local to drink a coffee in a local bar, prompting the following reaction:

> - Très bien, céda Adamsberg […], comprenant qu'ici, […], mieux valait ne pas s'opposer. Pas plus finalement, se rappela-t-il, que dans le café normand du village d'Haroncourt. (2016a, p. 377)

No paratextual footnote was added to signpost the readers here, meaning that the intratextual nature of the passage is not as explicit as in *L'armée furieuse* (*The Ghost Riders of Ordebec*). Nevertheless, it is still very much present, uniting the fifth, seventh and eighth novels in the series. Reynolds' translation is as follows:

> ‘All right,’ Adamsberg agreed […] understanding that here, […], it was better to go along with what was proposed. Just as it had been, he remembered, in a cafe in the Normandy village of Haroncourt, on a previous case. (2017a, p. 325)

The intratextual links between the texts is more explicit thanks to Reynolds’ intratextual explanation, which not only locates Haroncourt in Normandy but also specifically links the event to the previous case, thereby providing more contextual information to her readers. Arguably, this shift of emphasis between both texts links back to Umberto Eco’s concept of the model reader and the different expectations author and translator have of their readers (Eco, 1985). Presumably, the intratextual references are more explicit in the translated text because Reynolds assumes that her readers will be less familiar with the Adamsberg novels and the overall French regional context and, therefore, judges it necessary to provide more information than Vargas does for her readers. Interestingly, while the source text highlights that the café is Norman, the translated text focuses on the village being Norman, thereby creating a shift in perspective.

The event referred to in both *L’armée furieuse* (*The Ghost Riders of* Ordebec) and *Temps glaciaires* (*A Climate of Fear*) spans over the eighth chapter of *Dans les bois éternels* (*This Night’s Foul Work*). In this scene, Adamsberg walks into the café in Haroncourt and encounters a group of local men who are discussing the crime which Adamsberg has come to investigate. This is Adasmberg’s first visit to Normandy and first encounter with Normans. This scene is significant from both an imagological and an intratextual points of view, as it marks the starting point of the construction and circulation of a series of Norman stereotypes which are replicated in the following novels. Adamsberg’s first impressions are narrated as follows:

> Têtes de Normands, à n’en pas douter. […] Tous maxillaires carrés et pommettes hautes, tous cheveux clairs et regards bleu pâle […]. C’était la première fois qu’Adamsberg mettait les pieds dans le pays des prairies trempées de la Normandie. (2009a, pp. 55-56)

This short passage establishes a series of stereotypes about both Normandy as a flat region made up of sodden fields due to regular rainfalls, and its inhabitants. Normans are indeed described as people with distinctive facial features, which recalls Lina Vendermot’s physical description in *L’armée furieuse* (*The Ghost Riders of* Ordebec). Vendermot and the men are indeed described in similar terms in both novels, mainly their high cheekbones and fair hair. The addition of the phrase ‘têtes de Normands’ enables Vargas to construct and posit her

stereotypical images of Normandy and Normans as veracious facts. Reynolds' translation reads as follows:

> These were Norman heads, no mistake about it. […] Squared-jawed and high-cheekboned, fair-haired and blue-eyed […]. It was the first time Adamsberg had set foot among inland Normandy's damp woods and fields. (2009b, p. 43)

Reynolds conveys the same stereotypical image of the Norman men though their physical description. Comparing both extracts in which Verdermot and the men are described and highlighting the high level of intratextuality between the texts enables me to make two observations. First, Vargas not only creates series of regional stereotypes in her novels, but she also clearly replicates and perpetuates them within and across the texts. Second, as the translator, Reynolds not only replicates the existing intratextuality within and across Vargas' French texts, but also establishes strong intratextual links within and across her own translations of the novels. As the translator, she must therefore be fully aware of these various levels of intratextuality to produce successful translations and to follow a consistent approach when it comes to references to cultural identity and regional stereotypes.

As for the depictions of Normandy and its landscape, these are altered in translation, as Reynolds' text depicts a different image to that of the source text. Indeed, the source-text image of the sodden meadows, which suggest that rain is a distinctive and stereotypical feature of the weather in Normandy, is attenuated and reduced to 'damp' in the translated text. Arguably this shift can be attributed to the fact that Normandy and the UK share similar weather conditions and are thereby more likely to be familiar with this type of climate and to be accustomed to such a quantity of rain to necessitate the use of a stronger term such as 'sodden'. Again, this links back to Eco's model reader and how the anticipated expectations an author and a translator have of their model reader differ and, consequently, need to be evaluated and renegotiated by the translator ahead of the translation process (Eco, 1985). Second, Vargas' depiction of Normandy as a series of rolling meadows is altered by Reynolds' addition of woods and emphasis on the 'inland' part of Normandy. Reynolds' emphasis on the woods is arguably a further intratextual strategy used to establish an explicit link with the both the plot and the French title of the novel. Indeed, Adamsberg's trip to Normandy is prompted with the discovery of a deceased stag in the woods near Haroncourt. As such, the woods are central to the plot. Reynolds' emphasis on woods also establishes a clear link with the novel's French title, *Dans les bois éternels*, which literally translates as 'in the eternal woods', and therefore both establishes woods as central to the plot and as a distinctive feature of Normandy's

landscape. This is arguably an intratextual link which Reynolds wants to preserve in her text. As such, intratextuality operates again at three levels here: within the source text itself, between the source and the translated texts, and within the translated text themselves.

After being subject to the local men's defiance towards outsiders, especially as they initially believe that he is a Parisian, Adamsberg is eventually accepted by the group and enabled to join their table, prompting the narrator to further dwell on stereotypes on the Norman temperament:

> On lui avait dit que les Normands ne posaient jamais de question directe, légende croyait-il, mais il avait sous les yeux une pure démonstration de cette fierté du silence. (2009a, p. 59)

And later on :

> […] Adamsberg comprenait que la conversation des Normands, conformément à leur réputation, était plus ardue qu'ailleurs. Des taiseux. Ici, les phrases peinaient, prudentes, soupçonneuses, tâtant le terrain à chaque mot. On ne parlait pas fort, on n'abordait pas les sujets de plein fouet. (2009a, p. 65)

These two passages are significant in that the first one clearly establishes the stereotype about the Normans' reluctance to ask direct questions as veracious, whilst the second one introduces the term 'taiseux' as one of the key regional characteristics, which is also used by Vargas in *L'armée furieuse* (*The Ghost Riders of Ordebec*). This is further evidence of the high level of intratextuality within and across the Adamsberg novels. Vargas' depiction of the Normans is interesting as, at first, she singles them out as a separate group from Adamsberg, the outsider, by using the terms 'les Normands' and 'leur réputation'. Yet, the distance between the locals and Adamsberg is quickly blurred by the generic pronoun 'on', which contributes to generalising but also acknowledging and accepting the cultural and local practice. Reynolds' translations of these passages are as follows:

> He had been told that Normans never ask a direct question, a myth, as he had thought, but in front of him he had a clear example of their proud silence. (2009b, p. 46)
>
> Adamsberg understood that the Normans, true to their reputation, were more difficult to get through to than other people. They didn't say much. Here their sentences came out cautiously and suspiciously, as if testing the ground with every word. They didn't speak loudly, nor did they tackle their subject head-on. (2009b, p. 51)

Both passages convey the same stereotypes about the Normans. Yet, Reynolds uses different strategies, especially in the second passage. Interestingly, while Vargas describes the Normans'

way to express themselves as being more tedious than in other regions, Reynolds refers to the Normans as being difficult to converse with. This shift in emphasis in interesting as while the French text focuses more on the location and the region itself as being different to other parts of France, the translation is more focused on the people and Normans as being a distinct group. Moreover, Vargas' use of 'taiseux' to describe Normans, an intratextual term used by Vargas across texts, is attenuated by the phrase 'they didn't say much', which also attenuates the stereotype. Whilst the intratextuality between source and translated texts is attenuated, the intratextuality between *This Night's Foul Work* (*Dans les bois éternels*) and its sequel *The Ghost Riders of Ordebec* (*L'armée furieuse*) does not operate here, as the more direct labelling term 'taciturn people' was chosen for the translation of 'taiseux' in the latter text. Finally, Reynolds retains the depiction of Normans as a distinct group in both passages, through the use of the pronouns 'their' and 'they', as opposed to Vargas' use of 'on', which attenuates the distance between the Normans and Adamsberg.

The stereotype of the Norman reluctance to ask direct questions is also initially introduced in *Dans les bois éternels* (*This Night's Foul Work*), through asides by the narrator, who has access to Adamsberg's thoughts and reactions:

> Adamsberg commençait à bien comprendre le mécanisme normand, hypocrite et habile, qui consistait à poser une question sans jamais paraître interroger l'interlocuteur. L'intonation de la voix baissait en fin de phrase, comme pour une fausse affirmation. (2009a, pp. 184-185)
>
> […] la ruse normande de l'affirmation-qui-contient-la-question. (2009a, p. 239)
>
> Une autre astuce des Normands, avait noté Adamsberg, consistait à poser une question en donnant à croire qu'on ne s'intéresserait en rien à la réponse. (2009a, p. 256)

The role played by Adamsberg in these observations is significant in that he almost functions as an ethnographer in charge of observing regional traits and conveying them to the readers. These observations function as cultural guidance for readers who may, like him, find themselves in Adamsberg's situation. This is especially reflected in Vargas' use of the terms 'mécanisme', 'habile', 'ruse' and 'astuce', which depict the Norman specificity as a cunning strategy to unsettle outsiders. Reynolds translates these passages as follows:

> Adamsberg was beginning to understand the way the Norman mind worked: in a sly and crafty fashion, contriving to put a question without ever asking directly. The intonation would drop at the end of the sentence, as if for a false statement. (2009b, p. 157)

> […] the Norman device of the statement-containing-a-question. (2009b, p. 205)
>
> Another trick of the Normans, Adamsberg reflected, consisted of putting a question while apparently not being interested in the reply. (2009b, p. 216)

Reynolds conveys the same meanings in the depiction of the Norman way to communicate, using similar techniques, including the use of the semantics of strategy, such as 'sly and crafty', 'device' and 'trick'. Arguably, though, her depiction is more favourable, as 'sly' carries a more positive connotation than the French term 'hypocrite'. This may be a way to compensate for the attenuation of meaning in the translation of 'ruse' where she chooses the more neutral 'device'. Yet, Adamsberg's role in conveying ethnographical observations to the target readership remains the same in the translated text, as so does the intratextuality of the stereotypes and references to regional character.

This section has highlighted that references to temperament, landscape and climate are key topics for the construction of regional stereotypes associated with Normandy. It has also revealed how intratextuality operates within and across the novels in the Adamsberg series, with a key scene in the fifth instalment being the starting point for the generation of stereotypes, which are then carried across in the seventh and eighth novels in the series. This therefore confirms that Vargas not only constructs regional stereotypes associated with Normandy but also replicates them across her novels. In translation, these are generally successfully captured and replicated by Reynolds, who either uses the same, similar or different strategies. Sometimes regional stereotypes are also altered, whether omitted or added. Overall, Reynolds successfully maintains the intratextuality characterising the source texts, by maintaining intratextuality between the source text and its translated texts, within the same translated text, and across the three translated texts themselves.

Assessing Vargas' and Reynolds' (inter)cultural interventions: Celebrating and showcasing Normandy at home and abroad

Assessing the texts: Locality, regional identity, stereotypes and intratextuality

My analysis shows that the Adamsberg novels contain numerous references to elements of Norman regional identity and stereotypes, whether those references are to food and drink, physical features, temperament or climate and landscape. All these features form the basis for the construction, representation and circulation of regional stereotypes associated with the region of Normandy. While these are not key to Adamsberg's investigations, their centrality, presence and recurrence within the novels reveal that they are a feature which is typically

Vargassian. Furthermore, they also confirm the cultural significance of contemporary crime fiction in the representation, construction, and transmission of elements of French regional cultural identity. This leads me to conclude that contemporary crime fiction, as exemplified by the Vargas corpus, plays a pivotal role as far as imagology is concerned, in that it significantly contributes to the depiction and circulation of French regional stereotypes and elements of regional culture and identity, both at home through the source texts and abroad through the translated texts. Clearly, although Vargas is both a national and international bestselling author, her novels are heavily localised and have a clear regional grounding, here Normandy. This therefore leads me to argue that Vargas is to be considered as a national and international author of regional novels, as her crime novels clearly break away from the tradition of the French *roman noir* and *néo-polar*, which have historically and traditionally tended to be very much urban and Paris-centric (Gorrara, 2003, 2009; Platten, 2011).

Further to this, I argue that Vargas resolutely showcases and celebrates the regions and regional specificities she depicts. As far as Normandy is concerned, Vargas showcases her knowledge of it, having grown up in Normandy, but also her fond attachment to the region. Indeed, her Norman characters, the food and drink, and the landscapes she depicts are usually done so in a very positive light. Valentine and Lina Vendermot, Rémy de Valleray, Léone, and the group of local men in the Haroncourt café, who serve as her bases for her depiction of Norman stereotypes, are indeed all likeable characters with whom both Adamsberg and the readers form a special bond, even so when one of them is the murderer.

Through her translations, Reynolds successfully fulfils Vargas' aim to showcase and celebrate Normandy and its cultural identity beyond France. I have shown that Reynolds uses a variety of translation strategies to deal with each cultural reference to Normandy and its associated stereotypes. Apart from a few isolated instances, these successfully retain the locality of the cultural references but also contribute to replicating and perpetuating the regional stereotypes in the translated texts. Reynolds' strategies include semantic adaptations, through the use of more neutral or less derogatory terms; cultural adaptations, or the use of an alternative reference; explanations, for instance Calva/Calvados; restatements, or the preservation of the French name; and the use of intratextual explanations. Although these are generally successful in preserving the locality and making the regional references accessible to the target readership, I have shown that some translation decisions are incongruous and/or fail to fully convey the locality and cultural significance of the reference. I also noted instances of inconsistency and omission. Despite these isolated instances where the locality is not captured,

my analysis clearly reveals that translation does fulfil a key imagological role, as it certainly contributes to the representation, depiction and circulation of elements of regional identity, cultural images of the other and regional stereotypes.

Beyond the translator's direct intervention, my analysis reveals that the references to elements of regional culture are in fact grounded in the text and largely operate at both narrative and intratextual levels. At the level of the narration, these references are generally conveyed through the narrator, via asides, or within dialogues between the protagonists, usually between the cultural insiders (i.e., the locals) and a cultural outsider (i.e., Adamsberg). Each time, Vargas' local protagonists act as cultural ambassadors of their region. As far as intratextuality is concerned, my analysis reveals that it operates at five distinct levels. First, it operates within each novel, taken as a separate entity within the series. This is done through, I showed, the recurrence of a given regional stereotype within the same novel, which becomes a key feature in the narrative. An example of this is the reference to the Normans' reluctance to ask direct questions in *Dans les bois éternels* (*This Night's Foul Work*). Second, it operates between the novels within the series, when the same regional stereotype/cultural image is repeated from one novel to another. This is especially the case between the three novels considered in this chapter, which all emphasise the taciturn nature of Normans and their way to ask questions indirectly, and therefore clearly establish each novel as belonging to a series of novels. Third, it operates in translation, between a source text and its translated text. At this level, I showed that different strategies can be used. For instance, while paratextual footnotes tend to be used in the French novels, Reynolds uses intratextual explanations instead. Fourth, it operates within the same translated text and I have shown that Reynolds generally successfully maintains the intratextuality within the translated texts themselves. Finally, it operates between and across the translated texts themselves, in order to successfully establish the continuity between the novels in the series. This has indeed been the case between the three translated texts under consideration in this chapter, which were published within eight years, with five years separating the publication of the first two and three years separating the publication of the last two. Based on this typology of intratextual relations and the fact that different strategies are used by the author and the translator, it is clear that the notion of intratextuality can be further characterised. To do so, I propose to distinguish 'authorial intratextuality', which refers to the processes and strategies used by the author of the source texts, to 'translatorial intratextuality', which refers to those used by the translator and which may or may not be the same as those of the author. While I have shown that both authorial and translatorial intratextualities are, in the

case of the Adamsberg novels, conveyed through the same or very similar strategies, I have also shown that this was not always the case, with the translator choosing to opt for different strategies to maintain intratextuality.

Reynolds' intercultural intervention onto the target readership

To conclude this chapter, I want to assess Reynolds' intercultural intervention, depiction of Normandy and treatment of regional stereotypes by analysing a sample of selected reviews of the novels discussed in this chapter and written by UK-based readers. I also included in my sample reviews of Vargas' latest novel to be published in the UK, *This Poison Will Remain* (*Quand sort la recluse*), which is also translated by Reynolds, in order to have a comprehensive overview of the reception of her novels in the UK. This, I contend, enables me to gauge the novels' popularity and, in turn, helps support my initial argument that the Adamsberg novels are extremely popular in the UK because of their strong local grounding.

I analysed a corpus of fifty-nine reviews, which includes fifteen reviews of *This Night's Foul Work*, twenty-three reviews of *The Ghost Riders of Ordebec*, nine reviews of *A Climate of Fear*, and twelve reviews of *This Poison Will Remain*, all published on Amazon.co.uk. Although a total of one hundred and eighty three reviews of the four novels were available, I discounted reviews which were either too short (i.e., those with one word or one phrase such as 'great book' or 'good'), as well as reviews which did not directly relate to the novels, plots or translations (for instance, reviews which commented on the audiobook versions of the novels or on their physical condition).[89] All the reviews selected are marked as being reviewed in the UK, meaning that I also discounted any reviews written by readers from other countries. My corpus of selected reviews features in Appendix A.

My aim was primarily to establish the characteristics which make Vargas and her novels so popular in the UK, paying particular attention to references made by UK readers to the translation of her novels and to regional France. To do so, I analysed the reviews both qualitatively and quantitatively using the concordancing and text analysis tool *AntConc* (Anthony, 2022).

As far as the qualitative analysis is concerned, readers primarily praise the Adamsberg novels for their literary style, more specifically Vargas' quirky, eccentric and unusual style of

[89] In total, there were 26 reviews available for *This Night's Foul Work*, 67 for *The Ghost Riders of Ordebec*, 43 for *A Climate of Fear* and 47 for *This Poison Will Remain*.

writing, including its lack of violence, its humour, wit and surreal plots. They also value how Vargas and her novels break away from contemporary crime fiction conventions and especially British crime novels, which suggests that they welcome reading and perhaps consciously seek to read novels that are different from what they may be used to. Second, their translations by Reynolds and Reynolds as a translator are almost always celebrated. Although it is impossible to tell whether or not the readers can also read French (some readers do mention it), the translated texts are usually deemed to be either excellent or of very good quality. Finally, the locality and the fact that the novels take place in different regions of France is especially celebrated by the readers. These three main characteristics (style, quality of translation and locality), which account for the popularity of Vargas' novels in the UK are reflected in the word cloud below (Figure 11), which I generated from the 59 reviews, using the MonkeyLearn word-cloud generator (2023).

Figure 11

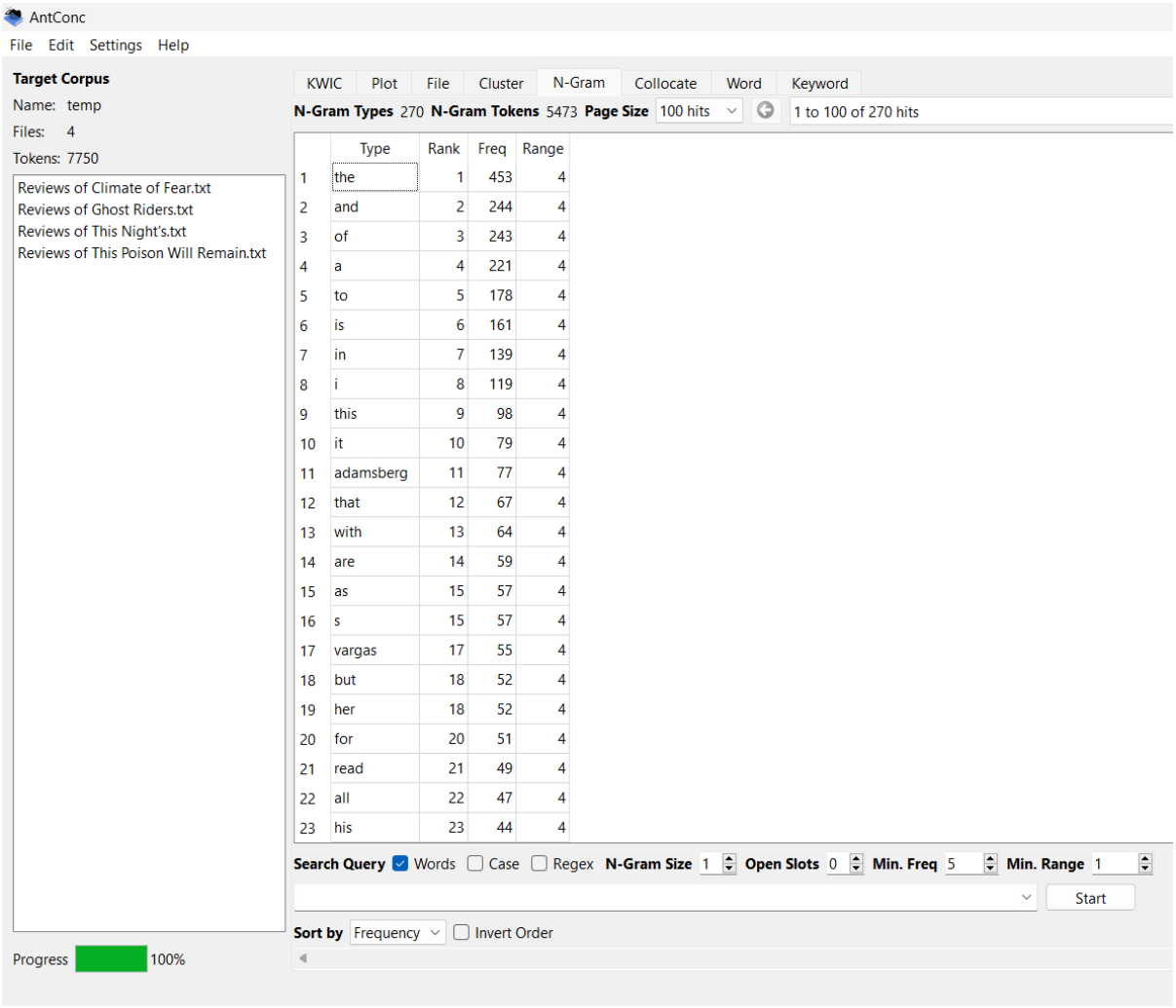
Wordcloud generated from the UK-based readers highlighting the most recurring terms

Unsurprisingly, words referring to the author ('Fred Vargas', 'Vargas', 'Fred Vargas novel', 'Fred Vargas books'), the protagonist ('Adamsberg', 'Commissaire Adamsberg', 'Baptiste Adamsberg', 'Commissaire Adamsberg series', 'great lead character') and the literary genre ('police procedural', 'Fred Vargas novel', 'crime novel', 'crime fiction', 'murder') are the most recurrent terms and feature the most prominently in the word cloud. The references to Siân Reynolds are obvious, highlighting both the visibility of Reynolds as Vargas' translator but also the quality of her translations, as perceived by the readers. Examples of the phrases used include 'brilliantly', 'wonderfully' and 'excellently' translated (see Table 5 below and Appendix A for further examples). Less expected was not only the presence but also the prominence of the term 'Normandy', as well as the phrase 'part of France', which prove that the popularity of the novels in the UK owes to the novels' local and regional grounding.

To deepen my analysis, I used the N-gram and concordancer functions of *AntConc* to quantitatively establish and rank the terms which occur the most frequently in my corpus of reviews but also to have a clearer idea of how key terms were characterised in the reviews. This information is very useful, as it complements and confirms that their popularity primarily rests on the three main characteristics of: style, translation, and locality. To start with, the N-gram function enabled me to scan the whole corpus of reviews to establish the frequency of specific terms (i.e., how many times specific terms occur in the reviews). Figure 12 below provides an example of what I came up with. For instance, the term 'Adamsberg' features 77 times in the reviews and 'Vargas' features 55 times. The key terms I looked out for are summed up in Table 5 below.

Figure 12

Screenshot from AntConc showing the order of the most recurring terms in the readers' reviews (N-Gram function)

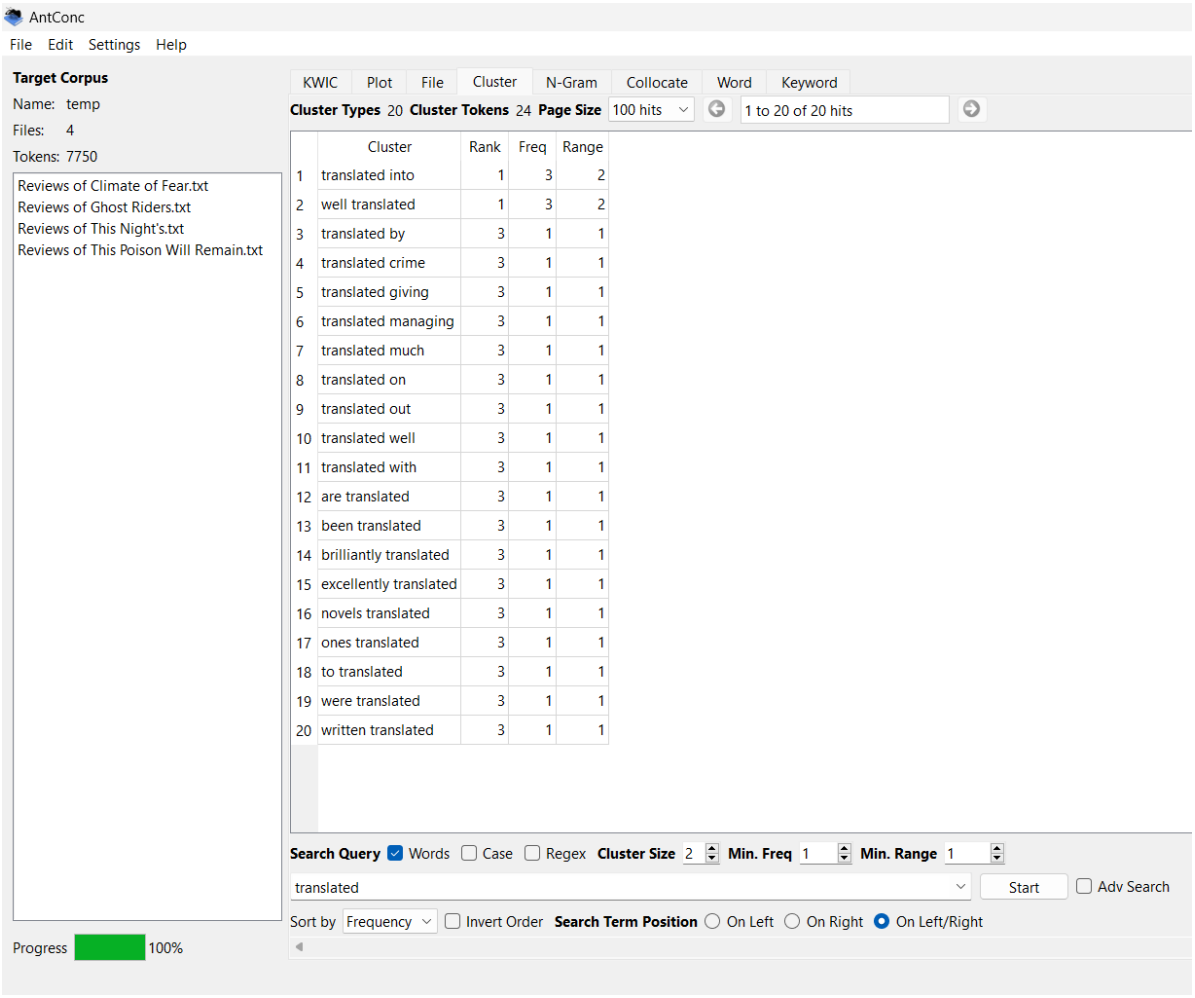


	Type	Rank	Freq	Range
1	the	1	453	4
2	and	2	244	4
3	of	3	243	4
4	a	4	221	4
5	to	5	178	4
6	is	6	161	4
7	in	7	139	4
8	i	8	119	4
9	this	9	98	4
10	it	10	79	4
11	adamsberg	11	77	4
12	that	12	67	4
13	with	13	64	4
14	are	14	59	4
15	as	15	57	4
16	s	15	57	4
17	vargas	17	55	4
18	but	18	52	4
19	her	18	52	4
20	for	20	51	4
21	read	21	49	4
22	all	22	47	4
23	his	23	44	4

In addition, I used the concordance function of AntConc to then establish how those key terms were used by the reviewers. An example of this is in Figure 13 below, which shows how the term 'translated' is used.

Figure 13

Screenshot from AntConc illustrating the terms used by the readers to characterise the term 'translated' (concordance function)



	Cluster	Rank	Freq	Range
1	translated into	1	3	2
2	well translated	1	3	2
3	translated by	3	1	1
4	translated crime	3	1	1
5	translated giving	3	1	1
6	translated managing	3	1	1
7	translated much	3	1	1
8	translated on	3	1	1
9	translated out	3	1	1
10	translated well	3	1	1
11	translated with	3	1	1
12	are translated	3	1	1
13	been translated	3	1	1
14	brilliantly translated	3	1	1
15	excellently translated	3	1	1
16	novels translated	3	1	1
17	ones translated	3	1	1
18	to translated	3	1	1
19	were translated	3	1	1
20	written translated	3	1	1

This example shows that the term 'translated' is characterised by meliorative terms, with reviewers using adverbs such as 'brilliantly', 'excellently' or 'well'. Here the cluster size, that is the number of terms used in the phrase, is set on 2 words but it could be increased, if necessary. The key terms I looked for, their frequency and the terms used to characterise them are all summed up in Table 4 below.

Table 5

Frequency and characterisation of key words pertaining to style, translation and locality in the reviews of UK-based readers of the Adamsberg novels

Style		**Translation**		**Locality**	
Term	**Frequency**	**Term**	**Frequency**	**Term**	**Frequency**
Quirky	18	Translation	14	French	27
Eccentric(s)	10	Translated	12	Normandy	16
Different	11	Reynolds	5	Paris	14
Original	9	Wonderful(ly)	3	France	10
Humour	5	Excellent(ly)	2	Rural	7
Unique(ness)	9	Brilliantly	1	Countryside	1
Odd	5	Superb	1		
Wit/Witty	5	Very well	1		
Creative	4	First class	1		
Funny	3				
Imaginative	3				
Surreal	2				
(out of) (off) Kilter	2				
Bonkers	1				

As Table 5 shows, the reviewers use a wide range of meliorative adjectives and adverbs to describe both the novels and their translations, thereby highlighting their popularity and successful reception in the UK. As far as locality is concerned, as ‘Normandy’ and ‘rural’ are amongst the most recurring terms, I investigated further to see what the readers had to say about those specific terms. Clearly, the focus on rural France and regions of France is appealing to the readers, as evidenced by the six selected reviews in Table 6 below.

Table 6

Extracts from six selected reviews by UK-based readers of the Adamsberg novels

	Extract of the selected review	**Novel reviewed**
1	'[…] I feel like I know her characters myself & I'm there with them mainly in Paris where most are set but I feel I know other parts of France too.[…]' (Aligog 06, 2021)	*This Poison Will Remain*
2	'[…] the parts set in Normandy blend in well and seem authentic - in fact, there is quite a lot about the different regions of France. […]' (Stevie, 2009)	*This Night's Foul Work*
3	'[…] I love the way the plot moves seamlessly between Paris and rural France.' (Amazon Customer, 2016)	*This Night's Foul Work*
4	'[…] They are situated today, in Paris or in rural parts of France (the Pyrenees, the Provence, here Normandy) […]' (Alfred J. Kwak, 2017)	*The Ghost Riders of Ordebec*
5	'[…] the texture of description of the Normandy locals dealt with such humour and panache […]' (Mr E. Way, 2013)	*The Ghost Riders of Ordebec*
6	'[…] Lovely to read something set in rural France after reading too many urban dredge.' (Ms J. Hamilton, 2017)	*The Ghost Riders of Ordebec*

While most of the sixteen reviews mentioning Normandy and rural France explicitly do it in a descriptive way to indicate that Adamsberg travels to Normandy and/or the countryside for his investigations, these six reviews are significant, as they provide clues accounting for the popularity of Vargas' novels in the UK and confirming that Reynolds successfully carries across references to regional identity to the target readership.[90] In addition, the first review highlights the didactic nature of the novels, as the reader feels that they have learnt about lesser-known regions of France, both in terms of setting, characters and customs. The second review highlights the authentic nature of the Adamsberg novels and the perceived authenticity of the depictions of Normandy. The third, fourth and fifth reviews indicate that the popularity of the novels stems from their distinctive ability to depict rural and regional France within the plots themselves but also through their likeable local characters and their style. Finally, the sixth review in interesting as it clearly welcomes the fact that the novels break away from the expected convention that crime fiction is primarily an urban genre. All these reviews therefore

[90] Arguably this set of six reviews is limited to fully support the claim that Vargas' novels are especially popular in the UK because of their high level of locality. Nevertheless, they still provide a relevant snapshot of the reasons accounting for the novels' popularity, as they explicitly highlight that the depictions of Normandy and elements of its regional identity are of special interest to Vargas' UK-based readers. The focus of this chapter is on Normandy only. This is largely due to space constraints. Indeed, the initial version of this chapter included the analysis of cultural references to other regions of France, as Vargas' novels depict in great length other French regional identities. These include, for instance, references to the Béarn region, where both Adamsberg and his colleague Veyrenc come from. As such, the novels also contain numerous cultural references to Béarn food, drink, landscape and customs. Therefore, applying the same methodology to a wider set of reviews referring to other regions of France, would enable for a more in-depth analysis to support my claim that one of the main appeals of the novels is their depiction of French regional identities.

confirm that both Vargas and Reynolds successfully showcase and celebrate rural and regional France and that their resolute local and cultural grounding primarily accounts for their popularity in the UK. As such, I can therefore clearly establish that Reynolds' translation decisions are successful, in that they provide target readers access to, awareness and knowledge of specific elements of French regional identity and culture. This therefore reinforces my main argument that contemporary crime novels function as key cultural narratives, and especially so in translation.

This chapter has argued that Vargas' Adamsberg novels function as key cultural narratives on Norman regional identity, as they put to the fore, showcase and celebrate elements of and stereotypes associated with this region, mainly its food and drink, locals' physical appearance and temperament, and its landscape and climate. As such the novels fulfil a clear imagological role. Just like Rankin, Vargas has her own cultural agenda, which involves depicting and showcasing her take on the identity and culture of rural Normandy. I have also stressed the high level of intratextuality which characterises the novels and how it operates at various levels, with themes, motifs and stereotypes being replicated within and across the novels in the series. While those cultural references to Normandy can pose significant translation challenges, due being obscure or unfamiliar, I have shown that Reynolds successfully conveyed them within her texts, through the use of various translation techniques and strategies, whilst also retaining the novels' intratextuality, within and across her translated texts. As such, the translated novels clearly function as key intercultural narrative on Normandy and its cultural identity. The strong local and cultural grounding which makes the Adamsberg novels so distinctive is successfully preserved in translation, which, I have argued, primarily accounts for their success and popularity with target texts readers, as the analysis of their reviews highlights.

In the next and final chapter of this thesis, I turn to another aspect of French culture, that of humour, more specifically irony, and how it manifests itself in Pierre Lemaitre's Verhœven novels and how it is translated into English.

Chapter 4 - Translating national humour and representations of the French police: Maintaining intratextual irony in Pierre Lemaitre's Verhœven's trilogy

Introduction: The centrality of irony in Lemaitre's Verhœven novels

The previous chapter explored how Fred Vargas' translators fulfil their role as intercultural ambassador when it comes to the translation of elements relating to Normandy's regional identity. This chapter also focuses on elements relating to French national culture and identity and explores how the English-language translator of Pierre Lemaitre's Verhœven trilogy tackles the humour pertaining to the novels. The trilogy is made up of *Travail soigné* (2006), *Alex* (2011) and *Sacrifices* (2012a). While I describe Galbraith's Strike novels as whodunnits, Rankin's Rebus novels as hard-boiled novels and Vargas' Adamsberg novels as mystery novels, I describe the Verhœven novels as thrillers in which *Commandant* Camille Verhœven and his team investigate gruesome murders committed in Paris. A distinctive feature of the novels is the graphic and vivid depictions of the crimes and crime scenes. These contrast sharply with the explicit use of humour, and especially verbal irony, which is inherent to the novels.

The Verhœven trilogy has been translated by acclaimed Irish translator Frank Wynne and published by MacLehose Press as *Irène* (2014), *Alex* (2013) and *Camille* (2015).[91] While the novels have received limited attention in France, they have been extensively praised by British reviewers, especially so for their pace, twists and characterisation (e.g., Berlins, 2014; Dugdale, 2014; Flood, 2013; Wansell, 2014a; Wilson, 2014). Yet, Wynne's translations, and therefore his visible presence as Lemaitre's translator, have also been celebrated (e.g., Berlins, 2014; Flood, 2013; Forshaw, 2015b). Another distinctive feature of Wynne's translations is that they are resolutely grounded in the French cultural context, with many French cultural references being retained in French in the English texts. Each of the novels in the trilogy also contains a translator's note and a glossary of the French terms used alongside with their definition. This forms part of, I contend, an explicit strategy by Wynne to mark his presence as the translator and to make his translations function as key narratives on French culture. This chapters explores the strategies Wynne uses when it comes to the translation of French humour

[91] The fact that the novels were published in a different order in both countries will be discussed below. These are the original publication dates of the novels in the UK. In this chapter, I am using the following paperback editions:
Lemaitre, P. (2016a). *Irène* (F. Wynne, trans.). MacLehose Press.
Lemaitre, P. (2016b). *Alex* (F. Wynne, trans.). MacLehose Press.
Lemaitre, P. (2016c). *Camille* (F. Wynne, trans.). MacLehose Press.

and attitudes towards and by the French police, which I see as two distinctive features in the novels, making them unique within the genre of crime fiction. While my previous chapter on Vargas' Adamsberg novels largely dwells on the notion of intratextuality, I expand it further in this chapter, as I contend that one of the key features of Lemaitre's Verhœven novels is intratextual irony. I define intratextual irony as a recurrent feature which permeates the trilogy, meaning that irony is not just sporadically used in the novels to punctuate the narrative but is used throughout, both in dialogue and narration. Intratextual irony also refers to instances whereby a specific source of irony within the plot is carried over and repeated throughout the novels, thereby enhancing their humorous effect, as they are recurring ironic features. In other words, intratextual irony refers to irony that is weaved into the narrative. As such, intratextual irony presents a challenge for its translation, as the translator must be able to detect, convey and maintain it throughout the translated texts if they want to preserve this specificity of the novels.

My argument in this chapter is three-fold. First, I contend that although humour is universal, its manifestations are actually culturally specific. My argument draws on Avner Ziv's notion of national styles of humour, as I take the stance that there is a specific French style of humour and that its most prominent feature is verbal irony, and that this cultural specificity is put at the forefront in the Verhœven novels, through intratextual irony (1988). Further to that, I contend that the way irony is used in the novels provides key insights into the ambivalent relationship between the French police and the population, which I also approach as being culturally specific. These features are therefore significant, as their representation and circulation in the Verhœven novels make them function as key cultural and intercultural narratives. These two arguments lead me to my third, which posits that if the translated novels are to function as intercultural narratives, intratextual irony must be maintained and reproduced successfully so that they capture the representations of French culture, here irony and the relationship between the police and the population, beyond national borders.

The purpose of this chapter is to explore and analyse how irony manifests itself in the novels and how Wynne, as the translator, tackles them to produce intercultural narratives. Humour has traditionally been perceived to pose significant challenges in translation and has even been described as 'untranslatable' due to the linguistic and cultural issues it presents (Chiaro, 2010). Nevertheless, I contend that, through the use of a series of translation strategies, Wynne generally successfully captures and reproduces it in his translations, which function as key intercultural narratives on French humour and attitudes to and from the French police.

This chapter starts with an overview of the novels, their distinctive stylistic features and their reception in both France and in the UK. I argue that while the novels received little attention in France, they were praised in the UK, both for the quality of their translation and humour. I then discuss the visible presence of Frank Wynne as the translator whose macro-strategy is to firmly ground the novels within the French cultural context, including through his translation of French humour. I then provide an overview of the three main theories of humour (superiority, incongruity and release) before arguing that humour is very much culture specific and that French humour relies primarily on irony. This then leads me to a discussion of the main features of irony and the issue of its translatability before arguing that the use of irony in the novels is all telling of the ambivalent relationship between the French police and the population. These initial discussions are all key to my textual analysis, which involves the study of selected passages from the novels, with a particular emphasis on the techniques of irony used in the novels and how these are translated by Wynne and the strategies he uses to tackle the novels' intratextual irony. I conclude this chapter arguing that irony successfully travels in translation, making the novels function as key intercultural narratives on French humour and the relationship between the police and the population, and proposing new taxonomies of the techniques of irony and strategies to translate irony.

The reception of Lemaitre's Verhœven trilogy: Disregard in France, acclaim in Britain

This section explores the reception of the Verhœven trilogy in France and Britain, as well as the key stylistic features of the novels. It argues that while the novels received little attention in France, suggesting the ongoing perception that crime fiction is an inferior literary genre, they received acclaim in the UK. The novels were especially celebrated for the quality of their plots, their translation and use of humour.

The publication of the Verhœven novels received very little attention in the French media, suggesting the ongoing perception of crime fiction as a form of subliterature or 'paralitérature' (Boyer, 1992). I identified one review for *Travail soigné* (*Irène*) ("Travail soigné", 2010), three for *Alex* (*Alex*) (Guéry, 2011; Buisson, 2011; "Thriller. Alex", 2011) and one for *Sacrifices* (*Camille*) (Martin, 2013b). The review of *Travail soigné* (*Irène*) was published in *Le Télégramme*, a Breton regional newspaper, four years after its publication. The short review provides a plot summary before briefly commenting that there is '[b]eaucoup de

souffle et de subtilité dans cette intrigue fascinante !' (2010).[92] Two of the three reviews of *Alex* (*Alex*) were also published in regional newspapers *Presse Océan* and *Le Télégramme*. In the former, Jean-Paul Guéry praises the novel for its realism and suspense (2011). The second describes it as an excellent thriller and suggests that 'Lemaitre s'impose dans le paysage français du polar grâce à des intrigues originales et magistralement orchestrées' (2011).[93] The third review of *Alex* (*Alex*), published by Jean-Christophe Buisson in national newspaper *Le Figaro*, praises Lemaitre, highlighting the 'naissance d'un grand auteur,' and '[…] ce styliste qui emprunte à Proust, Balzac et Dostoïevski hisse le genre noir à une hauteur rarissime chez les écrivains français : celle où se tient la littérature' (2011, para.3).[94] Finally, Roger Martin reviewed *Sacrifices* (*Camille*) in *L'Humanité* and celebrated the novel's 'machinerie parfaite, aux rebondissements imprévisibles, qui est en outre œuvre d'écrivain authentique' (2013, para.7).[95] Although these reviews are very positive, their limited number shows that the novels received very little attention in France at the time of their publication, whilst highlighting the perceived lower status of crime fiction within literature.

Yet, Lemaitre's win of the prestigious literary Prix Goncourt in 2013 for his historical novel *Au-revoir là-haut* (English title: *The Great Swindle*, also translated by Frank Wynne), which delves into the lives of two survivors of World War I, was a clear turning point. After his win numerous articles focusing on Lemaitre's career were published in the French national and regional presses (e.g., Audrerie, 2013; Prolongeau, 2013; Séry, 2013). Most of them stress that Lemaitre's literary career started with the publication of crime novels, finally putting them at the forefront. The headlines of articles written by Sabine Audrerie in *La Croix* (2013) and Hubert Prolongeau in *Télérama* (2013) are especially telling of the existing gap between what French reviewers perceive as low forms of literature (i.e., crime fiction) and high forms of it (i.e., Goncourt-worthy literature): 'Pierre Lemaitre, un auteur venu du polar consacré par le Goncourt' and 'L'étonnant parcours de Pierre Lemaitre, prix Goncourt 2013'.[96] These suggest the critics' perceived subliterary, or inferior, nature of Lemaitre's early (crime) novels. Audrerie describes Lemaitre as a 'primo-romancier puisque le livre aujourd'hui couronné est

[92] Much rhythm and subtlety in this fascinating plot (my translation).
[93] Lemaitre establishes himself in the realm of French crime fiction thanks to original and masterfully crafted plots (my translation).
[94] The birth a great author.
This stylist who draws on Proust, Balzac and Dostoïevski and lifts up crime fiction to an extremely rare height amongst French authors: that of literature (my translations).
[95] A perfectly structured plot, with unexpected twists, which is the work of an authentic author (my translation).
[96] Pierre Lemaitre, an author who started with crime novels honoured by the Goncourt.
Pierre Lemaitre's surprising literary career, winner of the Goncourt 2013 (my translations).

le premier qu'il publie à ne pas ressortir au genre du roman noir', suggesting the inferiority of his crime novels compared to his Goncourt winner novel (2013, para. 1).[97] Similarly, Prolongeau argues that '[c]inq polars le font remarquer des amateurs du genre, séduits davantage par des intrigues extrêmement habiles que par le flamboiement du style' (2013, para. 3).[98] He argues that 'ceux qui ne l'aiment pas mettent en avant l'anonymat de son écriture, ceux qui l'aiment le retour de la littérature populaire « de qualité »' (2013, para.4).[99] Finally, in an article updated in 2014, originally published in *Le Monde* before Lemaitre won the Goncourt, Macha Séry retrospectively lists the various, yet then unnoticed, literary prizes Lemaitre had won to date for his crime novels so as to justify the quality of his works (2013, para. 10). Amongst those prizes features the internationally renowned Crime Writers' Association (CWA) International Dagger, which *Alex* (*Alex*) won in 2013.[100] Additionally, as noted by Rémy Beurion in the regional newspaper *Le Berry Républicain*, the Verhœven novels were republished after he won the prize and his Goncourt fame was established (2014). In September 2018, two of his novels featured in Le Figaro's Readers Club's favourite crime novels (Profizi & Pagesy, 2018). Interestingly, the reeditions include, as part of their back cover peritext, the following note: 'Par l'auteur de *Au revoir là-haut*, prix Goncourt 2013', which acts as a seal of prestige and aims to encourage readers to read them.[101] Similarly, the reedition of *Travail soigné* (*Irène*) adds that: '*Travail soigné* a gagné le prestigieux prix Cognac en 2006'.[102] My analysis of the French reviews suggests that contemporary crime fiction is not yet fully established as a respected literary genre in France. Lemaitre's crime novels, including the Verhœven trilogy, indeed only achieved national fame after he won the Goncourt for a novel belonging to a different and more respected genre.

In contrast, the trilogy received much praise in the British media. The same year as Lemaitre won the Goncourt, *Alex* (*Alex*), the second instalment of the trilogy, was published in English and was joint winner of the CWA International Dagger alongside with Fred Vargas'

[97] First-time novelist as the winning book is the first he publishes which is not a crime novel (my translation).
[98] Five crime novels were noted by crime fiction readers, who were drawn to them more because of extremely skilled plots than a flamboyant style (my translation).
[99] Those who are not fans note his bland style, those who are fans praise the come-back of quality popular literature (my translation).
[100] The International Dagger is now called Dagger for Crime Fiction in Translation.
[101] By the author of *The Great Swindle*, Goncourt 2013 winner (my translation).
[102] In this chapter, I am using the paperback editions of the Verhœven trilogy, including two post-Goncourt editions, which are as follows:
Lemaitre, P. (2014a). *Travail soigné.* Le Livre de Poche.
Lemaitre, P. (2012). *Alex.* Le Livre de Poche.
Lemaitre, P. (2014b). *Sacrifices*. Le Livre de Poche.

L'armée furieuse (*The Ghost Riders of Ordebec*) (CWA, n.d.). Both *Sacrifices* (*Camille*) and *The Great Swindle* (Wynne's translation of Lemaitre's *Au-revoir là-haut*), also later received the International Dagger in 2015 and 2016 respectively (CWA, n.d.).[103] The Verhœven novels have also been extensively reviewed in the British press (e.g., Berlins, 2013, 2014; Dugdale, 2014; Flood, 2013; Wilson, 2014). Although Lemaitre's success in Britain could be attributed to the fame he subsequently achieved after winning the Goncourt, the reviews hardly mention it. Rather, their main focus is on the novels themselves and the quality of Wynne's translations.

Reviewers of *Irène* (*Travail soigné*), *Alex* (*Alex*) and *Camille* (*Sacrifices*) unanimously celebrate the novels' plots and twists. In *The Guardian*, Laura Wilson describes *Irène* (*Travail soigné*) as '[c]ontrived, yes, but thrilling enough to make up for that, with a page-turning race to a grand-slam finish' (2014, para.6). Similarly, Marcel Berlins (2014) argues in *The Times* that it is 'just as gripping, just as frightening, just as intelligent and brilliant' as *Alex* (*Alex*), which was published first in Britain, while John Dugdale, in *The Sunday Times*, sees it as 'ingeniously plotted' (2014). Geoffrey Wansell, writing for the *Mail Online*, describes it as 'superbly constructed and executed' and hard to put down (2014a). The intertextuality in *Travail soigné* (*Irène*) and the tribute it pays to crime fiction classics by James Ellroy, Bret Easton Ellis and William McIlvanney is also celebrated both by Wilson (2014) and Wansell (2014a). While Dugdale and Berlins disagree as to which of *Irène* (*Travail soigné*) and *Alex* (*Alex*) is better, all reviewers of *Alex* (*Alex*) praise its plot. The novel is described as 'horribly well-thought-out' and 'intricately plotted' by Alison Flood in *The Guardian* (2013, paras.2 and 4), who also celebrates Lemaitre for his 'disturbing, excellently plotted French thrillers' (2015, para.21). Berlins notes that it 'enthrals at every stage of its unpredictability,' through its ability to break conventions and to leave readers to constantly wonder whether Alex is in fact the victim, and celebrates its 'brilliant, surprising final twist' before characterising it as 'grippingly original' (2013, para.1, para.3). Finally, *Camille* (*Sacrifices*) is described as 'original and poignant' by Jessica Mann in the *Literary Review* (2015, para.4). These extremely positive reviews show a clear discrepancy in the reception of the novels as well as their visibility on the literary scene between France and Britain. While Lemaitre's were almost unnoticed in France, they were highly celebrated and discussed in Britain.

[103] Although *Au-revoir là-haut* (*The Great Swindle*) is not a crime but a picaresque novel set in the aftermath of the First World War, its English translation received the International CWA Dagger. This shows that gap between literary genres is less pronounced than in the French literary world and that not only crime novels may receive a prize generally attributed to crime fiction.

As for Lemaitre's style, the reviewers all comment on his graphic depictions of the murders. The murder in *Travail soigné* (*Irène*) is described by Berlins as an 'exceptionally gruesome double killing, described in detail' (2014, para.1), while Wansell notes that 'rising French star Lemaitre […] is not afraid to terrorise readers with fearsome violence' (2014b, para.1). Barry Forshaw warns that scenes in *Alex* (*Alex*) 'are handled with disturbing force by the writer' (2013, para.4), while Mann admits 'skipping some pages of *Camille*' because of its 'extremely graphic descriptions' (2015, para.4). Berlins stresses *Camille's* (*Sacrifices*) 'undoubtedly violent content' and warns readers that 'the assault on [Anne Forestier] is described in detail' (2015, para.5).

Importantly for this chapter, alongside the graphic depictions, reviewers also comment on his use of humour, suggesting that Lemaitre's use of humour successfully travelled in translation and their uniqueness in the field of crime fiction, as I argue in this chapter. In his review of *Travail soigné* (*Irène*), Dugdale notes that the novel 'deftly [mixes] dark and comic scenes' (2014, para.5). Flood notes that '[t]here's humour here, and characters to return to, but really *Alex* (*Alex*) is about thrills' (2013, para.6). Finally, Forshaw notes that *Camille* (*Sacrifices*) 'is quite as caustic and ambitious' as its prequel (2015a, para.4). These reviews therefore suggest that Lemaitre's use of humour is successfully captured and reproduced by Wynne as part of the translation process, hinting that they do indeed function as intercultural narratives providing readers access to French humour. They also suggest, as I contend in this chapter, the novels' uniqueness within the genre of crime fiction.

A third distinctive feature of the reviews is that they put Wynne at the forefront and celebrate the quality of his translations. As Lawrence Venuti argues, this is unusual in the Anglo-American publishing context (2008). Berlins sees *Travail soigné* (*Irène*) as an 'excellent English translation' (2014, para.1). Flood emphasises that *Alex* (*Alex*) is 'the first thriller by this popular French author to be translated into English', describing Wynne as Lemaitre's 'able translator' (2013, para.2, para.5). In his review of *Alex* (*Alex*), Forshaw notes 'Frank Wynne's sympathetic translation' (2013, para.5). Forshaw goes further in his review of *Camille* (*Sacrifices*), which he qualifies as 'an excellent translation by Frank Wynne' (2015b, para.2). In this respect, the explicit acknowledgement of Wynne's presence as the translator echoes the reviews written by the readers of Vargas's Adamsberg novels, which I discussed in the previous chapter. It also aligns with the American PEN's Reviewers Guidelines for Translated Books, which actively encourage reviewers to explicitly acknowledge both translators, who, they advocate, play an 'indispensable role in bringing us the literature of other languages and

cultures', and translations, which are 'integral to the book', as they make the book exist and function as 'literary collaborations' between author and translator (American PEN, 2006, p. 54). This notion of literary translation as literary collaboration especially comes into play in the relationship between Lemaitre and Wynne. Described by Michael Cronin as 'Ireland's most distinguished living literary translator', Wynne is very prolific, respected and well-connected with the media (2018, para.1). Not only is he the translator of all but one of Lemaitre's novels into English, but he also translated works from French and Spanish writers which won various awards (Wynne, n.d.).[104] These include Michel Houellebecq's *Atomised* (2001), which won the International IMPAC Dublin Literary Award in 2002, Frédéric Beigbeder's *Holiday in a Coma & Love Lasts Three Years* (2007), which won the Scott Moncrieff Prize in 2008, and Arturo Perez-Reverte's *The Siege* (2013), which won the CWA International Dagger in 2014 (Wynne, n.d.). More recently, Wynne also won the 2022 Dublin Literary Award, the largest prize worldwide for a novel published in English, for *The Art of Losing*, his translation of Alice Zeniter's *L'art de perdre* (The Irish Times, 2022).

While Wynne's fame and reputation as a translator are clearly well-established within the literary world and in the media, his presence is also very much visible within and around the texts he translates, as the next section shows.

Frank Wynne's visible presence as the translator: Grounding the novels in the French cultural context

Joint interviews with Lemaitre and Wynne reveal that they work closely together and have even developed a friendship, which, Wynne argues, is rare as far as he is concerned (WHSmith, 2016).[105] *Alex* (*Alex*) is the first Lemaitre novel which MacLehose Press gave him to translate yet it is also one of his later novels, as he published three others before.[106] As such, Wynne argues that he and Lemaitre regularly communicated during the translation process so that Wynne can ensure that he conveys Lemaitre's intended meaning and literary style to ensure consistency across both in his early and later novels (WHSmith, 2016).

[104] Alongside the Verhœven series, Wynne translated Lemaitre's *Robe de marié* (2008), his Goncourt winner *Au-revoir là-haut* (2013a) and *Trois jours et une vie* (2016), respectively published as *Blood Wedding* (2016), *The Great Swindle* (2015) and *Three Days and a Life* (2017). His crime novel *Cadres Noirs* (2010) was translated by Sam Gordon and published as *Inhuman Resources* (2018).

[105] As far as the other authors and translators under consideration in this thesis are concerned, this is also unusual. For instance, Florianne Vidal reveals that she has no contact with Galbraith as part of the translation process (Meichtry, 2022, 20.04)

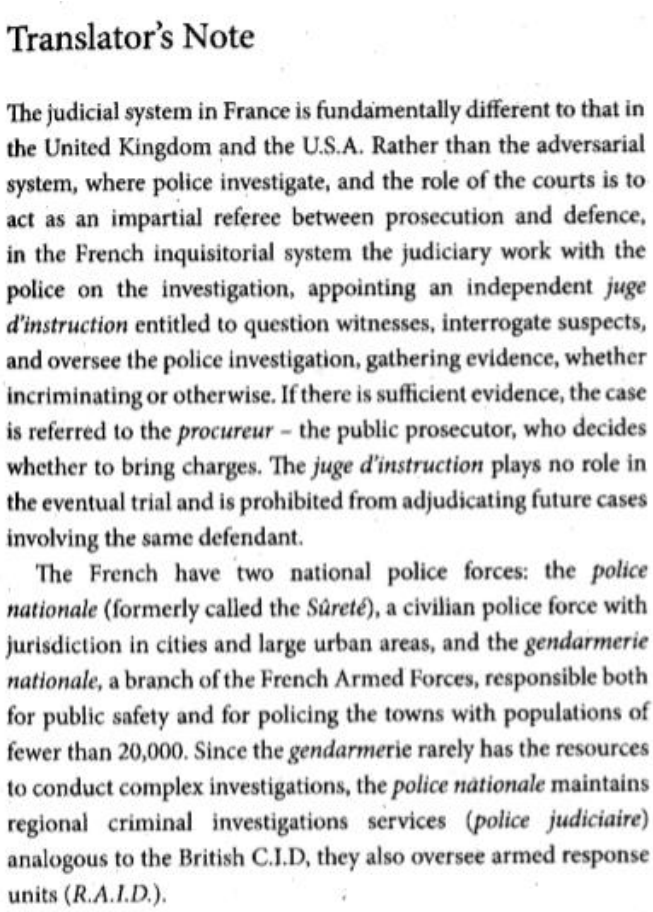
[106] *Travail soigné* (2006*), Robe de marié* (2008*) and Cadres noirs* (2010).

In a second interview, Wynne provides further insight into his strategies when translating novels by Lemaitre (Audible UK, 2017). Wynne starts by reading the text for pleasure to, he argues, experience the emotions and thrill as a source-text reader. The second reading involves getting a sense of the characters and their voices, including the style and register they use, as well as identifying key details, such as markers of the French justice and police systems (Audible UK, 2017). Style and cultural specificities, Wynne argues, need to be conveyed through plausible equivalents to target-text readers. Wynne's aim is 'to recreate the experience of reading the original' (Audible UK, 2017). This is key as far as the translation of the novels' intratextual irony is concerned. As I show in my analysis, the strategies used by Wynne enable him to do so successfully.

Wynne's visibility as the translator is explicit in and outside the translated texts. The first paratextual marker of his presence is the translator's note, which is included in the three Verhœven novels. As Figure 14 below shows, the note tells readers about the differences between the French, British and American judicial systems, as well as specificities of the French police.

Figure 14

Wynne's Translator's Note in his translation of Sacrifices (Camille)



Translator's Note

The judicial system in France is fundamentally different to that in the United Kingdom and the U.S.A. Rather than the adversarial system, where police investigate, and the role of the courts is to act as an impartial referee between prosecution and defence, in the French inquisitorial system the judiciary work with the police on the investigation, appointing an independent *juge d'instruction* entitled to question witnesses, interrogate suspects, and oversee the police investigation, gathering evidence, whether incriminating or otherwise. If there is sufficient evidence, the case is referred to the *procureur* – the public prosecutor, who decides whether to bring charges. The *juge d'instruction* plays no role in the eventual trial and is prohibited from adjudicating future cases involving the same defendant.

The French have two national police forces: the *police nationale* (formerly called the *Sûreté*), a civilian police force with jurisdiction in cities and large urban areas, and the *gendarmerie nationale*, a branch of the French Armed Forces, responsible both for public safety and for policing the towns with populations of fewer than 20,000. Since the *gendarmer*ie rarely has the resources to conduct complex investigations, the *police nationale* maintains regional criminal investigations services (*police judiciaire*) analogous to the British C.I.D, they also oversee armed response units (*R.A.I.D.*).

Note. From Lemaitre, 2015.

While the note features at the end of *Alex* (*Alex*), the second novel of the series but first to be published in Britain, it features at the beginning of *Travail soigné* (*Irène*) and *Sacrifices* (*Camille*) so that readers access key information before reading the text. Most importantly, it reinforces Wynne's visibility, highlighting his role as the translator and that his texts are translations, a practice which, Venuti argues, is not traditionally a common strategy used by translators and publishers (2008).

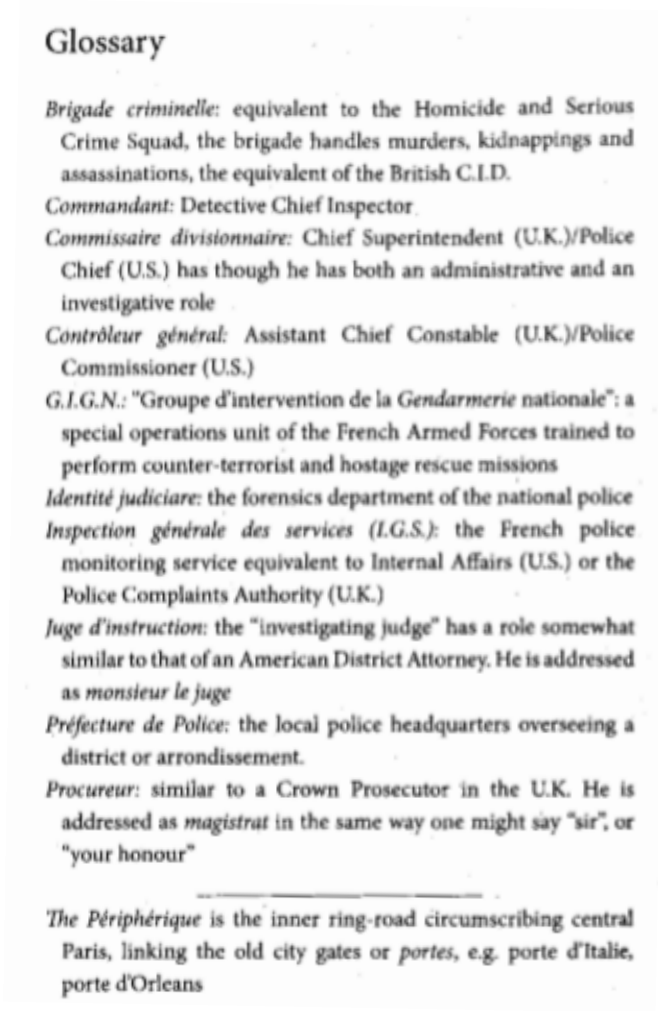
Wynne's visibility is further reinforced in *Travail soigné* (*Irène*), which features 'Acknowledging Debts' signed by Lemaitre in 2014 in which he explicitly thanks MacLehose and Wynne:

> These acknowledgements would not be complete without acknowledging the debt I owe to Christopher MacLehose, who […] has brought me to an international readership.
>
> And my sincere thanks to Frank Wynne, an outstanding translator, to whom this book, and all the others, owes much. […] (2016a, p. 398)

The second paratextual element signalling Wynne's presence as the translator is the glossary of French key terms used in the source texts and retained in the translated texts. As Figure 15 below shows, most of those are specific to the French police and justice systems.

Figure 15

Glossary of French terms in Wynne's translation of Sacrifices (Camille)



Glossary

Brigade criminelle: equivalent to the Homicide and Serious Crime Squad, the brigade handles murders, kidnappings and assassinations, the equivalent of the British C.I.D.

Commandant: Detective Chief Inspector

Commissaire divisionnaire: Chief Superintendent (U.K.)/Police Chief (U.S.) has though he has both an administrative and an investigative role

Contrôleur général: Assistant Chief Constable (U.K.)/Police Commissioner (U.S.)

G.I.G.N.: "Groupe d'intervention de la *Gendarmerie* nationale": a special operations unit of the French Armed Forces trained to perform counter-terrorist and hostage rescue missions

Identité judiciare: the forensics department of the national police

Inspection générale des services (I.G.S.): the French police monitoring service equivalent to Internal Affairs (U.S.) or the Police Complaints Authority (U.K.)

Juge d'instruction: the "investigating judge" has a role somewhat similar to that of an American District Attorney. He is addressed as *monsieur le juge*

Préfecture de Police: the local police headquarters overseeing a district or arrondissement.

Procureur: similar to a Crown Prosecutor in the U.K. He is addressed as *magistrat* in the same way one might say "sir", or "your honour"

The Périphérique is the inner ring-road circumscribing central Paris, linking the old city gates or *portes*, e.g. porte d'Italie, porte d'Orleans

Note. From Lemaitre, 2015.

The glossary not only provides information and guidance to the readers, but it also gives them essential information about the translated texts and grounds the texts in the French cultural

context, whilst also explicitly signalling that Wynne's translation strategy is to retain the French cultural specificities and references throughout his translations.

Inside the texts, Wynne uses a macro-strategy of 'foreignization', that is the ethical choice made by translators to retain the foreign elements of a text, whether linguistic or cultural, in the translated text and which 'constructs a certain image of the foreign' (Venuti, 2008, pp. 19-20). As part of this strategy, Wynne overwhelmingly retains French cultural references throughout his translations, most of which feature in italics. As such, Wynne adopts a strategy of preservation and, more specifically, the restatement of the reference, that is the use of the French term and spelling in the translated text. Examples of cultural references which are preserved include street names, restaurants and toponyms, for example, in *Alex* (*Alex*), 'she decided to treat herself to dinner at Mont-Tonnerre on the rue de Vaugirard' (2016b, p. 5) and, in *Camille* (*Sacrifices*), 'there's a sudden flurry of excitement at Le Brasseur' (2016c, p. 55). In these instances, the references are explicit enough to be retained and translating them would also go against Wynne's foreignization strategy. Yet, more obscure references are also kept in French, for instance in *Travail soigné* (*Irène*), '*cité* Marcel Cachin in Bobigny' (2016a, p. 54), 'the Clinique Montambert' (2016a, p. 298). Both terms 'cité' and 'clinique' could easily be translated as 'estate' and 'hospital' but the restatement of the French terms grounds the texts in the French context. Names of French TV channels and newspapers are also retained, for instance, in *Travail soigné* (*Irène*): 'he was planning to watch the Paris Saint-Germain match on Canal Plus' (2016a, p. 59), '*Patron*, it's some journalist from *Le Monde'* (2016a, p. 246). While national newspaper *Le Monde* is arguably famous enough for it to be retained in translation, in a similar way as the reference to *The Times* in Galbraith's novels, the reference to Canal Plus, the French private sports channel, is more obscure. Yet its restatement enables for the French cultural context and realism to be maintained and conveyed in the translated text. Other references include Paris' underground in *Alex* (*Alex*): 'The nearest *métro* stations […] cannot be discounted: Pernety, Plaisance, Volontaires, Vaugirard' (2016b, p. 34). Here the French term, with its French spelling, is preferred over the generic 'metro'. People's titles also feature in French, for instance in *Travail soigné* (*Irène*): 'Monsieur Verhœven' (2016a, p. 79), '*Madame* la *juge*' (2016a, p. 157). This also goes for jobs titles, such as, in *Alex* (*Alex*) and *Camille* (*Sacrifices*): 'the same name as Giscard d'Estaing's *secrétaire d'Etat* or maybe Mitterand's' (2016b, p. 78), 'it's the *ministre de l'Intérieur*' (2016c, p. 56). Names of national dishes are also restated in French in the translated texts, for instance in *Travail soigné* (*Irène*): 'the smell of *boeuf bourguignon*' (2016a, p. 126). Interestingly, names of French novels with

an existing English translation feature in French, alongside English titles of British novels in *Travail soigné* (*Irène*): 'He quickly scanned the pages, stopping at a title here and there: *The Purloined Letter, L'affaire Lerouge, The Hound of the Baskervilles, Le Mystère de la chambre jaune*' (2016a, p. 231). Other references include French brands, for instance in *Travail soigné* (*Irène*): 'the beat-up Peugeot 306 […] sipping coffee from Duralex mugs' (2016a, p. 123). While Peugeot is a well-known brand, Duralex is more obscure and could easily be omitted. Finally, names of higher education institutions also feature in French, for instance in *Camille* (*Sacrifices*): 'he was awarded a scholarship to the elite *Ecole Nationale d'Administration* but chose to study at Sciences-Po' (2016c, p. 66).

While some of these references are recognisable and accessible enough to an English-speaking readership (for instance, street names, restaurant names, national newspapers, titles, *métro*), others, such as the book titles, education institution and job roles, are, I contend, more obscure to a non-French readership. Regardless of this, Wynne's deliberate decision to retain them in French as part of his foreignization and preservation strategies gives the translated texts a distinctive Frenchness, as all those French-specific cultural references ground the narratives within the French cultural context. Wynne's strategy to use French terms also arguably illustrates his assumption that his readers will not be confused by the abundance of French terms. Indeed, at no point within the texts does he provide explanations to guide his readers, whether through intratextual or paratextual explanations. As such, he trusts that they will manage with the French terms, thereby indirectly concluding a reading pact with them in which he sets his expectation that they do not require further explanations than those in the glossary.

Wynne's foreignization strategy is, I contend, not limited to the cultural references I reviewed above and involves the translation of humour which, I argue below, is very much culture specific. The next section provides an overview of the three main theories of humour, as they inform my textual analysis of how humour manifests in the novels.

Defining humour: An overview of the three main theories of humour

Humour is a broad term which is complex to define precisely. While Delia Chiaro (2010) argues that there is no consensus between scholars as to how to define it, Salvatore Attardo argues that humour is 'impossible to define 'a priori'' (1994, p. 3). For the purpose of my analysis, I use the term humour in its broadest sense, as a synonym of 'funny' or 'comical' and

as an umbrella term to encompass various types of humour and humorous devices such as irony, wordplay, jokes and puns.

Humour theory can be traced back to the philosophers of Ancient Greece, through to the Western European philosophers of the seventeenth to the twentieth centuries (Morreall, 2009). Although the field of humour studies is, as Graeme Ritchie argues (2010), interdisciplinary and includes contributions from philosophy, literature, psychoanalysis and Translation Studies, its leading theories come from linguistics, more specifically Victor Raskin's Semantic Script Theory of Humour (1985), which was later expanded by Salvatore Attardo's General Theory of Verbal Humor (1994, 2001, 2002, 2017). It is beyond the scope of this thesis to explore these theories of humour in depth, especially as these are limited to language and do not take into consideration the cultural specificity of humour. Nevertheless, some of the theories developed by Attardo, mainly on irony and his notion of 'jab line', are useful to my analysis. This section provides an overview of key humour theories, concepts and notions.[107]

Although there is no consensus on one general theory of humour, scholars unanimously agree that humour theory is made up of three distinct, yet overlapping, theories (Morreall, 1983, 2009). These are the Superiority, Incongruity and Release Theories, which developed in European philosophy from the seventeenth to the twentieth centuries.

The oldest is the Superiority Theory and can be traced back to Plato (Morreall, 2009). Its most significant contributor is seventeenth-century English philosopher Thomas Hobbes in *Leviathan* (2018), originally published in 1651 (Billig, 2005). According to Hobbes, laughter is a vulgar, aggressive and degrading emotion. Hobbes describes laughter as an incontrollable vice and his theory assumes that humans rejoice in mocking others' imperfections, misfortunes, defects and weaknesses, whether physical or moral. The perceived inferiority of others creates a feeling of superiority in the 'laugher', who uses this process to identify what they perceive to be their own strengths and qualities. Laughter is, according to Hobbes, harmful because it is based on scorn, mockery and degradation. This is useful for my analysis of Lemaitre's novels, as I highlight how irony is used both by the police and witnesses to mark their superiority over, laugh at and discredit the targets of their irony.

[107] For an in-depth exploration of key theories of humour since the 1970s, see, for instance, Clark, 1970; Keith-Spiegel, 1972; McGhee, 1979; Morreall, 1983; Raskin, 1985; Attardo, 1994; Billig, 2005; Morreall, 2009; Chiaro, 2010; Raskin & Attardo, 2017; Larkin-Galiñanes, 2017.

Although Hobbes' Superiority Theory still had force at the end of the nineteenth century, some of the philosophers of the Enlightenment reacted against it and coined a theory of humour based on incongruity, as laughter came to be perceived as a positive cognitive process, (Billig, 2005; Morreall, 1983).[108] Scottish philosopher James Beattie laid the basis for the Incongruity Theory in his *Essay on Laughter and Ludicrous Composition* (1779). A decade later, German philosopher Immanuel Kant discussed it in his *Critique of Judgement* (1987).[109] The theory was then expanded and consolidated by German philosopher Arthur Schopenhauer. In *The World as Will and Idea* (1883), Schopenhauer argues that:

> The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity. (1883, p. 76)[110]

Schopenhauer goes on to argue that 'all laughter then is occasioned by a paradox […] whether this is expressed in words or in actions' (1883, p. 77). According to Schopenhauer, an unexpected, out of place and discordant situation generates laughter because of the discrepancy between what would normally be expected in a given situation and its reality. Schopenhauer's view that humour stems from perceived incongruity and paradox is key to my analysis if the use of irony in Lemaitre's novels, as I reveal that much of the humour in the novels is result of incongruity in terms of use of register and tone in specific situations.

The third and more recent Relief Theory analyses laughter from a psychological perspective and was led by Sigmund Freud (McGhee, 1979; Attardo, 1994).[111] In *Jokes and Their Relation to the Unconscious* (1976), Freud sets out a complex psychical theory based on an analysis of jokes, in which two notions are key for my analysis.[112]

The first key notion is that of release. Central to Freud's theory is the argument that jokes stem from unconsciously repressed feelings and emotions, a repression which is imposed by society on individuals on the grounds of civilisation and morality (1976). Jokes, Freud argues, provide release from this repression, as they fulfil a cathartic function. In his discussion

[108] Hobbes' theory of laughter still had currency in the nineteenth century. Charles Baudelaire echoes much of Hobbes' ideas in *Curiosités esthétiques* (1925), originally published in 1868, in which he describes laughter as a vice and generating a feeling of superiority over their target.
[109] Originally published in 1790 and translated into English by Werner S. Pluhar.
[110] First published in 1818 and translated into English by R.B Haldane and J. Kemp.
[111] The terms relief and release are used interchangeably. For the purpose of my analysis, I am using the term release, as I see it as the most fitting.
[112] The 1976 edition was translated by James Strachey. Freud's text was originally published in German in 1905 before its first English translation was published in 1916. For a detailed analysis of Freud's theory, see Morreall, 1983, pp. 20-38.

of tendentious jokes, Freud argues that the main function of obscene jokes is to provide release. To Freud, these jokes serve 'the purpose of exposure' and are related to 'smut' and lust (1976, p. 140). As humans undergo education and socialisation processes, they are taught not to use abusive language nor to openly display sexual and violent behaviours. As part of the transition from childhood to civilised adulthood, they are 'obliged to renounce the expression of hostility […] and sexual aggressiveness' (1976, p. 147). This imposed moral self-regulation generates inhibitions and repressed feelings in the form of 'psychical expenditure', a form of energy that is released through jokes and, in turn, generates pleasure (1976, p. 147). As such, jokes serve as 'a rebellion against that authority, a liberation from its pressure' (1976, p. 149). This is key to my analysis, as I reveal that the protagonists use irony to get release from the violence of the murders they investigate. As such, I expand Freud's restricted focus on release from socially imposed repression, as I see the use of irony as a coping mechanism in the face of violence.

The second key point in Freud's theory is that jokes fulfil a social function. Freud argues that jokes are 'the most social of all the mental functions that aim at a yield of pleasure' (1976, p. 238). To Freud, jokes always involve three participants: the person making the joke, its target and its hearer (1976). Freud assigns the latter a key role, as their participation in the joke-making process is a vital 'condition of [its] intelligibility' (1976, p. 238). The hearer of the joke becomes the 'ally' of the person making the joke and, as such, joins 'a host of opponents where at first there was only one' (1976, p. 183). This is key to my analysis, as I explore the social dimension of the use of irony and its participants, which not only include the protagonists but also the narrator and the readers, who are also actively involved.

These three key theories of humour are central to my analysis, as I use them to analyse how irony is used in the novels to fulfil these three functions. Before I focus on irony itself as an instance of humour, I elaborate in the next section one of the key arguments in this chapter, which posits that humour is fundamentally culture-specific and national.

Humour: National types of humour and key element of national culture

Despite their differences, the three main theories of humour suggest that humour is universal. Nevertheless, more recent contributions to humour theory make a definite connection between humour and culture. Indeed, Brigid Maher argues that humour is intrinsically linked with language, culture and identity and that 'different cultures laugh at different things and in different ways' (2011, p. 1). Similarly, Annarita Guidi argues that 'the type of humor expressed

and/or appreciated may vary considerably across cultures' (2017, p. 19). Graeme Ritchie further argues that 'jokes that are hilarious in one country may be incomprehensible in another' (2010, p. 33). In his article, Gary McKeown also argues that humour is fundamentally shaped by culture and that nations have they own 'national sense of humour' (2017, para. 15). I draw on these arguments to contend that while humour is universal, its manifestations are both culture-specific and culture-dependent. Indeed, I argue that while humour and its physical responses (laughter or smiling) are universal, there are various national styles of humour, which are inextricably cultural. As such, my argument draws on Avner Ziv's notion that each nation has its own style of humour with its own specificities, with varying parameters across cultures, mainly the mode of humour and techniques used to transmit it, its contents or theme(s) and its settings, including the place and time when humour is communicated (1988).[113] Based on this and my reading of Lemaitre's novels, I contend that irony is a key distinctive feature of French humour and that its uses, including its contents and settings, are all fundamentally French culture-specific. Given the prevalence of irony within Lemaitre's novels, which I call intratextual irony, as it manifests itself across the trilogy, I further argue that Wynne's main challenge as a translator who clearly grounds his texts within the French cultural context is to recreate, maintain and transmit this French-specific irony in his translations. This, in turn, leads me to argue that, while verbal humour has traditionally been deemed to be untranslatable due to the linguistic and cultural challenges it presents, it is indeed translatable through a combination of micro-strategies, of which I propose a typology based on my textual analysis (e.g., Chiaro, 2010, Delabastita, 1994; Vandaele, 2010, 2011).

Finally, my stance on humour and culture enables me to further argue that, once humour is envisaged as culture-specific and as a manifestation of culture, then crime novels, as cultural narratives, and translated crime novels, as intercultural narratives, enable and facilitate its circulation within and across national borders. My analysis therefore demonstrates how irony in the Lemaitre novels travelled in translation and how Wynne's translations of the texts enable the intercultural representation and circulation of French irony and culture.

In the next section, I focus on irony, its key theory, taxonomies and features and how these inform my analysis of irony in the Verhœven novels.

[113] Ziv's book provides analyses of what the various contributors see as distinctive traits and features of humour in various countries, including Israel, the US, France, Britain and Australia.

Defining irony: Features, techniques and translation

Irony has received much attention from scholars in various disciplines, including Philosophy (e.g., Bergson, 1991; Freud, 1976), Literary Theory (e.g., Booth, 1974; Hutcheon, 1994; Muecke 1969, 1970), Linguistics (e.g., Attardo, 2001; Colston, 2017; Giora, 1995, 1998; Nash, 1985) and, to a smaller extent, Translation Studies (e.g., Mateo, 1995; Pelsmaekers & Van Eesien, 2002). I do not discuss all these contributions to the theory of irony in detail here, as this is not within the scope of this chapter. Rather, I focus on the contributions which support my understanding and use of the concept and its key features the most, as well as taxonomies and translation strategies which are key to my analysis and arguments.

Although they envisage irony as a purely pragmatic phenomenon, the works by Salavatore Attardo (2001) and Rachel Giora (1995, 1998) are useful in establishing irony's main features. Both Attardo (2001) and Giora (1998) contend that the traditional definition of irony as being a way to say the opposite of what is actually meant is too limited. Indeed, Attardo defines irony as a 'diffuse disjunctor', that is humour which stretches over a whole text, such as a novel, and is 'used to express an evaluative judgement about a given event/situation which is commonly […] negative' (2001, p. 103, p. 117). Giora argues that irony is an 'indirect negation', that is the expression of a negative statement without the explicit use of a grammatical marker of negation (1995, p. 239). Whilst irony can be used to say the opposite of what is really meant, it is not its sole function and irony is also used to criticise or discredit the target of the ironic statement. Both Attardo (2001) and Giora (1998) further argue that irony generates humorous effects, collective affiliation (group inclusion or exclusion), politeness, when it is used as a face-saving tool, sophistication, detachment and superiority, and a surprise effect. These elements are key to my analysis, understanding and definition of irony. Indeed, I take the approach that irony in Lemaitre's novels is primarily used to generate humour and fulfil the three main functions of humour, to express negativity in an indirect way, that it stretches throughout and across the novels in the trilogy, which I refer to as intratextual irony, and that it has a social function as it generates affiliation and exclusion amongst the protagonists but also with the readers.

In addition to the research carried out in linguistics, the work by literary theorist Douglas Colin Muecke informs my approach to irony, especially as it highlights its cultural significance (1969, 1970). According to Muecke, irony is 'a phenomenon of very considerable cultural and literary importance' and he describes literature as the most ironic of all arts and the art in which irony is the most observable (1970, p. 1). In his *The Compass of Irony* (1969),

Muecke provides an extensive and detailed study of irony in literature, drawing on examples from a wide range of authors including Jane Austen, Samuel Johnson, Henry Fielding, Gustave Flaubert and Jonathan Swift, to establish the history of irony, its main features, functions and significance. Muecke also establishes a series of key classifications of irony, including its types, grades, modes and techniques. Two of his taxonomies are especially relevant to my analysis, the first which I discuss here, the second which I discuss below.

The first basic taxonomy is Muecke's distinction between the two main types of irony: situational and verbal. While situational irony characterises an event or a situation, which is out of the control of the ironist and unintentional, verbal irony designates 'the irony of an ironist intentionally being ironical' (1970, p. 28). My analysis focuses on this latter type. Verbal irony has, Muecke argues, five basic features, all of which inform my analysis: (1) a contrast between appearance (what the ironist says) and reality (what the ironist means); (2) 'confident unawareness' that the appearance is not reality – while the ironist feigns this unawareness, it is genuine in the target; (3) a comic effect generated by both the contrast and unawareness; (4) detachment, or playfulness, on behalf of the ironist through their ability to feign unawareness; (5) an aesthetic quality, as irony must be carefully crafted (1970, pp. 35-48). My analysis of irony in the novels seeks to show that these five functions materialise whenever it is used, whether to fulfil superiority, incongruity or release.

While Muecke's work focuses more on the ironist and the characteristics of ironic utterances, Linda Hutcheon's work focuses on irony as a dynamic process and is, therefore, also key to my analysis. According to Hutcheon, irony has an 'attributed or inferred operative motivation' (1994, p. 45). Echoing Freud's view that humour performs a social function, Hutcheon defines irony as a dynamic and collective discursive act involving three key participants: the intentional ironist, their target and the interpreter of irony, as 'irony isn't irony until it is interpreted as such' (1994, p. 6). Through irony, explicit power relationships form between the ironist, the target and the interpreter (1994, p. 17). The latter, who detects and understands the irony, becomes the ironist's ally while the target is singled-out by the irony, whose function is to 'mock, attack, and ridicule' or 'exclude, embarrass and humiliate' (Hutcheon, 1994, p. 15). I draw on this in my analysis to reveal how the dynamics of irony function in the novels and how the various participants are involved.

Another key argument made by Hutcheon is that irony is a 'culturally shaped process' (1994, p. 89). Irony is subjective in that the perception of its meaning and function varies

between individuals and is heavily influenced by factors including nationality, gender, class, occupation, or political views (1994, p. 25). This is key as far as translation is concerned, as not only has the translator a vital role to play in perceiving the irony of a text, but also in interpreting it and conveying it to the target audience.

Based on the theories and works reviewed above, I propose to define irony as a social, cultural and discursive act which involves three main participants: the ironist (the speaker of the ironic utterance), the target (its recipient) and the interpreter (its witness and decoder). As far as the Verhœven novels are concerned, I argue that both narrators and protagonists assume the role of the ironists, whilst other characters, mostly suspects and witnesses, are the targets of irony and the readers are its hearers. I also argue that Wynne assumes two consecutive roles, that of hearer of irony as a source-text reader and that of ironist as its translator. Through the translation process, Wynne is in charge of recreating and conveying the speakers' verbal irony, whether they are narrators or protagonists, which confers onto him an additional ironist role. According to my definition, an ironic utterance involves the semantic relation between the said and unsaid meanings, which are not necessarily the opposites of one another, but can be different meanings. It also reveals the ironist's negative emotion or attitude towards the target (i.e., criticism, mockery, teasing, contempt) and, at the same time, generates an emotion or attitude in the interpreter towards both speaker and target (i.e., amusement, sympathy, contempt) and fulfils several functions. Irony is therefore context dependent. While I see irony as a form of humour and humour as one of irony's main 'intended effects', I also see it as a way to soften the seriousness of topics featuring in the novels, such as rape, murder or incest (Pelsmaekers & Van Eesien, 2002, p. 242). In that sense, irony functions as release humour.

As part of his detailed study of irony, Muecke provides a taxonomy of nineteen techniques of impersonal irony which he illustrates with an example drawn from his extended corpus of works (1969). These are: praising in order to blame; blaming in order to praise; pretended agreement with the victim; the rhetorical question; pretended doubt; pretended error or ignorance; innuendo and insinuation; irony by analogy; ambiguity; pretended omission of censure; pretended attack upon the victim's opponent; pretended defence of the victim; misrepresentation; internal contradiction; fallacious reasoning; stylistically signalled irony; understatement; overstatement; and displayed irony (Muecke, 1969). Although Muecke's taxonomy is key and very comprehensive, I choose to use Herbert Colston's more recent taxonomy of ironic techniques to support my analysis of the manifestations of irony in the novels (2017, p. 236). Although Colston's clearly draws on Muecke's techniques, as much of

his seven techniques feature in Muecke's, I see Colston's as most fitting to the study of contemporary novels such as the Verhœven novels.[114] Colston's seven techniques of irony are: sarcasm, which involves the utterance of a generally mean or negative comment about a person or situation; ironic criticism, which consists in using seemingly positive terms to convey negativity about a situation or person; ironic praise (or compliment), which consists in using seemingly negative terms to convey positivity, hyperbole, that is the use of an exaggeration; understatement, that is the use of a euphemism; ironic analogy, which involves using an ironic comparison between several situations/people; and ironic restatement, which is the repetition of an ironic statement which is clearly wrong in order to demonstrate its inaccuracy. My analysis nevertheless leads me to propose the addition of further devices to complement and enrich it. This enriched typology is detailed towards the end of this chapter, in Table 8.

As for the translation of humour in general and the translation of irony in particular, research on those topics remains limited due to the linguistic and cultural challenges they present for translators. Indeed, due to the traditional perception of humour being often untranslatable, humour and its translation remain largely undiscussed in Translation Studies. For instance, Chiaro describes the translation of humour as a 'neglected field' (2005, p. 135). Translation Studies scholars who address the question of the (un)translatability of humour include Chiara Bucaria (2017), Dirk Delabastita (1994, 1996, 1997, 2004), Jacqueline Henry (2003), Brigid Maher (2011) and Jeroen Vandaele (2010, 2011), whose works focuses on the linguistic manifestations of humour, mainly the translation of puns and wordplay. Limited research focuses on other instances of humour such as irony and, more generally, conversational humour. One notable contribution is, however, by Marta Mateo (1995). In her article, Mateo seeks to provide a descriptive approach to the translation of irony and to establish key translation strategies of irony, based on an analysis of examples drawn from a corpus of three comedies in English by Ben Jonson, Richard Sheridan and Oscar Wilde and their Spanish translations. Basing her analysis on Muecke's techniques of irony, Mateo establishes a series of thirteen translation strategies for irony, which she lists as follows, with examples from her corpus to illustrate each strategy: the source text (ST) irony becomes target text (TT) irony with literal translation; ST irony becomes TT irony with 'equivalent effect' translation; ST irony becomes TT irony through means different from those used in the ST (e.g., verbal irony

[114] For instance, Muecke's praising in order to blame and blaiming in order to praise are the same as Colston's ironic criticism and ironic praise. Similarly, Muecke's understatement and overstatement are similar to Colston's understatement and hyperbole.

becomes kinetic irony, the use of intonation is replaced by lexical or grammatical units, etc.); ST irony is enhanced in TT with some word/expression; ST ironic innuendo becomes more restricted and explicit in TT; ST irony becomes TT sarcasm (criticism is overt now, no feeling of contradiction at all); the hidden meaning of ST irony comes to the surface in TT. No irony in TT therefore; ST ironic ambiguity has only one of the two meanings translated in TT (no double-entendre/ambiguity); ST irony replaced by a 'synonym' in TT with no two possible interpretations; ST irony explained in footnote in TT; ST irony has literal translation with no irony in TT; Ironic ST completely deleted in TT; and No irony in ST becomes irony in TT (1995, pp. 175-177). My approach is similar to Mateo's, as I analyse the translation strategies Wynne resorts to when translating instances of irony in the Verhœven novels. I do, however, complement Mateo's taxonomy of strategies, as my textual analysis reveals that further strategies to tackle irony can be identified. This updated taxonomy also features towards the end of this chapter, in Table 9.

Now that I have set up my main arguments and theoretical framework on humour, irony and its translation, I expand my second key argument of this chapter. I contend that the use of verbal irony, as the primary form of French humour, is also telling of the ambivalent relationship between the French police and the population, which I also very much see as being culture-specific.

Attitudes towards and by the French police: An ambivalent relationship characterised by the use of verbal irony

In this chapter, I argue that Lemaitre's Verhœven novels are culturally significant for two reasons. First, I contend that they successfully capture and represent that irony is a resolutely French-specific type of humour. Second, I argue that the way irony is used in the novels is telling of a second French cultural specificity: the relationship between the police and the population. As the translator whose strategy is clearly to ground his translations within the French cultural context, Wynne's intercultural intervention is key on those two fronts, as they both are (inter)culturally significant and pose translation challenges. My analysis of both the source and translated texts reveals the strategies used by Wynne to tackle and convey them so that his translations function as intercultural narratives. For now, I want to substantiate my second argument regarding the relationship between the French police and the population, which has historically been characterised as ambivalent. I argue that this ambivalent

relationship is a key theme in the Verhœven trilogy and that the way irony is used, both by and towards the police, is a prime illustration of this ambivalence.

In the novels, the way that the police, witnesses and suspects use irony towards one another reflects contemporary attitudes between the French population and the police. These attitudes are, I contend, shaped by historical and current events, as well as literary and cultural representations of the relationship between the French population and the police. Drawing on Ziv's argument that 'humor reflects a nation's life', I argue that the way irony is used in the Verhœven novels reflects this relationship, making the novels (inter)culturally significant (1988, p. xi). Historically, this relationship has been characterised by deep ambivalence. As historian and specialist of the history of the French police, Jean-Marc Berlière, argues, from the end of the nineteenth century onwards, the French police have been associated with repression and violence, seen as lazy, inefficient, stupid and rude, thus inspiring the population a mixture of fear, defiance and mockery (2009). Berlière associates this negative image and hatred of the police with a series of historical events which have left a mark on French collective history and culture, including the police repression of the 'entre-deux guerres', their behaviour during the Occupation and Vichy France, but also the repression during Mai 68 (2009). Likewise, in an article published in *Le Monde*, sociologist Jérémie Gauthier identifies historical continuities between the attitude of the police in colonial times and the current attitudes of the police towards populations who emigrated to France from former colonies and their descendants (Kaval, 2019). This attitude manifests itself, Gauthier argues, through 'tutoiement' (the use of the informal 'tu' form) and provocation (Kaval, 2019). In the same article, sociologist Sebastian Rocher, argues that while in France the police primarily act to prevent crime at the national level, they do not fulfil much of a community service unlike, for example, in the UK, where the police are more visibly present within local communities (Kaval, 2019). As such, there is a wider social distance between the French police and population.

According to Berlière (2009), this ambivalent relationship and distance has materialised in popular culture in various ways since the nineteenth century with, for instance, the publication of grotesque caricatures, or the depiction of Inspecteur Javert in Victor Hugo's 1862 *Les Misérables* (2019). More recently, it has also been the focus in films including Mathieu Kassovitz's *La Haine* (1995) or Ladj Ly's *Les Misérables* (2019). The paradox with this 'haine anti-flics' (anti-cop hatred), which recently culminated in 2018 with Gilets jaunes movement (France's yellow jacket protests) and saw violent physical and verbal clashes between the police and demonstrators, is that the French population also have an

overwhelmingly positive opinion of the police (Cornevin, 2019).[115] France's yearly *Baromètre de la confiance en politique*, a poll which has surveyed the population's attitudes and level of trust towards French and European institutions since 2009, is especially telling of this fluctuating and ambivalent relationship over the recent years. The survey reveals that, while the level of trust towards the police oscillated between 63 and 69% between 2009 and 2015, it peaked at 80% in February 2015, just in the aftermath of the Paris terrorist attacks and was at 78% in December 2016 (Sciences Po/CEVIPOF, 2023). Another poll in May 2016 also revealed that over 80% of the population consistently declared having a positive opinion of the French police ("Plus de huit Français", 2016). This trend was symbolised by what Berlière calls 'un inédit phénomène d'héroïsation' whereby people spontaneously took to the streets to clap, kiss, thank and give flowers to the police within the context of the terrorist attacks (Cornevin, 2016). Similarly, amid the Gilets jaunes movement the level of trust towards the police remained at the high level of 74% in December 2018 (Sciences Po/CEVIPOF, 2023). This popularity was temporary, however, and, since then, have gone back down to pre-2015 levels, oscillating between 66 and 69% between 2020 and 2023 (Sciences Po/CEVIPOF, 2023). The ambivalent relationship between the population and the police was further illustrated more recently, in September 2023, when between 31,000 and 80,000 people demonstrated across France to protest against police violence and racism, following the death of a teenager who was killed by the police in Nanterre in June 2023 and triggered series of violent protests throughout the country ("Journée de mobilisation", 2023).

While the hatred of the police is described by Berlière to be 'un trait constitutif de la société française' (an integral trait of French society), my argument is that the way irony is used in the Verhœven novels by and towards the police primarily illustrates this historical, social and cultural ambivalence between the police and the population in France (Kaval, 2019). As such, the novels function as cultural narratives and as intercultural narratives in translation in two ways. First, they depict and represent a specificity of French humour (i.e., that is it primarily based on irony). Second, the use of irony in the novels is telling of another cultural specificity, that of the relationship between the French police and the population. In the novels, irony is used, I argue, both by and towards the police to illustrate this ambivalence but also to mark, superiority, incongruity and release, the three primary functions of humour.

[115] This was also visible, albeit to a lesser extent, more recently as part of the protests against President Macron's pension law reform.

Now that I have set up my key arguments and theoretical framework, I move on to my textual analysis, which focuses on the manifestations of verbal irony in the novels, which I term intratextual irony. It also analyses the strategies used by Wynne to translate irony, as part of his strategy to ground the novels in the French cultural context and, thereby, to produce intercultural narratives on French humour and the ambivalent relationship between the French police and the population. I focus on analysing how irony fulfils the three main functions of humour: superiority, incongruity and release.

The manifestations of irony in the novels and challenges to maintain intratextual irony in translation

In this section, I focus on the manifestations of verbal irony in the novels, which I see as their key feature and call intratextual irony. Through my analysis of selected passages from the trilogy, I show that irony fulfils the three main functions of humour, superiority, incongruity and release, and that their use towards and by the French police is telling of the ambivalent relationship between the police and the population in France. Looking at the various translation strategies used by Wynne to tackle irony, I contend that he generally successfully captures and conveys those two French cultural specificities in his translations, enabling them to function as key intercultural narratives.

Throughout the trilogy, irony is mainly used by Commandant Camille Verhœven and his team, made up of Louis Mariani, Jean-Claude Maleval and Armand, to mark their superiority and authority as the police towards the suspects and witnesses they encounter. An instance of this is in this passage from *Alex* (*Alex*), in which Camille and Louis interview an unhelpful witness:

> - Bien, et le véhicule ? propose Louis d'un air encourageant.
> - Camionnette blanche. Le genre pour artisan, vous voyez ?
> - Quel genre d'artisan ? coupe Camille.
> - Bah, je ne sais pas, moi, genre... je ne sais pas, artisan, quoi !
> - Et qu'est-ce qui vous fait dire ça ? […]
> - Les artisans, enfin, ils ont tous, des fourgons comme ça, non ?
> - Oui, dit Camille, ils en profitent même pour mettre leur nom dessus, leur téléphone et leur adresse. C'est comme qui dirait de la publicité gratuite et itinérante, vous voyez ? Alors, sur celui-ci, qu'est-ce qu'il avait écrit, votre artisan ?
> - Bah, justement, sur celui-là, il n'y avait rien d'écrit. […]
> - Je note. Nous disons donc...une femme inconnue...enlevée par un artisan anonyme, dans un véhicule indéterminé, j'ai oublié quelque chose ? […]
> - Vous voyez une femme se faire tabasser, se faire enlever, à quarante mètres, et qu'est-ce que vous faites, courageusement : vous criez. (2012b, pp. 32-35)

The humour in this passage is generated by the fact that the witness fails to detect that his testimony is unhelpful and fails to detect Camille's irony and the fact that he is mocking him. As such, this first example perfectly illustrates the five functions Muecke attributes to verbal irony. These include the contrast between what the ironists (here Louis and Camille) say and mean, the 'confident unawareness' in both ironists and target, the ironists' playfulness and craft as they both engage in being ironists and work together to successfully deliver it, and its resultant humorous effect (1970). Camille uses various ironic techniques, as identified by Colston (2017): ironic analogy ('C'est comme qui dirait de la publicité gratuite et itinérante'), the ironic restatement of 'vous voyez ?', sarcasm ('Je note […] j'ai oublié quelque chose ?') and ironic criticism ('courageusement'). Wynne's translation is as follows:

> "O.K. What about the vehicle?" Louis does his best to sound encouraging.
> "A white van. The sort a tradesman would drive, you know."
> "What kind of tradesman?" Camille interrupts.
> "Um... I don't know what kind - a tradesman, you know."
> "What makes you say that?" […]
> "Well they do, don't they, tradesmen," he mumbles. "They've all got white vans."
> "Yes, they do," says Camille. "In fact, they tend to paint their name, address and phone number on the side. Free advertising. So what did he have painted on the side of his van, this tradesman of yours?"
> "Well, that's the strange thing: there was nothing on the side of the van […]"
> "Let me get this down. So, we're saying an unknown woman kidnapped by an unknown tradesman in a vehicle with no distinguishing marks - am I missing anything?" […]
> "You see a woman being beaten up and yelled at forty meters away and you have the balls to... scream." (2016b, pp. 32-35)

Wynne recreates the humorous effect of this passage using different ironic techniques which, arguably, make the translation more sarcastic. Camille's ironic analogy and restatement are replaced by the shorter and direct sarcastic statement: 'Free advertising'. This attenuates Camille's ridiculing of the witness. His source-text ironic criticism remains an instance of ironic criticism but is tinted with sarcasm in the target text, as his use of 'you have the balls to' heightens the degree of criticism. As such, Camille's statement is more overt and cruder. Camille's source-text sarcasm is, however, retained. In this exchange, Camille and Louis are the ironists. They use their status of superiority and their target's weakness to generate humour through irony.

However, in other instances, the roles are reversed and the witnesses/suspects become the ironists after originally being the targets. This reinforces the humour in the novels. In *Travail soigné* (*Irène*), Camille interrogates Madame Cottet, the wife of a deceased suspect, on

their sexual life. While Camille originally leads the conversation, Cottet uses her status as the target to her advantage to become the ironist and unsettle Camille:

> - Et plus précisément, sur le plan sexuel, quel genre d'homme était-il ? demanda abruptement Camille.
> - Rapide, répondit Mme Cottet, bien décidée à répondre à son agacement. Fulgurant, même, si je me souviens bien. Pas tordu. Imagination restreinte. Jusqu'à la simplicité même. Plutôt buccal, raisonnablement sodomite, que vous dire d'autre…
> - Je pense que ça suffira…
> - Ejaculateur précoce.
> - Merci, madame Cottet...merci…
> - Je vous en prie, monsieur Verhœven, n'hésitez pas. C'est toujours un plaisir de converser avec un gentleman. (2014a, p. 215)

The humour in this passage stems from the ironist/target role-reversal. Cottet's irony is characterised by her enumeration of sexual terms, two instances of ironic criticism ('Je vous en prie' and 'C'est toujours un plaisir de converser') and ironic analogy (her association of Camille to a gentleman). It is also characterised by a technique of irony which I propose to call ironic prompting, whereby the ironist's comment or question aims to elicit a further response or reaction from the target. Cottet does this twice when she tells Camille 'que vous dire d'autre' and 'n'hésitez pas'. Cottet's detailed response destabilises Camille because of its unexpectedness and, therefore, its incongruity. Wynne's translation is as follows:

> "Let me be more precise, then. What was he like... sexually?"
> Camille was weary of euphemisms and decided to be blunt.
> "Rapid." Madame Cottet seemed determined to needle him. "In fact, perfunctory, if I recall. He was not kinky, he had a limited imagination. He was utterly ordinary. He preferred oral, he was curious about anal, what more can I tell you?"
> "I think you've told me enough."
> "A premature ejaculator."
> "Thank you, Madame Cottet. Thank you."
> "Not at all, Monsieur Verhœven, not at all. It's always a pleasure to talk to a true gentleman." (2016a, pp. 212-213)

Wynne retains the irony of the passage and uses the same ironic devices in the same places (ironic criticism, analogy and prompting) to convey the same messages. Nevertheless, the level of irony is arguably enhanced in the translated text, mainly through the addition of 'true' to the ironic analogy, which gives it a more sarcastic note, as well as the ironic repetition of the prompting 'not at all'. Cottet's irony towards Camille was so unexpected to him that he later makes a further reference to it, when briefing his boss about their conversation. This is an instance of intratextual irony, as the ironic statement becomes a recurrence in the text:

> - Ce type nous tient par les couilles, dit Le Guen.

> - Jean ! Nous sommes entre gentlemen ! C'est, du moins, ce que m'a confirmé Mme Cottet ce matin. (2014a, p. 217)

Camille pretends to be offended by his boss' use of the term 'couilles' (slang for testicules) and refers to Cottet's earlier ironic comment to generate further irony. In his translation, Wynne uses using the same technique:

> "This guy's got us by the balls," said Le Guen.
> "Jean, please! We're gentlemen! At least that's how Madame Cottet referred to me this morning!" (2016a, p. 214)

These examples illustrate that irony is used to mark superiority in two main ways in the trilogy. On the one hand, it is used by the police towards witnesses and suspects to mark their authority as members of the national police. On the other hand, it is used as a sign of defiance by a witness as part of an ironic role-reversal whereby the target becomes the ironist and embarrass the police. These instances illustrate the cultural ambivalent relationship between the police and the population: the police represent authority and signal it through their use of irony, while Cottet uses it to highlight her distrust and their lack of tact in the situation. In both cases, irony generates humour, which is successfully replicated in the translated texts. Wynne uses the same and similar ironic techniques as Lemaitre, although he favours sarcasm in some instances.

Moreover, this use of irony as a marker of superiority fulfils, I argue, a reader-oriented narrative function in which readers are the ironist's accomplices and the hearers of irony. Not only do the ironic comments invite them to react to the humour, but they also generate group affiliation and restriction, prompting them to side with the ironist(s), whether they are the police or a witness. They are therefore given an active role to play in deciphering irony.

Irony is also used in the novels as a marker of incongruity, this time to illustrate attitudes by the police, more specifically the relationship between Camille and magistrates. Throughout the trilogy, Camille shows disregard and mistrust towards the magistrates he works with, which he manifests through his use of irony. The incongruity of Camille's irony towards magistrates generates humour. An instance of this is in *Alex* (*Alex*), when Juge Vidard visits Camille's team for an update and gets to see violent pictures of Alex, who has been abducted, beaten up and left in a cage hanging above the ground barely alive:

> Le divisionnaire a pris Camille à part :
> - Bon, cette fois, tu me la joues lifté, hein ?
> Camille ne promet rien.
> - Ça promet…, conclut Le Guen.

> […] À l'arrivée du juge Vidard, Camille ne peut s'empêcher […] de désigner les photos de la jeune femme […] en déclarant :
> - Vous qui adorez les victimes, monsieur le juge, vous allez être comblé. Celle-ci est vraiment très bien.
> […] Devant ce spectacle, malgré la provocation de Camille, le juge Vidard reste calme […] [Il] marche le long des photos […] On dirait un secrétaire d'Etat inaugurant une exposition. (2012b, pp. 111-112)

Here, humour defuses the violence of the pictures and the gravity of the situation. First, Le Guen's warning to Camille ('tu me la joues lifté') is followed by a pun with the term 'promet', used both by the narrator and Le Guen. Given its clear ironic function, I propose to call this technique ironic pun. Second, Camille's use of irony as Vidard enters the room not only creates a humorous effect because it instantly dismisses Le Guen's warning, but also because his ironic criticism ('vous qui adorez les victimes', 'vous allez être comblé') and hyperbole ('celle-ci est vraiment très bien') clash with the violence of the pictures. Third, the incongruity generated by the narrator's similes, which are ironic analogies comparing Vidard to a secretary of state and the pictures of Alex to pictures at a photo exhibition, echo the previous negative reference to politicians and sharply contrasts with the gravity of the scene. Wynne conveys the humour in this passage as follows:

> The divisionnaire has taken Camille to one side.
> "Listen, this case - I need you to play it straight, O.K.?"
> Camille doesn't promise anything.
> "Well, that's a good start…" Le Guen says.
> […] From the moment Vidard shows up, Camille can't help […] gesturing to the photographs of the young woman […] and announcing: "Since you're so focused on the victim, *monsieur le juge*, this should make your day. She seems perfect."
> […] But faced with the spectacle, and in spite of Camille's taunting, the magistrate remains calm […] [He] […] moves slowly along the line of photographs. He might be a junior minister opening an exhibition. (2016b, pp. 93-94)

Most of the ironic techniques are kept in the translated text and in the same places in the text, including Camille's ironic criticisms and hyperbole. However, the ironic pun cannot be replicated nor is it compensated elsewhere in this passage. Instead, the part of the source text's ironic pun becomes an ironic criticism ('that's a good start'). Wynne also successfully retains the narrator's ironic analogy, meaning that both Camille and the narrator assume the roles of ironists in this scene and that the readers become, thanks to the narrator's irony, their ally in irony against the magistrate, the target of irony.

Vidard is not unsettled by Camille's irony, which he continues using in this scene:

> - Vous me permettrez […] de féliciter vos hommes pour avoir repéré Trarieux aussi rapidement avec aussi peu d'éléments. C'est remarquable.
> Là, évidemment, il en fait un peu trop.
> - Vous êtes en campagne électorale ? demande Camille. C'est une marque de fabrique, chez vous ? (2012b, pp. 112-113)

Camille's irony is, here again, incongruous and generates humour. He uses an ironic analogy ('Vous êtes en campagne électorale?'), which is the continuation of the earlier ironic analogy comparing the magistrate to a minister and, therefore, another instance of intratextual irony. His second question to the magistrate ('C'est une marque de fabrique, chez vous ?') is an ironic prompting. As for in the previous example, humour also stems from the narrator's ironic aside ('là, évidemment, il en fait un peu trop'), who, again, has access to Camille's thoughts and assumes a secondary role of ironist, prompting the reader to join in as their ally in irony. Wynne conveys the humour as follows:

> "If I may […] I'd like to congratulate your men on tracking Trarieux down so quickly with such scant evidence. Remarkable work."
> This really is too much.
> "Are you running for election?" Camille says. "Or is this a particular approach you've patented?" (2016b, pp. 94-95)

Wynne successfully conveys the intratextual irony and retains the techniques used in the source text: Camille's ironic analogy with politics, his ironic prompting and the narrator's ironic aside. Yet, I argue that he amplifies the humorous effect of Camille's ironic prompting through the use of the term 'patented', which functions as an ironic pun because the term belongs to the judicial jargon. This ironic pun serves, I contend, as compensation for the ironic pun in the previous example and which cannot be replicated. As such, irony which cannot be replicated in the same place as in the source text is delayed and compensated for elsewhere in the translated text.

These examples reveal that, overall, Wynne retains and reproduces the effects generated by Lemaitre's use of irony as incongruity, mostly resorting to the same ironic devices and techniques, despite altering some of their contents. As with irony used to mark superiority, Camille's use of irony as incongruity serves a reader-oriented narrative function. He assumes the role of the ironist, Juge Vidard is the target and the readers are Camille's accomplices. Furthermore, Camille's use of irony as incongruity serves an entertaining function, whether it features in the dialogues or in the narrator's comments. In this case, it temporarily relieves the narrative from violence of the pictures depicted and defuses the seriousness of the situation.

This shows that there is a fine line between humour as incongruity and its third traditional function, humour as release, to which I now turn to.

Throughout the trilogy, irony is used as a release mechanism both by the characters and the narrator. Its aim is to defuse the tension generated by the gruesome murders depicted and investigated by the team. The use of irony provides temporary lighter notes in the narration, which contributes to relieving readers from its violence, thereby alleviating their reading experience.

Irony is extensively used in *Travail soigné* (*Irène*), which is arguably the most graphic and violent in the trilogy. It is used by the members of the Verhœven team to counteract the violence of the gruesome murders they investigate, but also to provide release from the frustration they experience as their investigation flounders and generally within the team's dynamics, as banter. This is exemplified in this passage, in which the team attends a progress meeting (my emphasis):

> - Je n'ai pas grand-chose non plus…
> - Merci, Armand, coupa Camille. **Nous apprécions beaucoup tes apports. C'est très constructif. Ça nous aide beaucoup.**
> - Mais, Camille...commença Armand en rougissant.
> - Je plaisante, Armand, je plaisante ! (2014a, p. 84)

Here Camille uses three instances of ironic criticism (in bold), which Armand fails to detect and Camille must subsequently explain. It also has two humorous effects on the readers. Camille's irony, which, unlike Armand, readers can detect and understand, generate the first. Armand's 'confident unawareness' of and response to Camille's irony generates the second (Muecke. 1970, p. 31). Readers assume the role of hearers of Camille's irony and his accomplices. Wynne replicates this twofold irony in the same way and retained Camille's using ironic criticism (my emphasis):

> "I haven't got much either -"
> "Thanks, Armand," Camille cut him off. **"We're grateful for your input. Most constructive. It's been very helpful."**
> "But Camille…" Armand said blushing.
> "I'm joking, Armand, I'm joking." (2016a, p. 82)

Armand is, as this example illustrates, an easy target for irony throughout the trilogy. As he regularly is the victim of Camille and his colleagues' irony, this is another instance of intratextual irony, which carries across the trilogy, as this passage shows:

> - […] En revanche pour le lit japonais…

- Oui… ? dit Camille.
- C'est ce qu'on appelle un photon.
- Un futon, peut-être...proposa gentiment Louis. […]
- Oui, dit-il […] C'est ça, un futon !
- Et alors, ce futon… ? demanda Camille.
- Eh bien, il vient directement du Japon.
- Ah...du Japon. C'est assez courant, tu sais, que les trucs japonais viennent justement du Japon. (2014a, pp. 84-85)

The humorous effect here is twofold. First, Armand's pride in thinking that he found a key element before it is debunked first by Camille's ironic prompting ('Oui…?') and then Louis, who corrects his mispronunciation, generates humour. Second, the irony in the scene is amplified by Camille's ironic understatement ('c'est assez courant') and two other ironic techniques which I propose to call ironic repetition and ironic reasoning. By ironic repetition, I mean that an initially ironic or non-ironic statement by the target of irony becomes, or remains, ironic through its repetition by the ironist. Here, Armand's initial use of 'directement du Japon' is not ironic but it becomes so when Camille repeats it in 'Ah…du Japon'. Camille's statement that ('les trucs japonais viennent justement du Japon') is an instance of ironic reasoning, whereby an obvious conclusion is reached after an absurd, yet seemingly logical, reasoning is used. Wynne's translation reads as follows:

"The Japanese bed, on the other hand…"
"Yes?" Camille said.
"It's what they call a photon…"
"I think you mean a futon?" suggested Louis. […]
"Yes," he said […] "you're right, a futon."
"So, what about this futon?" Camille said.
"That's the thing - it was imported directly from Japan."
"From Japan? It's not uncommon for Japanese things to be imported from Japan, you know?" (2016a, p. 83)

Wynne uses the same techniques to convey the irony in this passage, including Camille's ironic prompting ('Yes?'), his ironic understatement ('it's not uncommon') and ironic reasoning ('Japanese things to be imported from Japan'). All these techniques are used in the same place in the translated text. Although Wynne also keeps Camille's ironic repetition and ironic reasoning, the fact that they become questions in the translated text is a change of mode in the way irony is expressed ('From Japan' and 'you know'). Arguably, this change of mode from assertion to question enhances the level of irony in the text, as the first question conveys an ironic level of surprise and the second adds a degree of ironic patronising.

This section shows that humour as release fulfils a dual entertaining function at the levels of characterisation and narrative and of the reading experience. As far as characterisation and narrative are concerned, humour as release is used by the protagonists to provide entertainment amongst the team when the investigation flounders, allowing them to cope with their day-to-day job, which can be particularly gruesome. The banter which takes places within the team also reveals the team dynamics. As far as readers are concerned, I argue that humour as release between the protagonists, which punctuates the novels, provides them with temporary breaks from the violence of the murders depicted.

This high level of use of intratextual irony makes, I contend, Lemaitre's novels unique as crime novels go, given that crime fiction is 'a highly codified genre' (Ciocia, 2015, p. 109). It is indeed unusual in contemporary crime novels for such a level of humour to be used to such an extent. For instance, other authors such as Graham Hurley, Val McDermid, Ian Rankin in the UK, or Henning Mankell's in Sweden do not use it nearly as much as Lemaitre. This therefore supports my argument that the use of irony is very much a key component of French humour.

This section shows that verbal irony, as a distinctive specificity of French humour, fulfils the three main functions of humour in the novels and that Wynne successfully conveys it in his translation, usually using the same techniques of irony as Lemaitre, thereby successfully conveying the intratextual irony inherent to the novels. By doing so, he also successfully captures how irony is used towards and by the French police, highlighting the ambivalent relationship between the police and the population. This forms a successful part in his overall strategy to ground the novels within the French context, making the novels function as key intercultural narratives. I now turn to an analysis of a specific scene from *Alex* (*Alex*), which explicitly illustrates how intratextual irony operates in the novels, highlighting their uniqueness in the genre.

Vasseur's custody scene in *Alex* (*Alex*): Intratextual irony at play

So far, I used a series of examples from the trilogy to show how irony manifests itself, each time to highlight one of three traditional functions of humour: superiority, incongruity and release and how Wynne translates it. I demonstrated that Wynne successfully conveys and retains the irony in his translations, often using the same techniques as Lemaitre. I now focus on the analysis of one scene from *Alex* (*Alex*) in which these three functions of humour also

come together at once but particularly because it illustrates how intratextual irony operates, thereby also providing cultural insights into the attitudes towards and by the police. The scene spans over eight chapters towards the end of the novel. In this scene, Thomas Vasseur, who is suspected of murdering Alex Prévost, his half-sister, and to have disguised her death as suicide, is interviewed in custody. Vasseur uses irony throughout the scene as a way to keep face during the police interviews, which I class as 'face-threatening acts' (Brown & Levinson, 1987, p. 25). Vasseur uses irony to display his self-perceived superiority over the Verhoœven team and challenge their authority. He also uses irony as part of incongruous role-reversals but also to detach himself from the situation, as a form of release. The team's response to Vasseur's irony is to also use irony, which in turn also fulfils those three main functions.

Vasseur uses irony to assert his self-perceived superiority over the police. One of his ways to do so is to challenge Camille's authority through his disregard for his rank and use of sarcasm:

> - Mes rapports avec Alex se sont toujours bien passés, commissaire.
> - Commandant, corrige Camille.
> - Commandant, commissaire, capitaine, je m'en fous, moi. (2012b, p. 341)

In his translation, Wynne amplifies Vasseur's response to Camille using stronger slang for 'je m'en fous' (I don't care), which enhances the level of negativity in his sarcastic response:

> "My relations with Alex were always good, commissioner."
> "Commandant," Camille corrects him.
> "Commandant, commissioner, captain, I don't give a shit." (2016b, p. 302)

This initial ironic exchange then becomes an instance of intratextual irony, as, when Vasseur believes that his time in custody is over, he tells Camille:

> - Alors, capitaine ? demande-t-il tout sourires. On va devoir se quitter bientôt, c'est sans regret ? (2012b, p. 378)

Vasseur's irony here stems from his deliberate use of the wrong and more junior rank, which is an instance of ironic restatement, coupled with his ironic prompting ('c'est sans regret ?'), which Wynne translates as:

> "How are things, captain?" he says, all smiles. "Sadly we'll be parting company soon. No hard feelings, O.K.?" (2016b, p. 337)

Wynne retains the ironic restatement and enhanced Vasseur's irony through his addition of 'sadly', which is an instance of ironic praise. This exchange generates further intratextual irony as, contrary to Vasseur's expectations, the police have gathered enough evidence to extend his custody. This is an opportunity for Camille to become the ironist:

> - […] Nous allons devoir cohabiter encore un peu, c'est sans regret ? (2012b, p. 379)

Camille's ironic repetition of Vasseur's initial ironic prompting generates humour, as it deflates Vasseur's irony and puts Camille back in the role of the ironist. Wynne translates this passage as follows:

> "[…] We'll just have to rub along together for a little while longer. No hard feelings, O.K.?" (2016b, p. 337)

Wynne uses the same device to convey Camille's irony, although his use of the informal 'rub along together' enhances the irony of Camille's response as it adds a note of sarcasm to the translated text, while the source text uses the neutral term 'cohabiter' (stay together).

Throughout the scene, Vasseur tries to keep face by criticising the work of the police or threatening them. This generates humour because it is incongruous, as he is the suspect of a murder who tries to establish his superiority over the police. His attempts are, however, quickly deflated by the team's use of irony. This is exemplified in this passage when Louis asks Vasseur about his employment history:

> - […] Je vous préviens, si vous avez été voir mon employeur…
> - Oui ? interrompt Camille du fond du bureau.
> Vasseur se retourne, furieux.
> - Si on a été le voir, dites-vous, répète Camille. J'ai l'impression qu'il y a une nuance de menace dans votre phrase. Allez-y, poursuivez, ça m'intéresse beaucoup. (2012b, p. 340)

Vasseur's threat ('je vous préviens, si…') is incongruous and is quickly countered by Camille's irony. First, he uses the ironic prompting 'oui ?' to interrupt him. Then he uses two ironic understatements 'j'ai l'impression que' and 'une nuance', followed by a further ironic prompting 'allez-y, poursuivez…', encouraging Vasseur to elaborate his threat further. Wynne conveys Camille's irony as follows:

> "[…] I'm warning you, if you've been to see my employer…"
> "What?" Camille interrupts him from the far end of the room.
> Vasseur wheels round, livid.

> "If we've been to see your employer…" Camille repeats the phrase. "That sounds like a threat to me. But please, carry on, I'm fascinated." (2016b, p. 301)

Wynne successfully retains the irony in this passage, although he uses different techniques. Camille's first ironic prompting is kept ('what?') while both ironic understatements are not. This is compensated, however, in Camille's second ironic prompting, first through the addition of the sarcastic 'but please' and the use of the hyperbole 'I'm fascinated', which enhance the level of irony in Camille's statement.

Another instance when Vasseur uses humour to keep face but is deflated by the team is the debate about whether Alex should be referred to as Vasseur's sister or half-sister, which becomes a recurrent topic in the scene. Up until the middle of the custody scene (chapters 54 to 59), Alex is referred to as Vasseur's sister by both Vasseur and Camille's team. Yet, in the middle of chapter 59, Vasseur corrects Camille as part of his strategy to mark his superiority:

> - Votre sœur n'était…
> - Demi-sœur ! corrige Vasseur.
> - Demi-sœur, ça change quelque chose ?
> - Oui, ça n'est pas pareil, vous devriez faire preuve d'un peu de rigueur. (2012b, p. 368)

In the translated text, Vasseur's sarcastic comment that Camille should show a bit of rigour is enhanced in the translated text, through the addition of the ironic hyperbole 'remotely' and a heightened level of sarcasm in his advice 'you could at least':

> "Your sister was n--"
> "Half-sister," Vasseur corrects him.
> "Your half-sister, then. Does it make a difference?"
> "Of course. It's not remotely the same - you could at least be accurate." (2016b, p. 327)

Vasseur's initial correction becomes an opportunity for Camille to use further irony against Vasseur in the scene, as the passages in Table 7 below show.

Table 7

Further examples of intratextual irony in the custody scene in Alex (*Alex*)

Source Text	Target Text
- Voyez-vous, dit Camille, nous avons des incertitudes concernant la mort de votre sœur. Demi-sœur, pardon. (2012b, p. 382)	"The thing is…" Camille begins, "we have a number of little niggles about the death of your sister. Your half-sister, sorry." (2016b, p. 340)
- […] que voulez-vous que je fasse ? Que je frappe à toutes les portes des deux cents chambres en disant, excusez-moi, je cherche ma sœur ? - Votre demi-sœur ! Vasseur sert les maxillaires, respire, fait comme s'il n'avait pas entendu. (2012b, p. 384)	"[…] what am I supposed to do? Knock on two hundred doors and say, 'Excuse me, have you seen my sister?" "Your half-sister!" Vasseur grits his teeth, takes a breath, pretends he hasn't heard. (2016b, p. 342)

These examples highlight that intratextual irony is a key feature in the novels. In this case, it is fulfilled through instances of ironic repetition of 'half-sister', which confirms Camille's status of superiority over Vasseur, both in terms of his position as commandant but also as the prime ironist. His use of irony is clearly intended to mock and destabilise Vasseur, who initially attempted to use irony to display his self-perceived superiority over the police, and to prevent him from keeping face. Wynne successfully retains the irony in these passages, using the same technique of irony as Lemaitre.

A final example of how intratextual irony operates within the novel occurs half-way through Vasseur's custody scene. Camille asks Vasseur that he either cooperates further in the interview or, if not, tells him that he will extend his time in custody:

> - […] On peut même pousser à quarante-huit heures, le juge adore les victimes, il ne verra pas d'inconvénient à ce qu'on vous garde un peu plus longtemps. (2012b, p. 360)

Camille's statement is a direct ironic repetition of Camille's earlier ironic criticism towards Juge Vidard when they were viewing the pictures of Alex, '-Vous qui adorez les victimes […] vous allez être comblé.' (2012b, p. 111). Wynne's translation of this passage is as follows:

> 'Which probably be allowed to hold you for 48 hours - the magistrate is a big fan of victims; he wouldn't have any problem letting us keep you a little longer."' (2016b, p. 320)

While the intratextual irony is explicit in the source text, as Camille uses a direct ironic repetition of the phrase he previously used towards Vidard (‘adorer les victimes’), it is more implicit in the translated text, as the phrases used are different. Indeed, Camille uses ‘since you’re focused on the victim’ when addressing Vidard. As such, the intratextual irony is not maintained as explicitly as in the source text and, therefore, the effect of the irony is attenuated. Whether or not this is a deliberate decision by Wynne to alter Camille’s irony is impossible to tell here. Nevertheless, while the message conveyed in the translated text is similar to that in the source text, this raises the point that, as Marta Mateo argues, it is important that translators detect the ‘factors that influence the correct/incorrect perception of irony’ in the source text so as not to considerably alter meanings in translation (1995, p. 172). In this case, the implication is minimal, but it could be more significant in other instances.

My analysis of the *Alex* (*Alex*) scene demonstrates that irony is undeniably a central and recurrent feature in the Verhœven trilogy, hence the notion of intratextual irony. Overall, the irony pertaining to the Verhœven trilogy travelled successfully in translation. In most instances, Wynne retains the novels’ irony by using the same or similar ironic devices, thereby producing similar humorous effects in the translated texts. I only noted one instance when it is not carried across in the translation. To conclude this chapter, I want to use my textual analysis to summarise the new taxonomies of the techniques of irony, as well as of strategies for the translation of irony, which I have identified, and to reflect on the role of the translator as an interpreter of irony and role as an intercultural ambassador.

Rethinking ironic devices used in literature, the strategies for its translation and the role of the translator as an intercultural interpreter of irony

My textual analysis of the Verhœven trilogy led me to review and update some of the existing taxonomies on irony, as I identified techniques of irony absent in Colston’s (2017) nor in Muecke’s (1969) but also other strategies to translate irony absent in Mateo’s taxonomy (1995). It also leads me to reflect on the role of the translator as an intercultural interpreter of irony.

As far as techniques of irony are concerned, I demonstrated that Colston’s taxonomy of seven techniques is very much relevant, as it enabled me to conduct the analysis of most of the selected passages from the novels. Nevertheless, I also showed that it can be expanded and enriched, as I identified four further techniques. These are the ironic pun, ironic reasoning, ironic prompting and ironic repetition. I compile these techniques, their definition and

examples from the source texts to illustrate them in Table 8 below, as a summary of my findings.

Table 8

My proposed further four techniques of irony

Ironic pun The ironic use of a word or phrase with two or more meanings intended to express negativity or criticism against a person, situation or event. Example: 'Camille ne promet rien. - Ça promet…, conclut Le Guen.' (2012b, pp. 111-112)
Ironic reasoning Technique whereby an obvious conclusion is reached after an absurd, yet seemingly logical, reasoning is used. Example: 'C'est assez courant, tu sais, que les trucs japonais viennent justement du Japon.' (2014a, p. 85)
Ironic prompting (question or statement) An instance whereby an ironist's statement or question aims to elicit a further response or reaction from their target. Example: 'J'ai l'impression qu'il y a une nuance de menace dans votre phrase. Allez-y, poursuivez, ça m'intéresse beaucoup.' (2016, p. 340)
Ironic repetition An instance whereby an initially ironic or non-ironic statement by the target of irony becomes, or remains, ironic through its repetition by the ironist. Example: '- Alors, capitaine ? demande-t-il tout sourires. On va devoir se quitter bientôt, c'est sans regret ?' (2012, p. 378) '- […] Nous allons devoir cohabiter encore un peu, c'est sans regret ?' (2012b, p. 379)

I contend that these four techniques are key, as they are the ones which I identified as being the most use in the Verhœven trilogy, especially ironic prompting, alongside Colston's ironic criticism. As such, I see these techniques as being key characteristics of the way irony is used in the French cultural context.

As far as the translation of irony is concerned, Wynne adopts an overall strategy of preservation of irony in his texts and maintains the novel's intratextual irony. As part of this strategy, the source-text irony is either maintained using the same or a different technique of irony. As a distinctive feature of French national humour, this is therefore in line with his macro strategy to fully ground the novels within the French cultural context. In other places, however, Wynne resorts to five other translation strategies to tackle irony. The first one is the strategy of amplification, whereby the level of irony is enhanced in the translated text. This is done through the addition of a term, change of mode, or tone, for instance with the addition of ironic

hyperboles. He also uses compensation, as defined by Baker (2018), whereby the humorous effect of a passage is delayed and reproduced elsewhere in the text. This is the case with ironic puns, for example. The third strategy is attenuation, whereby an instance of irony is conveyed in a neutral way. This is the case in the custody scene when source-text understatements are replaced by more neutral ironic statement. The final two strategies are strategies which I did not discussed as part of my textual analysis, as they did not occur in my corpus of selected examples, but which I nonetheless identified as part of my wider analysis of the novels. They are omission, whereby irony in the source text was not translated at all, and addition, whereby an absence of irony in the source text becomes irony in the translated text.

This therefore leads me to review and complement Mateo's taxonomy of strategies for the translation of irony discussed earlier in this chapter (1995). Indeed, while I have identified examples to match most of the strategies Mateo identifies, I propose an updated taxonomy, based on the findings from my analysis. Mainly, I propose to add an additional strategy, which was absent from Mateo's taxonomy and falls under Wynne's strategy of compensation, whereby the source-text irony is delayed and reproduced elsewhere in the text. My taxonomy is made up of eight translation strategies for irony, each grouped under one of the macro translation strategies I identified and illustrated by an example from the novels and is represented in Table 9 below.

Table 9

My proposed taxonomy of strategies for the translation of irony

Overall strategy	Typology of translation strategies for irony	
	Source-text (ST) examples	Target-text (TT) examples
PRESERVATION	**ST irony is maintained in the TT using the same technique of irony.**	
	« Merci, Armand, coupa Camille. Nous apprécions beaucoup tes apports. C'est très constructif. Ça nous aide beaucoup. » (2014a, p. 84)	"Thanks, Armand," Camille cut him off. "We're grateful for your input. Most constructive. It's been very helpful." (2016a, p. 82)
	ST irony is maintained in the TT using a different technique of irony.	
	« C'est comme qui dirait de la publicité gratuite et itinérante, vous voyez ? » (2012b, pp. 32-35).	"Free advertising." (2016b, pp. 32-35)
COMPENSATION	**ST irony is not maintained at the same place in the TT. It is delayed and reproduced elsewhere in the TT, either in the same passage or in later in the text.**	
	« Si on a été le voir, dites-vous, répète Camille. J'ai l'impression qu'il y a une nuance de menace dans votre phrase. Allez-y, poursuivez, ça m'intéresse beaucoup. » (2012b, p. 340)	"If we've been to see your employer…" Camille repeats the phrase. "That sounds like a threat to me. But please, carry on, I'm fascinated." (2016b, p. 301)
AMPLIFICATION	**ST irony is enhanced in the TT through the addition of a word or phrase.**	
	« […] C'est toujours un plaisir de converser avec un gentleman. » (2014a, p. 215)	"[…] It's always a pleasure to talk to a true gentleman." (2016a, p. 213)
	ST irony is enhanced in the TT through a change of tone or mode.	
	« Ah...du Japon. C'est assez courant, tu sais, que les trucs japonais viennent justement du Japon. » (2014a, pp. 84-85)	"From Japan? It's not uncommon for Japanese things to be imported from Japan, you know?" (2016a, p. 83)
ATTENUATION	**ST irony is attenuated in the TT.**	
	« J'ai l'impression qu'il y a une nuance de menace dans votre phrase. » (2012b, p. 340)	"That sounds like a threat to me. […]" (2016b, p. 301)
OMISSION	**ST irony is not reproduced in the TT. No irony in the TT.**	
	« […] je vais aller dire un petit bonjour à notre ami Gustave. » (2014a, p. 128)	"[…] why don't I pop in and have a quiet word with Gustave." (2016a, p. 124)
ADDITION	**Absence of irony in the ST becomes irony in the TT.**	
	« J'ai dit : "tout de suite", bordel de merde ! » (2014a, p. 328)	"Which bit of 'right now' don't you understand?" (2016a, p. 324)

These identified strategies capture Wynne's intercultural intervention as part of the translation process of the Verhœven novels and highlight the diversity of the translation strategies he used

to do so. He did not follow one macro-strategy but a combination of micro-strategies, ranging from preservation to omission, to successfully do so.

As far as the cultural and intercultural significance of the novels are concerned, my study shows that the prevalence of irony in the novels, through intratextual irony, is indeed a key component of French humour and that the way it is used in the novels constitutes a public narrative of the ambivalent, and fundamentally cultural, relationship between the French police and the population. Irony is used as a marker of superiority by the police, mainly Camille, to emphasise their authority towards suspects or witnesses. Yet, suspects and witnesses also use irony to signal superiority towards the police to keep face during police interviews. Second, the incongruity generated by the use of irony creates humorous effects, especially when its targets are figures of authority such as magistrates. Finally, humour provides temporary release in the narration and dialogues. The members of the Verhœven team use irony amongst themselves to cope when their investigation flounders but also within their day-to-day interactions. Irony is part of the team's dynamics. Finally, the narrator also assumes the role of ironist, providing entertaining notes within the narration intended for the readers. This, I argue, makes Lemaitre's novels not only unique in crime fiction but also as far as their translation is concerned, precisely because of their complex cultural specificities. As such, they not only function as key cultural narratives but also key intercultural narratives in translation.

Through his translations, Wynne successfully debunks the myth of the untranslatability of humour, as he successfully tackles the specificities of French irony. Irony is translatable and the linguistic and cultural barriers that it poses are not unsurmountable either, as long as the translator is able to assume the role of interpreter of irony, as a process which is fundamentally cultural. As part of his strategy to fully ground the novels within the French cultural context, through the use of French toponyms, titles, ranks but also the translation of its irony, Wynne manages to successfully 'convey not simply the letter of the original but its spirit', to use the words of the American PEN guidelines for reviewers (2006, p. 55). Most importantly, Wynne's translation of irony successfully contributes to the construction, representation and circulation of the specific relationship between the police and the population in France across national borders, which is heavily characterised by the use of irony. Based on the uniqueness of Lemaitre's crime novels, their resolute grounding in the French cultural context that goes beyond locality and their intercultural significance, it is, therefore, no wonder that Wynne's translations received such an acclaim in the UK and Ireland.

Conclusion

This thesis argued, from the outset, that crime fiction is as popular today as it has ever been and that the appetite for it shows no sign of relenting in both France and the UK where it is the literary bestselling genre. Although numerous reasons account for its popularity, I have taken the stance that crime fiction in general, and translated crime fiction in particular, are especially popular due to their (inter)cultural significance and argued that contemporary crime novels function as key cultural narratives, which construct, depict, showcase and celebrate elements pertaining to national identity and national culture. These include elements relating to the British social class system, Scottish national identity, French regional identity and French humour. This has, in turn, led me to argue that translated contemporary crime novels are key intercultural narratives, which provide readers access to the cultural elements they depict and showcase, thereby also providing them with insights into the foreign culture and the cultural context the novels are set in. The reviews published by literary critics, journalists and readers which I analysed in my various case studies clearly attest to the fact that both the cultural and local focus of those crime novels primarily contribute to their transnational popularity, thanks to translation. Due to the intercultural significance those novels have, I have further argued that translators play a key role in depicting, showcasing and representing those cultural elements in their translations. This role goes way beyond the traditionally acknowledged role of the translator as being an intercultural mediator. Rather, I have contended that translators of crime novels act as intercultural ambassadors who not only mediate between cultures but, more importantly, depict, represent, convey, bestow, transmit, showcase and celebrate culture and cultural references in their translated texts through their intercultural intervention. While I have shown that authors of contemporary crime fiction have clear cultural agendas when it comes to the depiction of social class in the UK, elements of Scottishness, French regional identity and French humour, I have also shown that translators usually, but not always, successfully and explicitly reproduce and fulfil this cultural agenda within their translated texts, through the use of various translation strategies of which I proposed an updated typology. My typology is centred around the two macro-strategies of preservation and adaptation, under which I identified four strategies: while the strategies of restatement, typographic adaptation, paratextual explanation, and intratextual explanation are the four preservation strategies, those of semantic adaptation, cultural adaptation, creative adaptation and omission are the four strategies of adaptation I identified. I then systematically used this typology in each of my case studies to analyse how various cultural references fared in translation.

In Chapter 1, which focused on Robert Galbraith's Cormoran Strike novels, I argued that social class is such a central issue in British society and daily life that it is a real cultural obsession, so much so that references to the British class system are a key feature in the Strike novels. These primarily include references to upbringing, education, sociolect and general habits and behaviours, all of which permeate the narratives. In parallel, I also argued that social class is not so much of a cultural issue within the French cultural context, where it is primarily a socio-economic issue and does not define everyday life to the extent that it does in British society. I have shown that Galbraith's translators carefully take this key cultural difference into account in their translations, which both successfully capture and convey the centrality of social class in Britain whilst also being tailored to the French cultural context with some key cultural references being adapted, attenuated or even omitted. With cultural adaptation being their most resorted to translation strategy, both translators successfully make references to the British class system more easily recognisable, accessible, plausible and acceptable to their target readership. Through a process of cultural repositioning of the texts, both translators successfully construct and produce a French public intercultural narrative of the British class system, which, I argued, accounts for the popularity of the Strike novels in France.

Chapter 2 looked at how references to elements of Scottish national identity in three of Ian Rankin's Rebus novels fared in translation. It focused on references to Scottish myths, tales and legends, which abound in Rankin's novels and form part of his resolute agenda to produce cultural narratives on Scottish national identity, following in the literary tradition set out by Robert Burns and Sir Walter Scott, and which, I argued, is primarily a cultural and literary construction. Using two sets of characters, whom I called the cultural insiders and the cultural outsiders, enables Rankin to explore, showcase and celebrate elements of Scottish national identity in his texts. Through their intercultural intervention, both of Rankin's translators clearly seek to ground the translated texts within the Scottish cultural context. This is successfully achieved through the use of preservation strategies, mainly restatements, and the use of paratextual explanations (translator's footnotes), which explicitly signals their presence in the translated texts. Yet, I have also shown that these are at times problematic in terms of their cultural significance, thereby signalling their conflicting status as professional intercultural outsiders.

Chapter 3 focused on references to French regional identity, more specifically references to Normandy, including food and drink, locals' temperament and physical appearance, landscape and climate, in Fred Vargas' Adamsberg novels. I argued that Vargas'

novels fulfil a clear imagological role in that they construct, depict and largely celebrate a series of stereotypes associated with the region of Normandy. As these are replicated within and across the novels in the Adamsberg series, I also highlighted their high level of intratextuality. I also contended that the clear local and regional grounding of the novels make Vargas' novels distinct and unique, making them function as (inter)national instances of regional novels. As far as their translation is concerned, I have shown that Reynolds successfully retains the local grounding in the Norman context, as well as the imagological and intratextual specificities of the novels, as she successfully replicates Vargas' stereotypes and references to Normandy, whilst also retaining the various levels of intratextuality both within and across the translated texts. My analysis of the readers' reviews confirms that the local grounding of the translated texts largely contributes to the novels' popularity in the UK.

Finally, Chapter 4 looked at the translation of irony, which I approached as a distinctive French humorous device, in Pierre Lemaitre's Verhœven novels. As irony is such a distinctive and constant feature of the novels, I proposed to call it intratextual irony. While I argued that there are specific instances of national humour and that the use of irony is a characteristic of French humour, I also argued that the use of irony in the novels provides a representation of attitudes by and towards the French police, namely of the ambivalent relationship between the French police and the population. As such, Lemaitre's novels clearly function as key (inter)cultural narratives as they illustrate the extent to which irony is a central feature in this ambivalent relationship, which, in turn, serves to highlight further French cultural specificities. I highlighted how irony is used in the novels both as markers of superiority, incongruity and release. As far as translation is concerned, I argued that Wynne explicitly grounds his translations within the French cultural context through a macro-strategy of preservation. More significantly, my analysis showed that Wynne successfully replicated the intratextual irony pertaining to the novels in his translated texts. This, in turn, means that his texts also function as successful intercultural narratives on the French police and attitudes towards it. My textual analysis also enabled me to propose new and updated taxonomies of techniques of irony, as well as strategies to translate irony. The former include the ironic pun, ironic reasoning, ironic prompting and ironic repetition. The latter include eight strategies which fall under the six macro-strategies ranging from the preservation of irony to its omission.

Taken together, my four case studies clearly show that contemporary crime novels function as key (inter)cultural narratives of a variety of key cultural issues, facilitating the circulation and access to foreign cultures across and beyond national borders. This, I contend,

primarily accounts for the popularity of the genre globally. Clearly, all the authors and translators under consideration in this thesis have a clear and explicit cultural agenda, which involves the depiction, representation, celebration and circulation of culture. All the translators I considered also clearly explicitly act as intercultural ambassadors in that they deliberately seek to ground their translated texts within the novels' local cultural contexts, whether national or regional, actively seek to preserve the cultural references, and visibly signal their presence within the translated texts.

This thesis' contribution to scholarship and originality is four-fold. First, it is original in that it proposes new insights into the genre of crime fiction, which has, as I have shown in the literature review, traditionally been approached in terms of its history, conventions, sub-genres and development, overwhelmingly from an Anglo-American perspective. While more recent literature offers insightful new perspectives on the genre by considering it in its wider and global context and incorporating discussions about its cultural significance and its translation, this thesis goes much further in bringing together reflections and analyses on its (inter)cultural significance and the instrumental role played by translation in its transnational circulation and popularity. Linked to this is my redefinition of the role played by translators in this process. Indeed, I argue that considering the translator as an intercultural mediator is far too limited and that the label of intercultural ambassador, although not perfect, is more appropriate to define their role and intervention. Second, it is original in that it considers authors who, despite being prolific and extensively discussed in both the media and academia, are not often considered in the context of translation. Linked to this is also the fact that my thesis considers novels written in English and translated into French and novels written in French and translated into English. Looking at both translation directions enabled me to make key comparisons between translation conventions in both cultures. For instance, I have highlighted how French translators heavily rely on translator's footnotes (paratextual explanations) as a key strategy in their intercultural intervention, while English-speaking translators prefer intratextual explanations. Third, my thesis contributes to knowledge in that it proposes a series of new and updated typologies on the translation of cultural references, techniques of irony and strategies to translate irony. Fourth, my thesis is very much interdisciplinary in nature. While it primarily draws on theories developed in Translation Studies, it also includes sociological theories on social class, literary theories on imagology and humour, contributions from historians on cultural nationalism and the Scottish nation, as well as linguistic approaches to humour. This interdisciplinary approach contributes to making

my thesis original, as it takes into account and brings together insightful and key theories and approaches. As such, although my focus is on crime fiction, I believe that my approaches, discussions and typologies can be relevant to the study of other contemporary literary genres and their translation.

Nevertheless, this thesis also presents some limitations, which primarily relate to constraints relating to space and scope, but which also present great opportunities for further research and inquiry. First, would scope have permitted it, I would very much have liked to have been able to include interviews with the translators whose translations I analysed in my four case studies. This would have enabled me to get primary data and direct insights into their practice as translators and intercultural ambassadors, their approaches to the translation of cultural references, discussions around translation decisions on selected passages, as well as their interactions with authors and publishers as part of the translation process. Nevertheless, space constraints precluded me from including those. I therefore decided to focus on textual analyses only. Second, while I decided to focus on three novels by Robert Galbraith, Ian Rankin, Fred Vargas and Pierre Lemaitre, it is undeniable that other authors and other novels could be considered in future studies. Indeed, the works by many other contemporary French and British crime authors and their translations could be considered, including, for instance, Graham Hurley's, Val McDermid's, Kate Atkinson's, Michel Bussi's. Third, this thesis focused on French and British crime fiction, as these are the two languages that I read proficiently. However, there is, of course, scope to also consider crime novels and their translations from other countries and regions, as well as other topics. For instance, I decided to focus on the regional identity of Normandy in my chapter on Vargas' novels. However, given the strong local focus of her novels, there is scope to also consider how other regions of France are represented, including Béarn and Brittany, for example. Another example is Andrea Camilleri's Montalbano novels, which are heavily localised, as they are set in Sicily, and would therefore lend themselves very well to the study of their (inter)cultural significance. Finally, another topic I am keen to investigate in the future has to do with the localised uses of space and place in Graham Hurley's Faraday novels, which are set in Portsmouth and in which Portsmouth plays a central role. Fourth, this thesis has only considered crime novels and their transnational circulation. However, given the appetite for international crime drama, there is also definitely scope for the study of original crime TV series and TV adaptations of novels, which could also be studied in parallel to the novels they are based on. An interesting project could, for instance, include the study of both Galbraith's Strike novels and their TV adaptations

by the BBC. Another example would be to look at Hurley's Portsmouth-based novels which have been translated into French but, perhaps more interestingly, also adapted by French TV and re-localised, as the French version is set in Le Havre.

Writing this thesis has been a long journey of over six years which I have thoroughly enjoyed. Throughout this time, I have developed as a researcher and writer and I have acquired key knowledge and skills, which I will be able to use for future projects and in my academic career as a whole. Disseminating my research at various conferences has also been invaluable in that it not only gave me confidence as a researcher but also enabled me to get feedback and perspectives on my work which I would not have had otherwise. As I reach the end of my doctoral studies, one of my ambitions is to turn this thesis into a monograph and embark on the other exiting research projects I mentioned above. While this PhD journey comes to an end, it also marks the beginning of a new and exciting longer research journey.

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Appendices

Appendix A: Corpus of UK readers' reviews of Vargas' Adamsberg novels published on Amazon.co.uk

The usernames used by the authors of the reviews have been removed for anonymity purposes.

Reviews of This Night's Foul Work (Dans les bois éternels)

Review 1:

5.0 out of 5 stars Really top-not h crime fiction. Towers above most well-known modern crime writers.

Reviewed in the United Kingdom on 13 November 2020

Fred Vargas is a superb writer of crime fiction. I only wish she wrote faster and the books were translated into English faster.

Review 2:

5.0 out of 5 stars love this author's work

Reviewed in the United Kingdom on 7 October 2014

Fabulous, love this author's work. This is quirky, funny, with eccentric characters and a lot going on in those woods! Highly entertaining, recommended.

Review 3:

4.0 out of 5 stars Really good read

Reviewed in the United Kingdom on 19 June 2016

Terrific atmosphere, wonderful characters and an intriguing story. I love the way the plot moves seamlessly between Paris and rural France.

Review 4:

5.0 out of 5 stars Excellent

Reviewed in the United Kingdom on 24 April 2009

This was a treat.

This is the second of Vargas' books I have read, the first being The Three Evangelists, which I did not like at all, finding it contrived and artificial.

You should ignore the silly publisher's blurb on the back cover, which describes one character as the nemesis of Adamsberg (the detective), and his enemy for 23 years (despite her failing to recognize him at first; even when she does, they plainly are on friendly terms). Why do publishers entrust the writing of the back cover to hacks who can neither write accurate English ("nemesis" has a precise meaning and it isn't a synonym of "enemy") or be bothered to read the book?

The book contains lots about Adamsberg's complicated private life, but it is part of the story

and isn't an unnecessary complication or addition - but Vargas relies a lot on coincidence for creation of tension, both in the story and between characters.

Adamsberg has a distinctive and attractive voice/character and the parts set in Normandy blend in well and seem authentic - in fact, there is quite a lot about the different regions of France. He is enigmatic - definitely the central character but on a wholly different way to a detective like Poirot. Vargas invites the reader to tease out the strands of Adamsberg the puzzle and it's a rewarding task.

There is a well-drawn, original and interesting (if improbable) cast of characters and red herrings. The book is well-paced and there is a nice twist at the end.

Review 5:

5.0 out of 5 stars Like a rich Gallic dish - savour and enjoy

Reviewed in the United Kingdom on 18 March 2013

I'm finding that a need to ration my reading of the Fred Vargas oeuvre as I could just lose myself and devour all the novels in one. As ever this novel is one in which disparate threads are drawn together in the last few pages, varying storylines link with utter logic and clarity despite appearing completely separate and the wonderful characterisation adds a little piquancy to the mix. Sian Reynolds does a wonderful job of translating these books, she has an understanding of the lyricism of the writing and the flow of both the narrative and the detail is warm and encompassing.
Vargas has created a unique character in Adamsberg, he is individual and quirky but utterly believable. The plot seems bizarre but less so than many detective novels and, to be honest, that doesn't matter when the actual reading of the book is so pleasurable.

Review 6:

4.0 out of 5 stars Nothing Foul About It!

Reviewed in the United Kingdom on 18 April 2014

Really liked this, had to hover for a bit between four and five stars. Distinctly different to much of what I read and I'm a big crime fiction fan! I'll read a follow up, but I'm heading for the Irish next with something based in dear old Dublin.
Great characters in this, a meandering tale, not strictly clue driven and you may guess the ending -- I know I had it fairly quickly, but with some books, it's just about the read, isn't it? If you like crime fiction and you're looking for something a bit different, a bit alternative, a bit out of kilter -- Vargas is your girl!
Ger H.

Review 7:

4.0 out of 5 stars Mad, unbelievable but tremendous fun.

Reviewed in the United Kingdom on 19 July 2013

This is listed as a police procedural crime novel but it's really not. Without giving anything away, Imagine the likelihood of the Paris Serious Crimes Unit being able to mobilise a helicopter and several police cars with loads of officers, just to track a cat, which runs about 20 kilometres to find its favourite police officer, who's locked in a deserted building). Cats are far too self centred! Nevertheless, it was very well translated (much better than some previous

Fred Vargas novels translated into English). It kept the French 'feel' while still being colloquial. I love the way she bases her crime novels on myths and legends. The do-badder here was quite a surprise in terms of what that person's motivation was all about. (I am not giving anything away here). One small criticism - did the editor HAVE to put all the police officers' ranks (e.g. Commissaire, Lieutenant) in italics? It really broke up the narrative flow. But I am looking forward to reading her next book. They're intelligent and funny.

Review 8:

5.0 out of 5 stars Unusual and fascinating

Reviewed in the United Kingdom on 27 January 2014

The Commissaire Adamsberg series is very unusual and definitely addictive. Certainly worth reading in the correct order as the relationships deepen as the series develops. Nothing like an English police procedural whodunnit.

Review 9:

5.0 out of 5 stars A wonderful read

Reviewed in the United Kingdom on 7 March 2014

Fred Vargas is a breath of fresh air in the crime world. The translation is very crisp which makes the story roll along. Decided to read some more by Mme Vargas and have not been disappointed. Would say that Pierre Magnan has a successor, the humour in each is just off centre enough to be very enjoyable

Review 10:

5.0 out of 5 stars Fred Vargas--This Night's Foul Work

Reviewed in the United Kingdom on 21 February 2008

Fred Vargas is like no other crime novelist,and in
her latest novel she is more idiosyncratic than ever.
The plot starts when two men are murdered with their
throats being slashed.This leads Commissaire Adamsberg
to two graves which have been tampered with,he suspects
an elderly serial killer nurse.There is also a sub-plot
concerning Adamsberg's past.Whilst the plot unfolds in
often strange ways,we meet Adamsberg's team,most of whom,
in their different ways are also amusingly quirky,and
are either like Adamsberg,'cloud shovellers' or 'positivists.'
This is a delightful yet at times exasperating novel,but is
highly recommended for its uniqueness.

Review 11:

5.0 out of 5 stars Quirky

Reviewed in the United Kingdom on 27 November 2013

This I must admit is the first time I have read a Fred Vargas novel, but it definitely won't be the last. The story has a good strong mystery element, with loads of unpredictable events, and characters that are in the majority at least slightly eccentric.

Commissaire Adamsberg of the Serious Crime Squad, Paris, has two murdered men on his hands, which he doesn't want to hand over to the Drug Squad, not just because he doesn't like the head of that squad, but because he doesn't believe that either man dealt in drugs. Then he does some babysitting in Normandy, where he is told about the brutal killing of a deer. Along with these two incidents there are the murders of virgins, another slain deer, a slain cat, reports of ghosts, and graves being dug up, as well as many others. Adamsberg also has to deal with an incident from his childhood, another incident from his earlier years on the force, and an escaped female convict. With so much happening how can Adamsberg and his team make any sense of anything happening? And could any of these incidents in any way be connected?

This book is definitely quirky and is different from other crime novels that you usually come across on the market. Full of twists and turns this is slightly surreal in places, as well as funny; after all who has ever used a cat to find an abducted person before? There is manipulation and the occult to deal with as well here as you soon find yourself lost in a story that will prove unforgettable and quite unique. This I found a real pleasure to read, and I may try to persuade my local book group to read it as well.

Review 12:

4.0 out of 5 stars The best Fred Vargas so far

Reviewed in the United Kingdom on 18 March 2020

Well twisted plot, however plausible. Story well constructed, flowing. My only "negative" comment concerns the translation: I'm not sure it's as good as it could have been

Review 13:

5.0 out of 5 stars Wonderfully Strange

Reviewed in the United Kingdom on 16 July 2008

Like most of the Commissaire Adamsberg mysteries, Fred Vargas has here turned Paris and Normandy into places of mystery populated by highly original and eccentric beings-both good and evil. I read this book in three sittings (and lost some sleep for it) because I couldn't put the book down. Vargas not only creates a suspenseful mystery but like the best genre writers tells the story of a culture, even going back to her specialty, medieval archeology, for inspiration. Adamsberg is surrounded here by his usual, very odd group of investigators. Even the obvious dei-ex-machine that she uses from time to time to move the plot forward don't irritate because the characters and the energy of the plot keep you always going forward. Only one critique; there a number of typos in the book that become irritating after a point. I hope the publisher fixes this in the next printing.

Review 14:

5.0 out of 5 stars Just a great book

Reviewed in the United Kingdom on 27 February 2009

Quirky Chief Inspector Adamsberg is a fascinating character, he can figure out who's responsible for murders by taking a walk and thinking.
I didn't read the series in order and don't think it's important to, her books are all good. She can't write fast enough for me.

Review 15:

4.0 out of 5 stars fred vargas magic books

Reviewed in the United Kingdom on 11 June 2009

Fred Vargas' books are original and unconventional. The language is refined (and this still transpires in translation) and Adamsberg is a police investigator with a twist. Highly reccomendable, even to those that do not know the previous books.

Reviews of The Ghost Riders of Ordebec (L'armée furieuse)

Review 1:

5.0 out of 5 stars Just sheer indulgence and pleasure

Reviewed in the United Kingdom on 24 June 2014

Commissaire Adamsberg's mind is described as being like a pile of fish freshly landed, all different species and jumbled up together. These tumbled thoughts include the killing of a prominent industrialist and the framing of a young arsonist for this, the death of a man in Normandy and the associated 'Hellequin's Horde' and the strange case of pigeon with its legs tied together.

Adamsberg is asked to look at the case in Normandy and finds himself dealing with suspicious locals and the legend of the mysterious horsemen who foretell the death of the evil. His recently discovered son, Zerk, is charged with helping the young yob to evade justice and Hellebaud, the pigeon, recovers.

It sounds like a crazy plot but actually this is a very rational and clever story. Once again Vargas' delightful style and Renolds' wonderfully lyrical translation make this book a pleasure to read. My only negative is that I've now read all the books and have to wait for Vargas to produce another.

Review 2:

5.0 out of 5 stars Vargas triumphs again.

Reviewed in the United Kingdom on 20 August 2013

I have now read all of the Commisaire Adamsberg books by Fred Vargas and am a huge fan of this charismatic and philosophical police chief, whose unconventional methods unsettle his superiors, but bring successful results. He works with the encyclopaedic and methodical Danglard, whose logical approach is a perfect foil for Adamsberg's off the wall style of policing. In this latest book, Adamsberg heads into rural Normandy to investigate the disappearance of a very unpleasant neighbour of a timid country woman who seeks him out in Paris. This disappearance is linked to sightings of the legendary ghost riders of Ordebec in the nearby forest; this army of the dead allegedly appears to carry off wicked wrongdoers, and is much feared and believed in by locals. Adamsberg solves this intriguing case, meeting some unusual characters along the way; as always there is a supernatural and otherworldly feel to the story, and Vargas is skilful at creating a disturbing atmosphere and rather surreal settings. An excellent read and a first class translation from the French.

Review 3:

5.0 out of 5 stars A great read.

Reviewed in the United Kingdom on 25 May 2019

I found this author through a recommendation in a newspaper of the best modern authors over the last decade. Am I pleased I found her. I realise that Commissaire Adamsberg wouldn't be to everyone's taste but I find him and his team a great read. The books are quirky and completely different to any other detective book I have read: a wonderful change.

Review 4:

5.0 out of 5 stars A Top Class Entry

Reviewed in the United Kingdom on 17 March 2013

Fred Vargas yet again delivers a story with a terrifying, supernatural premise, with Commissaire Adamsberg and his team (all present and correct) dealing with both an impossible murder in Paris and the appearance of a team of ghostly riders near a small village in Normandy, foretelling violent death which comes horribly true. Vargas is one of a kind (and well translated), managing to bring all the elements (no matter how bizarre) together and leaving the dishevelled, disorganised and distracted Adamsberg the only man who can intuit the truth (despite what the proper cops think). Sigh. You wait so long for one, then you read it straight through...

Review 5:

5.0 out of 5 stars How does he do it?

Reviewed in the United Kingdom on 24 March 2013

Here is a different detective who is completely unlike the supermen and women of this genre. I enjoyed the journey with a fascinating range of characters. It also throws a not very positive view on the French police and legal systems which strike very much the same chord as the recent TV series called "Spiral". I hope that for the sake of all French citizens that all is not as bad as it seems.

Review 6:

4.0 out of 5 stars Great lead character

Reviewed in the United Kingdom on 21 July 2017

Great lead character. Lovely to read something set in rural france after reading too many urban dredge. Light and lovely.

Review 7:

5.0 out of 5 stars Another winner for Fred.

Reviewed in the United Kingdom on 12 May 2013

Great read and reassuring for Ms.Vargas' fans who hope her sun never sets. Just as complex but, despite the title, a little lighter in tone that others of her novels. Populated by wonderful characters and brilliantly translated - with never the slightest feel that it is a translation - by Sian Reynolds. So when are F.V's books going to hit the screens, large or small?

Review 8:

5.0 out of 5 stars fred's latest

Reviewed in the United Kingdom on 20 March 2013

i found this to be an exquisite addition to the adamsberg novels- the subtlety and sheer intelligence is wonderfully captured by the translation of sian reynolds-the texture of description of the normandy locals dealt with such humour and panache-an absolute delight

Review 9:

5.0 out of 5 stars Adamsberg Again

Reviewed in the United Kingdom on 8 May 2013

Yipee, more weird French frolics with the highly idiosyncratic Commissaire. His rural background & non sceptical tolerance of local legends, his newly found son & the laming of a pigeon all add texture to this tale of murder & greed. A ripping yarn.

Review 10:

5.0 out of 5 stars Five Stars

Reviewed in the United Kingdom on 17 October 2015

Brilliant series about a commissaire I'd love to meet and transporting me to France.

Review 11:

5.0 out of 5 stars Original interesting entertaining

Reviewed in the United Kingdom on 27 July 2016

French crime friction well translated giving a lovely French flavour and unique characters . enjoyed it . breath of French air

Review 12:

5.0 out of 5 stars The Ghost Riders of Ordecec: A Commissaire Adamsberg novel

Reviewed in the United Kingdom on 16 April 2013

For all fans of Fred Vargas, her latest book does not disappoint. The author is an historian and an archeologist. The translation from the French is excellent.

Review 13:

4.0 out of 5 stars French murder mystery

Reviewed in the United Kingdom on 26 April 2013

Fred Vargas usual amusing and clever book. The translation isn't quite so good in this edition. I liked the story better than the last one II read

Review 14:

5.0 out of 5 stars Fred Vargas--The Ghost Riders of Ordebec

Reviewed in the United Kingdom on 12 March 2013

This excellent novel displays Fred Vargas at her quirky creative best.
The idiosyncratic Commissaire Adamsberg,whilst working on local cases,
is drawn from Paris to a village in rural Normandy, to investigate the
disappearance of an unpopular inhabitant.Many of the villagers fear
that the disappearance is the re-enacting of an old superstition,and will
inevitably lead to murders.
As we become delightfully involved in local anxieties and disputes,Adamsberg
is joined by other members of his team,each with their own singular
peculiarities.
A witty, fully engaging ,original read.

Review 15:

5.0 out of 5 stars Fantastique!

Reviewed in the United Kingdom on 2 July 2017

Have read most of Fred Vargas' novels (the Three Evangelists books, the ones about Louis Kehrweiler, the series about Jean-Baptiste Adamsberg (J-BA) and love them all. They are crime novels but not police procedurals. They are peopled by not one or two, but lots of extraordinary characters with astonishing personalities, talents and habits. They are situated today, in Paris or in rural parts of France (the Pyrenees, the Provence, here Normandy) with occasional forays into foreign nations (Canada, Great Britain, Serbia), always problematic since J-BA is a minimalist linguist. They all have their roots in Deep France with its Black Death and Crusades, medieval myths and legends, werewolves and here, an 11th century band of vengeful, partly-petrified ghost riders led by Seigneur Hellequin.
Here, like James Bond in the first minutes of a film, J-BA shows his credentials by quickly solving a murder by letting his intuition latch on to the tiniest of clues, then proceeds to the real business at hand, or rather, a triple challenge. First, there is the old lady from chilly, taciturn Normandy reporting her daughter's vision or sighting of said ghost riders, who are not to be taken for granted because they kill, usually four times. Secondly, an industrial magnate in Paris burns to death locked inside his Mercedes. Here J-BA's team of 28 crime fighters makes a quick arrest of a young arsonist of North African descent whose preferred car make is just that. But was it him? Finally, a third case that occupies J-BA throughout the book is the distressed pigeon. Who tied its little feet together so that it could fly no more, take only the tiniest of steps?
Adamsberg will spend several dry summer weeks in Normandy, with dark rain clouds looming over the western horizon, in the company of walking encyclopaedia Danglard and his savior in Serbia, Veyrenc, with reinforcements standing by...
Readers interested in the workings of J-BA 's illogical working mind can leaf to chapter 50 for his own diagnosis. Otherwise, if a butterfly fluttering its wings on one continent can cause a hurricane on another, what is far-fetched about these crimes? Verdict: as always, expect the unexpected; lots of cross referencing and –linking, fantastic characters (Léo, the consultant osteopath, the crossword expert, the mother, the perp himself) and a master test for translators. Highly recommended. Read this book. Better still, read Fred Vargas' books chronologically.

Review 16:

5.0 out of 5 stars A must for lovers of sugar, pigeons and evocative detection fiction

Reviewed in the United Kingdom on 15 January 2017

There is often a quirky undercurrent of the supernatural in the novels of Fred Vargas but here it is much more to the fore. When her idiosyncratic French detective, Commissaire Jean-Baptiste Adamsberg is approached by a timid Normandy townswoman, Mme Vendermot, about the disappearance of a hated local hunter he has many reasons not to become involved. Not least of these is the gruesome murder of an industrialist in Paris which has the press and the authorities seeking a speedy arrest.

Before the hunter's disappearance, Mme Vendermot's daughter had had a vision of the Furious Army, phantoms from the Middle Ages also known as [Lord] Hellequin's Horde/the Ghost Riders, an 'army of the dead, of the putrified dead, an army of ghostly riders, wild-eyed and screaming, unable to get to heaven'. They always carry off some people living nearby who have committed serious crimes, these same people all coming to a very unpleasant end shortly thereafter.

The hunter and three other people have been caught up by the army this time. However, when the inevitable body is found, Adamsberg ends up travelling to the small town of Ordebec where he assists the limited local police force in investigating the murder and protecting the other potential victims. His interactions with the locals, his colleagues and newly-found family are as much a part of the book as the police investigations.

In the previous novel, ' An Uncertain Truth', Adamsberg had only just met his adult son Zerk for the first time and Vargas has great fun in showing the difficulties that both have in coming to terms with one another. A suspect in the Paris murder, a pyromaniac called Momo, also features in this story as does a crippled pigeon whom Adamsberg finds in the street with its legs tied together.

The interactions between Adamsberg, his bibulous colleague Commandant Danglard and the statuesque Villancourt Retancourt, who exerts a strange attraction on all her colleagues, are humorous and affectionate, and the author accurately describes the personal and professional jealousies between Danglard and Veyrenc who has recently rejoined the team and whose rhyming couplets have not improved.

The characters in Ordebec are all eccentric, not least the disparate Vendermot siblings and the puffed up local police chief, Capitaine Émeri , but Vargas' sympathetic handling convinces the reader of their reality. Readers with a craving for sugar should love this book and the only slight downside was the concern of all the male characters for the impressive breasts of Lina Vendermot and what they would like to do with them. This is all the stranger given that Vargas is the nom-de-plume of the French historian, archaeologist, epidemiologist and writer Frédérique Audoin-Rouzeau. By the end of the book both murders, and those that follow, are satisfyingly resolved and there is even good news about the pigeon.

Much of the pleasure of these stories lies in the English translation of Siân Reynold who vividly portrays the excitement, sweep and intimacies of the original. It is hard to think of a detective novelist operating in the same space as Vargas and, as such, her unconventional writing and storylines will not appeal to everyone. But this book is very satisfying and I would recommend it highly.

Review 17:

4.0 out of 5 stars First foray

Reviewed in the United Kingdom on 4 April 2018

This was my first foray into the world of Commissaire Adamsberg and it won't be the last. He's not your standard Police Investigator and his police force seem to find him quite maddening - but there's of course method in there.
Travelling out to the countryside in Normandy to solve a crime that may or may not involve an ancient group of long-since dead horsemen, Adamsberg has to rely on his colleagues and his son to help him solve the case. The book is witty and there are laugh-out-loud moments. It's largely unlrealsitc, so don't go into this thinking you're going to get a gritty, realistic crime story, but you knew that from the title, right?
The opening crime solved by Adamsberg was a fabulous stand-alone crime short story.

Review 18:

5.0 out of 5 stars Another Great Story

Reviewed in the United Kingdom on 9 December 2013

I think I should first point out that if you read this book and think the Furious Army mentioned here sounds slightly familiar, it is a legend that is told in many countries in Europe, especially in Northern Europe. I think there are at least three or four such legends in this country alone, with probably the one in Devon being the most famous.

If you have never read a Commissaire Adamsberg book before then you should be warned that they are quirky to say the least. Indeed the stories are full of humour and quirkiness, as well as providing good mysteries. At the start of this book you can see how Adamsberg's brain works, as he investigates a supposed death by heart attack.

For Adamsberg and his eccentric team nothing is ever straight forward. Whilst the Commissaire rescues a pigeon in distress a woman from Normandy has come to see him with regards to the Furious Army riding once again through Ordebec. Adamsberg needs Danglard just to find out what an earth this army is, and seems surprised that everyone else seems to already know this piece of folklore. And so whilst Adamsberg is given an important case of arson and murder to solve in Paris, he also manages to get the case in Ordebec, where a murder has been committed.

Taking in an old legend, superstition, devious murders, and secrets that have been hidden for years once again we are treated to another great story from Fred Vargas, with a new host of other oddball characters. If you think you may want to try one of these books please be aware that to a certain degree they are mad, in the way that only the French seem capable of doing. If you are looking for something that is action packed and more of a thriller, then this isn't for you; but if you are looking for something quirky, with some great humour and full of eccentrics then this may be just up your street.

Review 19:

5.0 out of 5 stars Quirky and superb Continental detective fiction

Reviewed in the United Kingdom on 6 December 2013

Books this good are sinfully pleasurable. I was able to immerse myself in the off-kilter, whimsical world of Inspector Adamsberg for two whole days and not one minute of it was wasted.

On the face of it, this is a police procedural set in modern-day France, in which a special crimes unit tackles two uninvolved investigations. One looks like a cut-and-dried case of arson/murder, while the other has - as is often the case with Adamsberg investigations - supernatural overtones. Is the faery hunt really coming to Normandy to carry off four victims, or is this just a good excuse for more murder?
Those plots are really just the excuse, however, to spend time with this fabulous cast of characters -- all well-established in previous novels -- and to enjoy moments of philosophical illumination into how other people's minds might works. All the regular characters are here, and the interactions between the eccentric squad members are delightful, and sometimes pointedly poignant. We meet new people including a beast of a man who speaks words backwards, and a pigeon which becomes the mascot for the novel.
Vargas wonderfully conjures an interpretation of contemporary rural France which we observe from Adamsberg's odd angles as he apparently fumbles his way through a convoluted investigation which seemingly revolves around sugar lumps.
If you like straightforward murder-mystery books then perhaps this is not for you. It's nothing like the blunt brutality of many Nordic noir novels. If you enjoy the more fanciful moments of the Inspector Montalbano series, say, and you enjoy endless word games and intellectual digression, then you too may find yourself happily entertained by this series.

It might help to start with one of the earlier Adamsberg investigations so you're more familiar with the characters - but it'll be odd, even if you've read them all. And that's one of the things which makes Fred Vargas so special.
9/10

Review 20:

5.0 out of 5 stars Started off just a bit slowly but quickly made up for it. I am completely entranced by Vargas' writing.

Reviewed in the United Kingdom on 7 May 2014

First Sentence: A trail of tiny breadcrumbs led from the kitchen into the bedroom, as far as the spotless sheets where the old woman lay dead, her mouth open.

Comm. Adamsburg travels to Ordebec in response to a woman’s plea. Her daughter, Lina, has seen the Ghost Riders with four men. According to legend, this mean each of these men will meet a violent death. Adamsburg takes with him a young man he believes innocent of the murder for which he is accused, and his 18-year-old son, whom he recently met. Although entranced by the lovely Lina, one of the envisioned men does die and it’s time for Adamsburg to get to work.

There is nothing ordinary about a Fred Vargas book. It begins with a unique murder, quickly solved by Adamsberg, which quickly displays his understanding of people and their behaviors.

The Serious Crime Unit, of which he is the head, is a collection of strange and unusual individuals. It’s hard to imagine how they solve crimes, but solve them they do. Vargas even keeps the characters from her book “The Three Evangelists” included in this series.

Legends, ghost stories, witchcraft, and the supernatural are included in the story, but don't overtake the fact that this is, at its core, a police procedural. Yet her books are definitely character-driven focusing not only on their physical presence, but their personal characteristics.

There is something mercurial and wise about Vega's writing that can make you stop and think…"The world's full of details, have you noticed? And since no details is ever repeated in exactly the same shape and always sets off others details, there's no end to it."

"The Ghost Riders of Ordebec" started off just a bit slowly but quickly made up for it. It is, as are all her books, wonderfully weird and very French. You'll either be completely entranced by Vargass writing, or she'll just not quite be your cup of tea. Me? I'm firmly in the former group.

Review 21:

5.0 out of 5 stars Unique but start at the beginning of the series.

Reviewed in the United Kingdom on 19 July 2013

I don't know what it is about this series of books but I get this warm fuzzy feeling of contentment inside me when I pick up and start reading, even if I have read one of her books 10 times.

I just float away to another world that is so wonderful.

I only wish that she would write more often but that then might take away the special unique way of writing tat she has.

However, please, if you are new to this author start at the beginning of the series otherwise some of the things talked about in this book will not make sense due to the continuation of part of the story.

Review 22:

5.0 out of 5 stars THE GHOST RIDERS OF ORDEBECH

Reviewed in the United Kingdom on 9 September 2013

Fred Vargas is a master of the quirky crime novel. After a disappointing visit to London in An Uncertain Place (a delight in places), this is a return to the stunning assuredness of This Night's Foul Work (a novel with the greatest passage of writing involving a cat and a helicopter of all time). Even her least successful works are more interesting than the dour procedurals that are routinely published by UK writers and, because her books are translated, on average, one per year, they are not victim of the appalling translations that make most Scandinavian stuff unreadable these days. The person that gave her 1 star should stick with the banal output of the likes of Paul Robinson, and a whole legion of samey others. Ta

Review 23:

2.0 out of 5 stars Nonsense

Reviewed in the United Kingdom on 12 May 2013

Unfortunately I found this a fairly tedious read. I think we are supposed to be enthralled by the little French town that Adamsberg finds himself in and of course the Ghost Riders. But I found

after the initial interest in the two (or three if you count the pigeon) stories that it dragged. I thought it not credible. I think it is not really meant to be credible, but didn't sustain my interest.

Reviews of A Climate of Fear (Temps glaciaires)

Review 1:

5.0 out of 5 stars Ferociously atmospheric

Reviewed in the United Kingdom on 26 July 2016

Yes I think this is her best yet though I always think back to the Ghost Riders of Ordebec. The fact that her quirky, ferociously atmospheric and odd books are such a worldwide success is enormously encouraging for lovers of clear intelligent and grammatical fiction. She is particularly lucky in her fine translator Sian Edwards.

Review 2:

5.0 out of 5 stars Vive Vargas.

Reviewed in the United Kingdom on 31 July 2016

She's the top, she's the Louvre Museum (apologies to Cole Parter). A new Vargas is always a wonderful treat and this is no exception. She is the best crime writer writer today and probably one of the best ever. She uses the genre of the crime novel to say serious and important things about the nature of French society Using the French Revolution as the underpinning is a particularly daring and imaginative approach. Translation as usual superb..

Review 3:

5.0 out of 5 stars MARVELLOUS

Reviewed in the United Kingdom on 19 October 2017

As with all Fred Vargas books, I have now read this tice. It just gets better and better. All the characters are so well drawn,m the descriptions of places, situations and Adamsberg's own character are enthralling. Read all her books. You will not be disappointed

Review 4:

5.0 out of 5 stars Brilliant French Crime Thriller

Reviewed in the United Kingdom on 25 July 2016

Up until I started reading A Climate of Fear, I had not heard of Fred Vargas, and then thought Vargas was male, and I had never heard of the Commissaire Adamsberg series. Now I know Fred is an award winning writer and the Commissaire Adamsberg, even if this is the ninth in the series, it could be read as a standalone thriller.

A Climate of Fear has been written by one of the truly original crime writers, which is different from the usual formulaic crime fiction of today. This really is a clever, slightly quirky and highly original crime thriller that keeps the reader hooked from beginning to end.

A woman is found dead in her bath and at first it is thought she has committed suicide, but a strange symbol is found near the body. Then a second body is found, once again, thought to

have committed suicide, but once again the same strange symbol is found. The only link on the surface is that ten years earlier they had been on a doomed trip to Iceland, where two of their number were murdered.

As Commissaire Adamsberg begins his investigation, on the surface seems to be straightforward until he starts to dig further in to the murders. What makes things even more confusing is that the deaths also seem linked to a secretive Association for the Study of the Writings of Maximilien Robespierre. How this secret society fits in to the whole scheme seems to be in to the murders is not obvious and like a game of chess Adamsberg really has to take a step back and look at the chessboard and anticipate probably moves.

When he flies out to Iceland to investigate what went on ten years previously, he is sure the demonic island where two French people were killed holds secrets that might help to open up his new murders. While his team think he has finally gone mad and is off on a tangent, Adamsberg proves to his team, he does occasionally know what he is doing.

This is a totally absorbing and enjoyable read that has been excellently translated by Sian Reynolds, and is a crime fiction at its best. As a reader you are drawn in and like Adamsberg team at times you wonder about the tangent he is going in. But it slowly opens your eyes to what he is doing, and when he reveals who has done what it still takes your breath away.

An excellent addition to translated crime fiction and shows why French Noir while being slightly quirky is highly original, clever and even slightly cool.

Review 5:

5.0 out of 5 stars A Cimate of Fear

Reviewed in the United Kingdom on 1 August 2016

Wonderful, eccentric characters; a thought-provoking plot; beautifully incorporated settings that become a part of the characters and plot. I have loved all of Fred Vargas's books and this was another treat. The reader needs to be willing to go along for the ride and trust the author, she knows where she's going. Reading the books in order from the beginning makes them more meaningful and enjoyable.

Review 6:

4.0 out of 5 stars Repays the effort to read it

Reviewed in the United Kingdom on 10 August 2016

Another book that is difficult to review without giving away too much of the plot.
It starts with an old woman on her way to post a letter; feeble and ill, for her the journey is almost impossible, but she is determined to reach the post box. She is dying and she needs to confess before it is too late.
A few weeks later she is found dead in her bath. Thereafter the book becomes the investigation of a series of murders, by Commissaire Adamsberg of the Serious Crimes Squad in Paris. A squad that consists of a cross section of detectives, most with eccentricities such as apparent narcolepsy or a compulsion to speak in rhyme; but all held together by a faith in Adamsberg.
At first it appears the deaths are linked to a disastrous trip to Iceland, when a group of French tourists became stranded on a remote island, allegedly inhabited by a demon, and not all of

them returned. It gradually becomes clear the survivors have been silenced by the threat of death or, even worse, the threat of the truth.
But the investigation then takes a sudden turn, and becomes entangled in the workings of the Association for the Study of the Writings of Maximilien Robespierre; a historical re-enactment group that reproduce the Sessions of the National Assembly during the French Revolution, with members of the group playing the parts of the major figures. The Association is secretive, its members real identities carefully protected, a fact that makes guarding them even more difficult when it becomes obvious they are being targeted.
Adamsberg moves through the maze, slowly and surely teasing out the pieces of the puzzle which he likens to a tangled knot of seaweed. His apparently random methods are supported by some members of the team yet draw exasperation from others – in particular his deputy Danglard, who starts to wonder if he wouldn't make a better leader.
This is not always an easy read and can get a bit 'wordy'. Plus I suspect the fascination with Robespierre won't be nearly as fascinating/understandable to British readers as it is to French readers.
The book does, however, pick up pace towards the last quarter as Adamsberg scents the truth and the killer, realising they have failed to misdirect Adamsberg and are in danger of being unmasked, takes desperate measures to protect their identity.
I've always like this series, (although on a personal level I found the marvellous Retancourt, my favourite amongst the detectives, very under-used in this book) and the conclusion and the way all the strands are tied together are, as usual, cleverly done.
I've given it four stars on the grounds that whilst it did take a bit of work to read in places, it rewarded the effort and I shall definitely be reading the next one in the series.

Review 7:

Imaginative, eccentric - and excellent

Reviewed in the United Kingdom on 13 December 2017

The Commissaire Adamsberg series is the very highest quality Eurocrime, in which moral philosophy, human frailty and personal observation are interwoven with a genuinely perplexing mystery.

The Commissaire himself is among the most unusual policemen you'll ever meet; whimsical and easily distracted, a brilliant mind with all the focus of a babbling brook. His peculiar talent for pulling on loose threads to fuse improbable connections is Adamsberg's strength; his many weaknesses are offset by his equally odd team members who each contribute something unique to the team. It is perhaps the strangest team in crime fiction, and perhaps the most beguiling.
Vargas adroitly supplies all the necessary information to introduce new readers to her obscure and idiosyncratic cast of characters. So you may as well start here – if you like the idea of a series of murders which may (or may not) be connected to an historical society that recreates the high and low moments of the French revolution… or which may (or may not) be linked to unexplained deaths on an isolated Icelandic island many years ago.
This book is every bit as good as its predecessors: a splendid juxtaposition of whimsy and tragedy, a delicate revelation of interpersonal insight in every conversation. You also get a whistle-stop historical tour of The Terror, the guillotine and Robespierre… a tumultuous period which obviously still influences French politics and society today.

Not exactly my specialist subject before I began, and definitely at a tangent to most crime fiction. Which is, come to think of it, why I enjoy this series so much.
9/10

Review 8:

5.0 out of 5 stars I've never read any crime thrillers so wonderful, so clever

Reviewed in the United Kingdom on 2 December 2016

If this book had been set in England or written by a British author, it would never have seen the light of day as it is extremely eccentric, bordering on bonkers in bits. However, I've never read any crime thrillers so wonderful, so clever, so atmospheric. It's such a breath of fresh air. I'm looking forward to more books like this.

Review 9:

2.0 out of 5 stars Not so much fear as tedium.

Reviewed in the United Kingdom on 20 August 2016

I probably shouldn't be reviewing this since I haven't yet finished reading it but it's becoming increasingly unlikely that I will. I had been anticipating this book because I have thoroughly enjoyed the Adamsberg novels. I've relished the way the main character has developed and the exploration of his often complicated relationships with his colleagues against a background of weird criminality. However, this time the narrative simply doesn't seem good enough to support the quirkiness and the writing seems laboured. I have tired of reading repeated descriptions of Adamsberg's smoking technique and the tedious passages about the wigging and gowning and secret goings on of the Robespierre research society require too much suspension of disbelief for my taste. Some of it seems just plain silly. I began to wonder if I was reading an inferior translation because, in my opinion, this book is so poor by comparison to Vargas's previous novels. There is much pleasure to be gained from reading the earlier Adamsberg books but I really can't recommend this one and wonder if it might be time for the Commissaire's retirement to the Pyrenees.

Reviews of This Poison Will Remain (Quand sort la recluse)

Review 1:

5.0 out of 5 stars The best Adamsberg and team ever

Reviewed in the United Kingdom on 14 August 2019

I am so sad to have finished this book! Love all Fred Vargas's books, Commissaire Adamsberg my favourite tec since Poirot. What's more I love spiders, so this one was definitely for me. I thought her last one with the team was her best but have now revised that opinion and this one is best of all! Love all the team ("misfits"😂) and the way Adamsberg's "gas bubbles" develop is so deeply satisfying!! This writer has such a vivid and colourful imagination and her characters are endowed with such fine wit and thought processes. I read all the time, more so since retirement, and love quite a few writers, but none surpass Vargas. Brilliant. Highly recommended always.

Review 2:

4.0 out of 5 stars Commissaire Adamsberg at his enigmatic best

Reviewed in the United Kingdom on 8 October 2019

The latest Commissaire Adamsberg story (Bk 9) by Fred Vargas is her typical blend of the wacky and inexplicable (except to Adamsberg's fantastical powers of reasoning) and its effects on his long suffering team of detectives. Cracks are starting to show in the relationships and their description in the novel probably make the most the interesting parts of the book. The actual investigation of murders dating back to the victims' horrendous experiences in an institution as children is more predictable (Spoiler: Do not read if you have an aversion to spiders ....)
All in all a good read though with one or two slips in the Translation.

Review 3:

3.0 out of 5 stars still the same good ole Adamsberg, even if plot not top notch

Reviewed in the United Kingdom on 19 August 2020

Vargas here brings her post-Kleinian detective out to play in solving a series of seemingly impossible murders by recluse spiders. Adamsberg still solves the crimes using his unconscious, proto-thoughts slowly emerging out of the repressive mists. The atmospherics are still marvellous. However I found the plot less than enthralling and correctly guessed at the villain of the piece rather earlier than I'd have liked to. Despite having read all the others, I think I'll not be reading any future additions to the series.

Review 4:

5.0 out of 5 stars Superb

Reviewed in the United Kingdom on 18 August 2019

A rarity in this genre. Not a mutilated woman in sight. No formulaic writing even with the same characters. Her books never feel like sequels but offer a new journey in each. Refreshing in her creative story telling. Wishing more would move up to her league.

Review 5:

5.0 out of 5 stars A gripping read

Reviewed in the United Kingdom on 27 March 2021

This story starts quite slowly and carries on the same way, but in this case it's by no means a bad thing. It's a very thoughtful tale, written in a way that feels poetic. Despite being slow, or should I say gentle?, I found it gripping and couldn't wait to get back to it when I finally stopped reading. I read until far too late at night until my eyes were drooping and I was dropping my kindle it was just so good. I will certainly be tracking down more books by Fred Vargas, especially if they feature Jean-Baptiste Adamsberg and his loyal, quirky team.

Review 6:

5.0 out of 5 stars ANOTHER GEM

Reviewed in the United Kingdom on 9 August 2019

A little off the beaten track as usual for COmmissaire Adamsberg, but the story is good, there is plenty of dark humour and one is kept guessing till the end. A most enjoyable read and I can't wait for the next one.

Review 7:

5.0 out of 5 stars Love adamsberg and co.

Reviewed in the United Kingdom on 20 December 2019

Excellent as always. But I had the feeling these books have been translated out of sinc. The old woman is adamsbergs go to person for computer hacking and her lodgers actions are finally explained in this book even though we have encountered them in previous books. Love all the characters, wit, tension, loyalties and a world we can lose ourselves while enjoying a great mystery.

Review 8:

5.0 out of 5 stars Brilliant series

Reviewed in the United Kingdom on 20 December 2020

Absolutely super brilliant. I adore the novels of Fred Vargas. Love the Adamsberg series. They show a totally lateral view of how to rationalise thinking. Adamsberg always gets a result through his unique and creative manner of synthesising information. Well drawn characters that we get to know intimately as the series progresses.

Review 9:

5.0 out of 5 stars Love Fred Vargas' books and Adamsberg 👍

Reviewed in the United Kingdom on 15 August 2019

Adamsberg is a lovely hero! Very different, I think Fred Vargas is an excellent author; I wish I could read her books in French, but I'm sure the translation is ok. Please don't let me wait too long for the next book !!! My husband also liked it, he was up late at night to read it 😊

Review 10:

5.0 out of 5 stars Gets better and better

Reviewed in the United Kingdom on 25 May 2021

This series gets better and better. You get deeper and deeper into the characters. The relationships develop in unexpected but realistic ways. I'm hoping there will be more written & translated. Well worth all the hours of my life that I've given to this series.

Review 11:

4.0 out of 5 stars no sting in the tail/tale

Reviewed in the United Kingdom on 28 October 2019

Recently, I've read a lot of disappointing books by well-established authors who just seem to be going through the motions and keeping to the same dull formulas: Rankin, McDermid, Grisham, Lemaitre and Nicci French, to name just a few. What I like about Fred Vargas is that she does not fob us off in this way. Previously, she has entertained us with vampires, wolves, chalk circles, tridents as murder weapons, stags, the plague, ghost riders and a Robespierre reenactment society. She is always very original, imaginative and creative. This time, she plays with recluse spiders, reclusive nuns, stink bugs, goats, moray eels, pigeons, bubbles of gas, webs, Magellan, ships, venom, sperm, impotence, rape, liquid soap and phallic mushrooms.

What amazes me is how she manages to mesh her themes into intricate, witty dialogues, rich with imagery. At heart, she is a philosopher and poet rather than a mere crime writer. She never fails to intrigue and amuse. My only quibble is that. on this occasion, I spotted the culprit very early on, more through intuition than logic, so there was no real sting in the end of the tale and the denouement proved rather limp -- although, I suppose, this was in some ways appropriate, given the theme of impotence.

Review 12:

5.0 out of 5 stars Read all of Fred Vargas books & her one audiobook I love her writing , read every book in English.

Reviewed in the United Kingdom on 12 December 2021

I love all of her books & have read all the ones translated into English & the one audiobook they did in English .please can we have more of her books on Audible . I hope more people read her . She is a writer like no other . I feel like I know her characters myself & I'm there with them mainly in Paris where most are set but I feel I know other parts of France too. Thankyou whoever it was who chose one of her books on " A Good Read " on Radio 4 & I hope The World service too .I tried recommended book & was hooked . Thankyou Ms Vargas for hours of pleasure .
Her characters are quirky & you get to really know them ! She writes like no one else of the genre . That's why I love her books . Please Audible can you do more of her books please please please !

Appendix B: Certificate of Ethics Review

Certificate of Ethics Review

Project Title: How does the translation of contemporary French and British Crime Fiction contribute to the construction of culture?

Name: Marjorie Huet **User ID:** 512027 **Application Date:** 28-May-2019 13:51 **ER Number:** ETHIC-2019-669

You must download your certificate, print a copy and keep it as a record of this review.

It is your responsibility to adhere to the University Ethics Policy and any Department/School or professional guidelines in the conduct of your study including relevant guidelines regarding health and safety of researchers and University Health and Safety Policy.

It is also your responsibility to follow University guidance on Data Protection Policy:

- General guidance for all data protection issues
- University Data Protection Policy

You are reminded that as a University of Portsmouth Researcher you are bound by the UKRIO Code of Practice for Research; any breach of this code could lead to action being taken following the University's Procedure for the Investigation of Allegations of Misconduct in Research.

Any changes in the answers to the questions reflecting the design, management or conduct of the research over the course of the project must be notified to the Faculty Ethics Committee. **Any changes that affect the answers given in the questionnaire, not reported to the Faculty Ethics Committee, will invalidate this certificate.**

This ethical review should not be used to infer any comment on the academic merits or methodology of the project. If you have not already done so, you are advised to develop a clear protocol/proposal and ensure that it is independently reviewed by peers or others of appropriate standing. A favourable ethical opinion should not be perceived as permission to proceed with the research; there might be other matters of governance which require further consideration including the agreement of any organisation hosting the research.

(A1) Please briefly describe your project:: **The aim of my project is to analyse how contemporary French and British crime fiction is translated and how it relates to the construction of national culture and identity. The primary objective is to understand how representations of French and British cultures in crime novels are negotiated and altered through the process of translation.**
(A2) What faculty do you belong to?: **FHSS**
(A3) I am sure that my project requires ethical review by my Faculty Ethics Committee because it includes at least one material ethical issue.: **No**
(A5) Has your project already been externally reviewed?: **No**
(B1) Is the study likely to involve human participants?: **No**
(B2) Are you certain that your project will not involve human subjects or participants?: **Yes**
(C6) Is there any risk to the health & safety of the researcher or members of the research team beyond those that have already been risk assessed?: **No**
(D2) Are there risks of damage to physical and/or ecological environmental features?: **No**
(D4) Are there risks of damage to features of historical or cultural heritage (e.g. impacts of study techniques, taking of samples)?: **No**
(E1) Will the study involve the investigator and/or any participants in activities that could be considered contentious, unacceptable, or illegal, or in any other way harmful to the reputation of the University of Portsmouth?: **No**
(E2) Are there any potentially socially or culturally sensitive issues involved? (e.g. sexual, political, legal/criminal or financial): **No**
(F1) Does the project involve animals in any way?: **No**
(F2) Could the research outputs potentially be harmful to third parties?: **No**
(G1) Please confirm that you have read the University Ethics Policy and have considered the implications for your project.: **Confirmed**
(G2) Please confirm that you have read the UK RIO Code of Practice for Research and will conduct your project in accordance with it.: **Confirmed**
(G3) The University is committed to The Concordat to Support Research Integrity.: **Confirmed**
(G4) Submitting false or incorrect information is a breach of the University Ethics Policy and may be considered as misconduct and be subject to disciplinary action. Please confirm you understand this and agree that the information you have entered is correct.: **Confirmed**

Page 1 of 1

Appendix C: UPR16 Form

FORM UPR16

Research Ethics Review Checklist

UNIVERSITY OF PORTSMOUTH

Please include this completed form as an appendix to your thesis (see the Research Degrees Operational Handbook for more information

Postgraduate Research Student (PGRS) Information			Student ID:	841989
PGRS Name:	Marjorie Huet-Martin			
Department:	SELL/SASHPL	First Supervisor:	Dr. Christine Berberich	
Start Date: (or progression date for Prof Doc students)		October 2017		
Study Mode and Route:	Part-time ☒ Full-time ☐	MPhil ☐ PhD ☒	MD ☐ Professional Doctorate ☐	

Title of Thesis:	Forget about the crime, crime fiction is all about culture. Translated Contemporary Crime Fiction as Intercultural Narratives: Constructing National Cultures Through the Act of Translation
Thesis Word Count: (excluding ancillary data)	78,447

If you are unsure about any of the following, please contact the local representative on your Faculty Ethics Committee for advice. Please note that it is your responsibility to follow the University's Ethics Policy and any relevant University, academic or professional guidelines in the conduct of your study

Although the Ethics Committee may have given your study a favourable opinion, the final responsibility for the ethical conduct of this work lies with the researcher(s).

UKRIO Finished Research Checklist:
(If you would like to know more about the checklist, please see your Faculty or Departmental Ethics Committee rep or see the online ve the full checklist at: https://ukrio.org/publications/code-of-practice-for-research

a) Have all of your research and findings been reported accurately, honestly and within a reasonable time frame?	YES ☒ NO ☐
b) Have all contributions to knowledge been acknowledged?	YES ☒ NO ☐
c) Have you complied with all agreements relating to intellectual property, publication and authorship?	YES ☒ NO ☐
d) Has your research data been retained in a secure and accessible form and will it remain so for the required duration?	YES ☒ NO ☐
e) Does your research comply with all legal, ethical, and contractual requirements?	YES ☒ NO ☐

Candidate Statement:

I have considered the ethical dimensions of the above named research project, and have successfully obtained the necessary ethical approval(s)

Ethical review number(s) from Faculty Ethics Committee (or from NRES/SCREC):	ETHIC-2019-669

If you have *not* submitted your work for ethical review, and/or you have answered 'No' to one or more of questions a) to e), please explain below why this is so:

Signed *(PGRS)*:		Date: 05/01/2024

UPR16 – April 2018