How suspense in detective fiction is affected when translated: A case study based on textual analysis of three Chinese translations of *The Hound of the Baskervilles*

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Abstract

Suspense as represented in translated fiction is an under-researched field. To date, there appear to be no published studies of suspense in translated versions of detective fiction. This thesis aims to examine how suspense is re-created or re-presented in translation into Chinese, and whether and how the translation changes the sense of suspense. The investigation is based on an exploratory comparative textual study of three recent Chinese translations of Sir Arthur Conan Doyle's *The Hound of the Baskervilles,* one of Sherlock Holmes' most renowned cases.

The thesis adopts Iwata's (2008) model of suspense as the theoretical framework and modifies it to better identify the suspense as conveyed in the source text and the three translations. Van Leuven-Zwart's (1989) transeme model is used to examine semantic shifts in the three Chinese translations to determine how suspense is re-created and affected in the target texts.

The findings suggest that all three translators have shown inconsistency when tackling suspenseful conditions as various shifts are detected in each translation. The translators choose to make no shift or a certain degree of semantic shift each time, based on their own understanding and interpretation of the selected text, leading to divergent re-creation of suspense. The thesis identifies potential contributors to translation of suspense which may impact on future research and practice. The data presented here relate to Chinese translation, but may be applied to other language pairs.

Author's Declaration

This thesis is submitted to Newcastle University for the degree of Doctor of Philosophy. The research detailed within was performed between the years 2011-2017 and was supervised by Dr Valerie Pellatt and Dr Ya-Yun Chen. I certify that none of the material offered in this thesis has been previously submitted by me for a degree or any other qualification at this or any other university.

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Chapter 1: Introduction

Translation not only serves as a mediator across languages and cultures, but can also be considered as a social activity that fulfils a social function (Tyulenev, 2014: 109). For each genre, the purpose and function of its translation could vary from time to time. Fiction from the West was translated into Chinese by intellectuals and scholars who hoped to save the nation and be able to carry out social reforms during the late Qing dynasty and the early years of the Republic of China. Detective fiction was first introduced into China under these circumstances. However, the situation is completely different nowadays. In today's society, detective fiction is no longer a medium used to achieve social or cultural reforms. As a result, its function today is purely social and its primary goal is to entertain and stimulate readers.

1.1: Background to the Research

1.1.1: Aims and Objectives

Edgar Allen Poe's "The Murders in the Rue Morgue", which is said to be the first detective story, not only created a brand new genre of popular literature but also provided readers with great pleasure. Since then, detective novels have gradually grown in popularity and now attract a large audience. Since detective fiction has gained significant popularity over the past century, more and more foreign detective novels are being translated into Chinese and introduced into Taiwan. The reason why people are so fond of this genre might be the curiosity which everyone has. It is human nature to be attracted by mysteries, which means that people cannot resist the sense of suspense that is found in detective novels. In addition, detective fiction allows people to experience what they may not be able to encounter in real life. In other words, it gives the general public a chance to share the adventures of the characters, adds excitement to the tedium of people's everyday lives and feeds their imagination. However, despite the fact that detective fiction is well embraced all around the world, surprisingly little research has been done in either the genre itself or its translation.

Detective fiction is an art that requires a sophisticated mind to design and plan the storyline, and thus deserves to be considered as a serious genre. The underlying assumption in this study is that the sense of suspense is one of the indispensable elements in detective fiction which keeps the reader turning the page. Detective fiction is appealing primarily because the story is suspenseful and readers appreciate suspense due to the fact that people tend to be drawn to uncertainty. "Suspense is a form of uncertainty" and people feel in suspense because they are unsure about the outcome of the story and therefore become intrigued to discover how it turns out (Stromberg, 2010). Novels attract people for personal reasons due to the fact that the stories are always being able to relate to people and their personal lives and as a result, readers become involved in what happens and begin to feel emotionally attached to the characters (Rockwell, 1974: 21). As readers feel an emotional attachment to the characters in the fiction, they begin to sympathise and emphasise with them, which means investing personal emotions into the story. Readers thus feel even stronger suspense as they fear for the well-being of the characters, especially the protagonists, and may worry that something unpleasant might happen to them.

There seems to be a research gap in the translation of detective fiction and suspense, and as a matter of fact, when conducting this study, no relevant research with regard to suspense in the field of translation studies could be found. The lack of relevant research suggests that even though it is one of the most essential elements of suspenseful texts such as detective fiction, the importance of suspense has still not been recognised in the field of translation studies. This may diminish the readers' pleasure in reading the target text, as the suspense presented in the source text may be simply neglected in the translation. Furthermore, understanding the role that suspense plays in detective fiction helps the translator to be more aware of its existence and therefore to pay more attention when dealing with the issue, and this could mean that readers will benefit from an enhanced reading experience. As suspense is so crucial to detective fiction, the same criteria used in studying suspense should be applied when

examining translations of detective fiction, so as to allow target readers to enjoy a similar pleasure as readers of source texts do. To fill in the research gap and better understand how suspense is tackled and transferred into Chinese, this study sets out to investigate the following central research questions: how suspense is re-created and re-presented in translation into Chinese and whether and how the translation changes the suspense.

1.2: Selection of the Source Text

When asked to name some detective novels, there is no question that most people would highlight those by Sir Arthur Conan Doyle, the creator of the world's most famous detective Sherlock Holmes, as one of their first choices. The most famous of his works are undoubtedly the Sherlock Holmes series of stories. The complete Sherlock Holmes consists of fifty-six short stories as well as four novels, namely *A Study in Scarlet, The Sign of the Four, The Hound of the Baskervilles*, and *The Valley of Fear.* The *Guardian* review team and a panel of expert judges (Guardian, 2009) selected a definitive list of one thousand novels, across all decades and in any language, that one should read. Under the category of crime, the list included *A Study in Scarlet, The Hound of the Baskervilles*, and *The Sign of the Four*. Additionally, Conan Doyle appears both on the list of "50 Crime Writers To Read Before You Die" published by London's *Daily Telegraph* newspaper (2008) and in the *Times*' (2010) selection of "The 50 Greatest Crime Writers." It is obvious that his Sherlock Holmes novels and his portrayal of the accomplished detective are highly popular and successful. In Taiwan, where detective novels are also popular and well received, Sherlock Holmes is of course widely known, especially since the release of the films "Sherlock Holmes" in 2009, and "Sherlock Holmes: A Game of Shadows" in 2011. These have reminded many people of the legendary detective and the adventures he has with Dr Watson, his best friend and partner. Thanks to the BBC series *Sherlock* (2010, 2012, 2014, and 2016), with Benedict Cumberbatch as Sherlock Homes, the detective has reached another peak in popularity. As a result, many people have chosen to re-read the adventures of Sherlock Holmes and it seems

that the audience for these stories continues to increase. There is no doubt that detective fiction has brought much entertainment to the lives of people in modern society.

Since Conan Doyle's Sherlock Holmes stories are considered representative of typical detective stories and are well-embraced around the globe, it would make sense to start the exploratory textual analysis with a popular, frequently translated title so that the findings of this study may be more convincing and may be applied to other translations of detective fiction. The source text selected for the analysis is *The Hound of the Baskervilles,* the third novel of Sir Arthur Conan Doyle to feature Sherlock Holmes. First published between August 1901 and April 1902 in England in *The Strand Magazine*, *The Hound of the Baskervilles* was later published in multiple newspapers and then published as a book by numerous publishing companies (Levet, 2014: 76-77).

It is evident that this fiction is considered one of Conan Doyle's most successful Sherlock Holmes stories. As Levet emphasises, the novel has been "a huge and worldwide success, never neglected by editors or readers" and "a kind of classic that cannot be overlooked" (ibid., 78, 81). As *The Hound of the Baskervilles* is so popular and it is assumed in this study that suspense is the major factor that intrigues readers, examining and analysing the sense of suspense in this piece of fiction seems justifiable.

1.3:   The Author, Sir Arthur Conan Doyle

Since the whole thesis is structured heavily around the legendary detective, Sherlock Holmes, it is necessary to say a few words about his creator, Sir Arthur Conan Doyle. Born on 22 May 1859 in Scotland, Arthur Ignatius Conan Doyle was the second child and eldest son of Charles and Mary Doyle. His father, Charles Altamont Doyle, a chronic alcoholic, was a moderately successful caricaturist while his mother Mary was a well-educated Irishwoman with a talent for storytelling and had a great passion for books. Conan Doyle was once interviewed by a friend, the famous writer Bram Stoker. During the interview, he recalled that

> In my early childhood, as far back as I can remember anything at all, the vivid stories which she would tell me stand out so clearly that they obscure the real facts of my life. It is not only that she was—is still—a wonderful story-teller, but she had, I remember, an art of sinking her voice to a horror-stricken whisper when she came to a crisis in her narrative, which makes me goose-fleshy now when I think of it. I am sure, looking back, that it was in attempting to emulate these stories of my childhood that I first began weaving dreams myself (Conan Doyle, 1908: A8).

Conan Doyle was originally trained as a doctor, but then discovered his talent and passion for writing and became not only a short story writer and novelist, but also a poet. During his time at the University of Edinburgh, Conan Doyle met Dr Joseph Bell, who was the person that inspired and influenced him more than anyone else. A surgeon at the Edinburgh Infirmary and Conan Doyle's mentor, Bell was an expert in observation, deduction, logic, and diagnosis. Conan Doyle's ability to create the image of Sherlock Holmes and his ability to deduce both came from his training in medical school, especially from Bell.

Perhaps due to his scientific training as a doctor, Conan Doyle paid particular attention to detail, as is clear in the scenes in his stories. In *The Hound of the Baskervilles*, apart from the London scenes, the main story is set on Dartmoor, which he had got to know in 1882 when spending some days in Portsmouth. However, because he was imagining something that does not exist there, i.e. Baskerville Hall, he had to revisit Dartmoor. His attention to detail might be what makes his detective stories so appealing.

Thompson (1993: 61) says that Conan Doyle's success "depends on a particular use of language, a realistic style notable for his vivid, precise detail. This use of a rich, referential language focusing on the primary qualities of objects enables Conan Doyle to produce a convincing, wholly 'realistic' environment." It seems that for Conan Doyle, creating images and presenting precise details in his novels are paramount. Perhaps Conan Doyle's vivid writing style is profoundly influenced by his mother's talented story-telling skill. Conrad (1914: x) states "my task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel -- it is, before all, to make you see. That -- and no more, and

it is everything." This concept is applicable to Conan Doyle's novels. In the Holmes novels, where the detective allows readers to solve the case with him, details about the furnishings or decoration of a house are vividly displayed in front of the audience to allow them to feel that they are participating in the case and going through the adventure with the characters. The more the readers are engaged in the story, the more suspense they feel as they are closer to the characters. Thus, the images must be strong enough to enable readers to feel as if they are personally on the scene. Images are what makes novels stand out and come alive, and the authors describe features that are important and vivid to them. Moreover, they should supply a picture in words to allow the readers to "flesh out your sketch into a portrait" (King, 1980). Conan Doyle's writing style of creating vividness and providing details enables the readers to "see" the scene in the story, by bringing them into the story. It is this particular style of writing that makes his stories so appealing and suspenseful, because he allows readers to be present at the scene.

1.4: Methodology Rationale

An exploratory textual analysis is conducted to answer the research questions proposed in Section 1.1.1, which are to examine how suspense is translated in the three Chinese versions and whether and how the sense of suspense is affected. The analysis is exploratory because there does not seem to be any similar research in regard to investigating suspense in translated texts, especially with a focus on translation into Chinese. It is worth noting that the literature regarding the translation of detective fiction is fairly limited and suspense in translation remains under-researched. Therefore, theories and models from other fields are borrowed and adapted to better suit the purpose of the study. First, to help identify the suspense elements in the selected texts, Japanese scholar Yumiko Iwata's (2008) model of literary suspense is introduced and modified to better suit the nature of the study. To understand if the suspense is changed in the three translations, van Leuven-Zwart's (1989) transeme model is adopted, with a focus on semantic shift, to systematically examine if there is any shift semantically between

the source text transeme and the target text transeme. If no semantic shift is found between transemes, suspense is most likely to remain the same as in the source text. If there is a shift, the study attempts to find out how the shift affects the sense of suspense in the target text.

1.5: Organisation of the Thesis

Before conducting a comparative textual analysis of the source text and three Chinese translations of it, in Chapter Two the study first reviews relevant literature in translation studies, detective fiction and suspense. It is worth noting that the literature of suspense in translation is limited, so theoretical works from other fields may be borrowed to complement this study.

Chapter Three explains the methodology used to investigate the research questions. As no theory or model of suspense in translation studies can be found as a baseline to investigate suspense in translation, the study adopts and modifies Japanese scholar Yumiko Iwata's (2008) model of literary to identify suspenseful examples in the selected texts. Van Leuven-Zwart's (1989) transeme model is then introduced to examine whether and how suspense is affected in the three translations.

Based on the conditions in the modified model illustrated in Chapter Three, Chapter Four presents the analysis and findings with regard to suspense in the following conditions: sound; environment in static scenes and dynamic scenes.

Analysis and findings of suspense in characters and characterisation, and bifurcation are illustrated in Chapter Five. Contributors to suspense in the four conditions are also discussed in these two chapters.

Chapter Six first recapitulates the results of the textual analysis, and this is then followed by a discussion of implications for future research and limitations of the study.

Chapter 2: Literature Review

2.1: Detective Fiction

Detective fiction is an ongoing favourite of the reading public and traces of crime fiction can be detected even in ancient times. As described by Sayers (1992: 72), "the detective-story has had a spasmodic history, appearing here and there in faint, tentative sketches and episodes". It has been shown that attempts to find the origins of crime fiction would be an "infinite regression problem", as whenever an author is named as the first crime writer, there will always be someone who preceded him or her to claim the title (Powell, 2011). Dating back as far as possible, it has been suggested that in the Apocryphal books of the Old Testament there lie two examples of detective stories, "Bel and the Dragon" and "Susannah", in which Daniel plays the role of detective. Since detectives and their stories could date back thousands of years, it is surprising that this genre is still not well-researched and is still not treated as seriously as what is referred to as classical literature.

2.1.1: Definition of Detective Fiction

To define a genre precisely, especially a literary genre, is difficult in many respects. However, despite the difficulty, some scholars have put forward some common ideas towards the definition of detective fiction. Based on Cawelti's (1976) classification of popular literature, Rzepka (2005: 9) proposes that rather than being grouped as a type of "Romance" or "Adventure", detective fiction is more of the "Mystery" type, because the stories often begin with an unsolved crime. There seem to be some consistent elements in detective fiction including "a detective of some kind, an unsolved mystery (not always technically a crime), and an investigation by which the mystery is eventually solved" (Rzepka, 2005: 10). Landrum (1999: 1) states that detective novels as "a more specialized form of the mystery are

constructed around a formal investigation — usually of a murdered or vanished person — while mysteries more broadly address the solution to a generally threatening situation."

Often paralleled with the crime novel, the detective novel does indeed share most of the features of that genre. In a broad sense, detective fiction is even considered a sub-genre of crime fiction. However, one has to remember that crime cannot be considered a criterion for classifying a book as a detective story and examples of this can be seen in Conan Doyle's story "A Case of Identity" involving Sherlock Holmes, and Amanda Cross's *No Word from Winifred.* In neither of these stories is a crime committed at all (Dove, 1997: 1). Among his "Twenty rules for writing detective stories" S.S. Van Dine (2012: 6-7) particularly points out that "the detective novel must have a detective in it; and a detective is not a detective unless he detects." The function of the detective is to collect and follow, from the beginning, all possible clues to uncover the person who did "the dirty work" (ibid.). Edwards (n.d.) suggests that detectives normally fall into the three categories of amateurs, private investigators and the professional police, and the amateurs here are often people such as journalists and lawyers whose occupations lead them into regular contact with crime.

2.1.2: Detective Fiction as a Genre

In spite of its historical antecedents, detective fiction as a genre is normally considered an invention of nineteenth-century Western society. The nineteenth century is undoubtedly the starting point for the published detective story (Panek, 1987: 6). It has been widely agreed that the genre of detective fiction did not come to life until Edgar Allan Poe's "The Murders in the Rue Morgue" was published in *Graham's Magazine* in Philadelphia in March 1841. In the following years, Poe continued to produce other detective stories which together all established the conventions of character and forms of narration that enabled detective fiction to flourish for the next hundred years (ibid., 24). Without using the word "detective", Poe called these stories "tales of ratiocination," referring to the logical deduction which well

expresses the essence of the genre. He could not call them detective stories at that time simply for the reason that the word "detective", applied in connection with crime, did not exist until the year 1842. This was when the world's first detectives started working at London's Scotland Yard (Cheshire, 2011).

When Poe first wrote the story, he was not intending to create a new genre by telling stories in a different way, nor did he have any idea that he was doing so. Perhaps one question that should now be pursued is what sets Poe's stories so far apart from others that he is known as the "father of detective fiction." The answer is hidden in the narrative structure of Poe's stories, where "the order and causality of the events narrated" is in fact determined by the denouement right from the start (Porter, 1981: 24). Poe claims, as quoted in Porter, that "it is only with the *dénouement* constantly in view that we can give a plot the indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention" (ibid., 26). Based on Poe's idea and Porter's structural analysis, Scaggs (2005: 34) further concludes that the chain of causation in detective fiction is significant and the ultimate solution of the unsolved central mystery in this kind of fiction is dependent on building up the primacy of plot and the way in which the cause and effect are narrated. These factors are actually what characterise fiction of this sort. Poe created a template for the "genius detective" that was later borrowed by Conan Doyle for the creation of Sherlock Holmes. The "genius detective" is habitually pictured as a "reasoning and observing machine" and the figure is frequently accompanied by either a friend or colleague who not only acts as a foil for the detective's genius but also narrates the stories (ibid., 39).

Detective fiction may share some common ground with other popular fiction, however, its structure is unique because the reader is directly involved and it would be unwise and careless not to take the reader into consideration when discussing this genre (Dove, 1997: 1). Readers of detective fiction actively participate in the whodunit question, thus, the reader involvement might seem to echo the approach to those texts identified as "writerly" by Roland Barthes.

Barthes (1975: 4) suggests that the purpose of the "writerly" text is to "make the reader no longer a consumer, but a producer of the text". By challenging the reader to interpret and rewrite the texts, the reader is enabled to directly interact by participating in constructing the meaning (Fiske, 1989: 103). However, although readers of Barthes' writerly texts and detective fiction (whodunits) alike can enjoy active participation in both, Scaggs (2005: 37) points out that the difference between them is that readers of the latter cannot produce or create meaning but have to accept and affirm the solution decided on by the author. Detective fiction as a game with clues "invited and empowered the careful reader to solve the problem along with the detective" (Knight, 1980: 107).

As commonly recognised, in detective stories, there tend to be mysteries to be solved. However, to summarise the genre as merely a puzzle in need of a solution would be to underestimate it. Wright (1992: 35) states that detective fiction is "a complicated and extended puzzle cast in fictional form." Perhaps Symons' (1993: 27) comments can better describe this genre, as he argues "the puzzle is vital to the detective story but it is not a detective story in itself." Bargainnier (1980: 7) further shows that if a story itself is nothing but a puzzle, then it cannot be seen as fiction and it will be as unreadable as a crossword puzzle. He goes on to explain that "the content of a detective story is different in kind from the words which make up a crossword puzzle". Although in the classic detective fiction a puzzle is constantly presented, it does not represent the entire work, rather, it is just the outcome of the plot arrangement (ibid.). Porter asserts that detective or mystery fiction "prefigures at the outset the form of its denouement by virtue of the highly visible question mark hung over its opening" (1981: 86). The answer to the question is deliberately kept unknown throughout the story and in order to uncover the mystery, readers have no choice but to play detective to try and bridge the gaps between the causes and effects of various events. This echoes Porter's assertion that the course of investigation is the process of making connections in order to find the answer to the ultimate question in fiction of this sort: Who did

it (1981: 86)? Since this question is the essence of detective stories, and hovers over them from the opening, the term "whodunit", meaning who commits the crime, was invented in the 1930s to portray a type of fiction in which the main emphasis is on a mystery or puzzle (Scaggs, 2005: 35).

Bargainnier (1980: 8) states that "if detective fiction is a game, it is an intellectual game; though the detective and the criminal are opponents, the real intellectual activity is between the author and the reader." The idea can be further extended, so that in order to keep the game going, the author will have to constantly work on something to retain the readers' interest, and suspense is one of the techniques. To compel readers to follow the twists and turns of a sophisticated series of events, the author and the detective must both possess "analytical ability" and "acute reasoning". That is, readers need to be "made" to want to know what is happening and they will have to come up with their own reasons to explain or connect these events (ibid.).

The character who accompanies the detective through various cases is nowadays known as the "Watson" figure, as in Sherlock's stories Dr. Watson is the narrator who provides the audience with all the hints and clues concerning the mystery. In other words, Watson is the eyes and ears of the readers in terms of understanding the plots (Scaggs, 2005: 39). In Conan Doyle's stories, Watson plays a double role, as the 'side-kick' and as the first-person narrator. The first-person narrator tells the story while the side-kick is the contrast, the helper, the plot device, etc. The first-person narrator in the detective story tends to perform three functions. First, they act as a contrast to the abilities the detective possesses, emphasising the detective's genius as different in degree; second, they act as recorders, both of the story itself and of the physical data upon which the detective's analytic ability relies; and they also embody the social and ideological norms of the period in which the story is set (ibid: 21).

2.1.3: Detective Fiction: Popular vs. Literary

There has always been a dispute among critics, past and present, about the literary value of detective fiction. First, it is essential to clarify that the intention of this study is not to deny that detective fiction is part of popular fiction. In fact, it would be unwise to say otherwise, as no one can challenge the truth that the genre is well-embraced. However, it seems to be a typical assumption or stereotype that genres classified under the term "popular literature" tend to be far from literary. In this study, the genre of detective fiction is regarded as not only a sub-genre of popular literature but also as a sub-genre of literary texts with absolute literary value. Detective fiction is an important genre in its own right, and many detective stories have literary value, and have to be well researched and scientifically accurate. Detective stories have traditionally been viewed as popular literature and have not been regarded as mainstream literature. However, it is now recognised that detective literature can be as stylish and profound as any other literary genre. There is psychological depth to the characters, expressed through narrative and dialogue. In addition, detective literature requires thorough research, in that every story needs to be plausible, and scientific accuracy must be scrupulous, owing to the critical target audience. Not only must the story be well-written, but it must address forensics. Bergman (2010: 193) argues that crime fiction is a "contemporary medium of popular science" which in many cases display a strong presence of science and "it is reasonable to assume that many readers and viewers gain a substantial part of their scientific knowledge from reading crime fiction." The role of science in detective fiction, as a sub-genre of crime fiction, is without question also of paramount importance and if the scenes in a detective story are not described in a scientifically accurate manner, for example the method of killing, readers may lose interest when they discover what happens in the story is not scientifically possible.

The meaning of "popular" originally refers to "embracing the perspective of an elite class that looked down its collective nose at the common people" (Kassabian, 1999: 114). "Books about detective stories tend to start with apologies, suggesting there is something vaguely wrong with adults who spend their time reading detective stories and something definately[sic] akilter in those who spend their energy analyzing and interpreting them" (Panek, 1987).

Auden (1980: 15) says from the reader's point of view that once he has finished reading a detective story, he will forget it and have no intention of reading it again. David Grossvogel (1979: 15) claims that the tale of detection is "optimistic and self-destructing", and its nature is to "create a mystery for the sole purpose of its effortless dissipation". A comprehensively executed detective story is highly technical work with significant difficulty that demands from its author the "union of qualities" and Freeman further indicates that a detective story is:

> On the one hand, [...] a work of imagination, demanding the creative, artistic faculty; on the other, it is a work of ratiocination, demanding the power of logical analysis and subtle and acute reasoning; and, added to these inherent qualities, there must be a somewhat extensive outfit of special knowledge (Freeman, 1924: 2).

Ramsey (1983: 6) claims that the primary purpose of popular literature is entertainment and the genre, in general, is not inclined to "challenge" or "enlighten" its readers. However, as mentioned before, this statement is not entirely true, as popular literature reflects the values or perspective of the majority in society at a certain time and readers are therefore able to learn about that particular society at the time in which the story is set, which can be enlightening. As for the "challenge" aspect, among all the sub-genres of popular literature, the detective novel can certainly be challenging to readers because this kind of fiction requires the audience to concentrate on all the clues presented by the writer in order to figure out "whodunit", and occasionally writers of detective novels even challenge readers directly. In other words, detective fiction challenges its readers' intelligence and their ability to solve puzzles. An example can be seen in the Ellery Queen series by Frederic Dannay and Manfred B. Lee, in which a one-page "Challenge to the Reader" is presented right before the end of each book.

This 'challenge' declares that the readers have seen all the clues that Ellery has and challenges them to use their powers of deduction to solve the puzzle before turning the page to read the ending.

The perspective of "popular" has shifted to "celebrating and remaking what the common people valued" and thus over the course of its lifetime the class allegiance of the popular has changed dramatically (Kassabian, 1999: 114). The audience for popular literature does not necessarily refer to those who are "uneducated" or "uncultured", in fact, many of its readers are sophisticated and the writers, as well as being passionate readers of this literary form, are sometimes literati or even leaders of our society (Ramsey, 1983: 6). The distinctive feature that differentiates a detective story from all other types of fiction is the intellectual satisfaction it offers to the audience. This does not mean that the qualities of what is seen as "good fiction", such as graceful diction, humour, interesting characterisation, a picturesque setting and presentation of emotion are missing. On the contrary, all of those should be retained, to make the detective fiction vivid and well-told while still allowing readers to enjoy an "exhibition of mental gymnastics" (Freeman, 1924: 3). Readers can also find educational value in detective stories, because the novels are full of technical and topographical detail (Landrum, 1999: 71). Furthermore, psychological and sociological observations, international issues and so on can also be used as important elements in detective fiction.

Mitchell (1977) suggests that one of the main reasons why people read detective fiction is that this genre by its very nature must "above all things, have a definite plot". She claims that literature nowadays is filled with plays and films that end nowhere, and novels that leave readers "suspended in midair" and this can either irritate them or force them to invent their own outcome for the stories. Writers of detective fiction, however, cannot cheat like this. Instead, they have to tidy up the loose ends, and supply a logical solution to the problem they have created. Furthermore, they must also hold the reader's attention by combining "the primitive lust and energy of the hunter with the cold logic of the scholarly mind" (ibid.).

As a writer well-known for powering the genre, the following observation by Conan Doyle shows the true art of creating a detective novel:

> I had been reading some detective stories and it struck me what nonsense they were, to put it mildly, because for getting the solution of the mystery, the authors always depended on some coincidence. This struck me as not a fair way of playing the game (Conan Doyle, quoted in Knight 1980: 67).

It seems that Conan Doyle set out to remedy this situation, since coincidence is never a solution in his detective stories.

2.2: Translating Detective Fiction in China

Although detective fiction nowadays in China provides readers with an escape from reality and gives them constant entertainment, in the late Qing period (mid-nineteenth century-1911), the role it played was completely different. After being defeated in the two Opium Wars (1840-1842 and 1856-1860) and the first Sino-Japanese War (1894-1895), China, in the late Qing period a semi-feudal society, and under threat of colonisation, was forced to open up to the outside world. Shocked by the defeats, many thinkers and intellectuals of the time considered the introduction of Western and modern social thought into China the optimal way to save the country. Under these circumstances, the desire for a third wave of translation activities in China came into play. There had been two previous "waves" of translation – Buddhist scripture translation, which lasted from about the beginning of the Common Era until the Tang dynasty, and the "scientific" wave initiated by the Jesuits in the Ming dynasty. In this section, the role that detective fiction played during the late Qing dynasty and the early Republic of China era, and the role it plays in today's society will be discussed. These three waves were triggered by very specific purposes, in the first two cases religion, and in the case of the Qing dynasty, by the need for scientific modernisation.

2.2.1:   Applying Skopos Theory to Chinese Translation of Detective Fiction

Proposed by Hans J. Vermeer, skopos theory is the centre of the functionalist translation theory developed in the 1970s in Germany which provides a new perspective for looking at translation. "Skopos is a technical term for the aim or purpose of a translation" (Vermeer, 2000: 221). The word was originally derived from Greek. Skopos theorists affirm that every action has an aim or a purpose. Early non-functionalist approaches saw translation as a process of transcoding. However, Skopos theorists suggest that translation should be considered as a form of human action and it is the translator who has the power to decide on the purpose of the translation (Schäffner, 1998: 235; Hönig, 1998: 9). Notwithstanding the fact that Vermeer (1987: 25) once claimed that "we all translate by intuition", later on he seems to have changed his perspective, suggesting that "what the skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text" (Vermeer, 2000: 198). According to the skopos theory (cited from Schäffner, 1998: 237),

> translation is the production of a functionally appropriate target text based on an existing source text, and the relationship between the two texts is specified according to the skopos of the translation It is up to the translator as the expert to decide what role a source text is to play in the translation. The decisive factor is the precisely specified skopos.

By examining translation based on its purpose, the focus is no longer limited by conventional source-text oriented views. There is no intention to devalue the importance of faithfulness, as it is still one of the most essential criteria a translator should consider. During the late Qing dynasty and the early Republican period in China, the introduction of Western knowledge was critical for scholars to learn from the Western world and translation was the medium through which they could do so. To understand knowledge properly, it cannot be denied that faithfulness is still necessary, since any information brought in should be correct. However, since the aim and purpose of each translation might vary to a certain degree, the proportion of faithfulness can be adjusted accordingly. Jabir (2006) points out the concept that the translator

acts as a mediator is challenged by the skopos theorists because they regard the translator as an "independent text producer" who generates new texts on the basis of the criteria determined by the target receivers.

To fulfil the aim or skopos of the translation, translators will of course need to apply various techniques to the given texts. As mentioned above, detective novels were originally introduced into China for the purpose of saving the country, which implied the acquisition of new knowledge from Western literature. However, nowadays people read detective fiction mainly for pleasure and entertainment, especially as they enjoy the suspense occurring during the reading and solving of the mystery. When the skopos differs, the techniques applied should be adjusted. As Nord (1991: 93) suggests, if the target text is looking to achieve the same function as the source text, then the intertextual coherence and fidelity between the two should be of higher priority. However, under the skopos theory, fidelity should always come second. In circumstances where the function has to change in accordance with the skopos, the expected standard will no longer be the intertextual coherence with the source text, rather, adequacy and appropriateness regarding the skopos should be our concern. Translation purposes can influence a translator's translating strategy across time and it is natural for translators to apply different translating techniques in adjusting to the various purposes of their translations. The following section will review various techniques applied by translators first in the late Qing dynasty and early Republican period and secondly in today's society.

2.2.2:   The Late Qing Dynasty and the Early Republic of China: Fiction as the Means to Save the Country

China suffered from a deep crisis in the second half of the nineteenth century not only because of its internal political and cultural deterioration but also because of imperialistic incursions by European powers (Wang, 1998: 43). The educated Chinese elite made many proposals in order to help China go through these tremendous changes. The constant refrain of those voices, as Wang describes, was "a belief in the necessity of change at the material,

governmental and spiritual levels based on Western and Japanese models" (1998: 43). Liang Qichao (1873-1929) was one such scholar who had attempted to introduce Western civilisation to China and to imitate many aspects of Western learning. Liang considered novels a means of enlightening people as well as of saving the country and he suggested that novels have the power to influence and change people, to help improve society and politics, and furthermore to fulfil the intention of social reform (Li, 2009: 108). For this reason, Liang put much effort into increasing the social status of fiction and promoting the translation of foreign novels. Lu (2007: 21) points out that in order to fulfil Liang's political aims, he (Liang) "destabilized the traditional conventions of fiction and radicalized the subject and content". In the mid-nineteenth century, some some members of the elite proposed the concept of "Chinese knowledge as the essence, Western learning as the application", suggesting that the import of Western technology and techniques could help strengthen China. Some translations were conducted during that time, however, most of the materials translated into Chinese were related to science, law, history and economics. In the late nineteenth century, scholars and intellectuals began to assert that to save the country, the first priority should be to educate her people and implement radical social and political reform. Fiction would help to change people's way of thinking and increase their understanding of Western culture. Under these circumstances, as Hung (1999: 19) states, fiction was chosen as the tool for education.

Throughout the history of Chinese literature, fiction has been considered a despised literary genre which contains mainly anecdotes or gossip. It was not until Liang's famous manifesto "Revolution in Fiction" that the situation completely shifted (Chen, 2002: 315). As Chen concludes, fiction for Liang was not merely an individual genre with aesthetic qualities, it also served as a means of expressing the author's line of thought, and this could have an impact on readers (ibid.). In other words, fiction acts as an instrument to enable readers to understand the current situation and requirements of the country or society, and hopefully leads to some improvement. Most translators were in favour of the idea that fiction could lead to the

improvement of society and they felt obligated (or pressured) to respond to the idea (Hung, 1999: 20).

It was during the late nineteenth century and early twentieth century that literary work first became the focus of translation activity. However, among the literary work translated into Chinese, literature itself was not the focus. What caused the trend towards literary translation was not the literature itself, rather, it was the necessity of social reform at that time (Hung, 1999: 19). Hung states that political and social functions of what was referred to as "fiction" at that time were far superior to its literary value and aesthetics (ibid., 20). When there was a need to introduce new knowledge to the public within a short period, especially Western knowledge, translations seemed to be the only answer. Translation activity reached another peak during this time.

Hung (1999: 154) indicates that works originally selected for the purpose of educating the public about Western knowledge during the fiction movement were scrutinised from a different perspective when so-called "literary merit" was introduced into the agenda. Later, in accordance with the May Fourth literary norms, they were criticised as non-canonical works, translated into the wrong language and for the wrong purposes (ibid.). If the initial intention was to introduce Western knowledge into China, it was not fair to judge these works on the basis of literary standards, since the priority had not at that point been the appreciation of literature. One must bear in mind that the driving force for fiction translation in the late Qing dynasty was a particular case, as the idea was not to appreciate the literature but to use it as an instrument to bring in new concepts from other cultures. At a time when knowledge-transfer and culture-transfer were in great demand in the education movement in China, translations were of critical necessity (Hung, 1999: 154).

2.2.3: Detective Fiction During the Late Qing Dynasty and the Early Republic of China

Conan Doyle's "The Naval Treaty" was the very first translated detective story in China and was published in the Shanghai newspaper *Shiwu Bao* (The Chinese progress [sic]) in 1896. It might be a coincidence that Conan Doyle's detective stories were the first of the genre translated into Chinese, or there might be some logical explanation behind it. Hung suggests that when translators were in search of some "popular" contemporary writers from the West at that time, it was likely that Conan Doyle would have attracted their attention as he was on top of the list of popular authors; his decision to kill off the famous detective Sherlock Holmes would only increase his popularity (1999: 157). According to figures provided by the fiction critic Xu Nianci in the late Qing period, among all the novels published by the publisher Xiaoshuolin, detective fiction was the genre which sold best, accounting for 70 to 80 per cent of total sales (Hou, 2010: 163). A-Ying (1996: 242) indicates that more than 50% of the novels which were translated at the time were detective fiction.

2.2.4: Detective Fiction in Today's Society

The detective novel, as a subgenre of popular literature, has gained significant popularity over the past century. More and more foreign detective novels are being translated into Chinese and introduced into Taiwan. The reason why people are so fond of this genre may be the curiosity which everyone has, and it is human nature to be attracted by mysteries, so that people cannot resist the sense of suspense which is found in detective novels. "We are presented with a mystery at the heart of the novel and we know that by the end it will be solved" and most of the time people cannot put down a detective story until the solution is found (James, 2009:173). In addition, the detective novel allows people to experience what they may not be able to encounter in real life, in other words, it gives the general public a chance to share the adventures of the characters, adds excitement to the tedium of everyday life and satisfies the imagination. In today's society, people no longer read detective fiction for the purpose of social reform or learning from the West. Rather, they read this genre to

enjoy the sense of suspense that the story provides, and which is one of the indispensable elements that keeps readers turning the pages. Now that the general public are more open to other cultures, reading detective fiction is mainly for entertainment purposes. James (2009: 175) claims that people read detective stories for "entertainment, a comforting, even cosy relief from the anxieties, problems and irratations of everyday life." Therefore, the strategies that translators now adopt will definitely differ from those employed in pre-modern China.

2.2.5:   Use of Domestication and Foreignisation in Chinese Translation of Detective Fiction

Domestication and foreignisation are two basic translation strategies proposed by American translation theorist Venuti during the 1990s. According to Venuti (1995: 20), domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bring(ing) the author back home", whereas foreignisation refers to "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad."

2.2.5.1:   Domestication in the Late Qing Dynasty and the Early Republic of China

Compared to modern society, people in the late Qing period did not have many opportunities to experience foreign culture, and thus their understanding of Western cultures was shallow at best. Being unfamiliar with the West, translators tended to translate the source texts into Chinese by choosing wording, structures, and concepts which they had already mastered or were familiar with in their own language. In addition, most intellectuals of the time had realised that apart from solid ships and effective guns, there were many other respects in which China could learn from the West, such as social science. However, as a major world power with a rich, extensive and profound culture, China was still unable to do away with traces of arrogance. In the late Qing period, China continued to see herself as superior to other cultures and to consider that Western culture was introduced to aid social reform while Chinese knowledge/culture was still the essence (Kwan, 2008: 354-355). Therefore, when it

came to translating Western literature, it was inevitable that Chinese culture still took centre stage in the target texts and the renditions at the time were strongly motivated by the Chinese ideal of filial piety, the philosophy of Confucius and Mencius, and traditional ethics. This being the case, it is reasonable to assume that translators in the late Qing period mostly adopted the strategy of domestication when translating Western literature. Introducing new ideas does not necessarily mean showing how strong the foreign culture is, although people were beginning to realise the necessity of borrowing knowledge from outside the country. As translation of Western knowledge and culture was considered a supplementary means to strengthen China, translators at that time were given by readers flexibility with their translations (Kwan, 2008: 355) and tended to bring the readers close to Chinese culture rather than to retain the exotic images. In other words, they were inclined to apply the technique of domestication.

Although to domesticate or to foreignise has always been a problem for translators, in the late Qing dynasty and the early Republic of China, domestication seems to have been favoured by translators as it "made their work more accessible" (Venuti, 1998: 182). When a culture feels the need to learn from another culture, it tends to apply foreignisation more often when it comes to translating that culture (Wang & Li, 2004: 119). If this is really the case, during the late Qing and early Republican periods, when the intellectuals were so eager to introduce and translate Western culture, translators would not have hesitated to foreignise their translations. This was because China was desperately in need of some Western knowledge in order to reinforce its strength. When fiction's educational value (social function) is emphasised, foreign fiction serves as the means translators use to improve society. In this situation, the literary value of the fiction itself should be a secondary consideration (Hung, 1999). In pre-modern China, when the country was relatively isolated from other cultures, there was an ideological refusal to embrace the culture or ideology of other cultures. In addition, the intellectuals still felt pride in the rich tradition of Chinese literature and this

psychological arrogance and rejection of other ideologies resulted in the use of domestication as the core method in translation (Zhao, 2003: 21).

Translation activity reached another peak during this time as many fictions were translated and introduced into China. The number of detective novels translated exceeded all other kinds of fiction, and Conan Doyle was the most popular and influential author of detective fiction (Hung, 1999: 23). *The Complete Collection of Holmes Stories* had been translated by 1916, twenty years after the first translated Holmes story was published in 1896 (ibid.). Although the name of the book suggests it was a "complete" collection, since Conan Doyle was still creating Holmes stories at the time, the collection was certainly not complete.

Readers in pre-modern China were limited by their language ability as they could not understand English. They were not able to cross-reference the source text and the target text, hence it was natural that they would not question the idea of using fiction as a means to save the nation and educate the people (Hung, 1999: 24). In addition, the idea of using fiction as the tool for social reform became increasingly convincing after the Hundred-Days Reform (1898). "The failure of the Hundred-Days Reform convinced many reformers that it was necessary to turn to the general population" and as a result, literature, especially fiction, was seen as an effective means to enlighten the people (Wong, 1998: 120). Under these circumstances, fiction translation had become popular at that time.

Fiction translators in the early twentieth century were not limited or influenced by the idea of faithfulness to the source text and they certainly did not consider themselves as less important than the authors (Hung, 1999: 25). Hung further explains that as mediators between two cultures, translators used their expertise to fulfil the task of educating the general public. Thus, trimming the work to meet the readers' needs was not only their privilege but also their obligation (ibid.).

"Half translating, half creating" was an extreme method applied by translators at the time and was criticised by later generations (Hung, 1999: 25). Translators who adopted this method not only abridged the source text but also freely created abundant new content, with the intention of commenting on current affairs. However, translators of Sherlock Holmes tended to abridge content rather than add more information, and their removal of certain sections could normally be justified in terms of cultural or translational considerations. Therefore, it is fair to say that translators of detective fiction were relatively rigorous (ibid.). Hung further explains that the deletion can be understood from a cultural perspective. For example, *Cases of Detective Watson* was published in 1903, and contained six stories about Holmes. In the translation, Holmes' background, habits and even eccentricity were removed, along with Watson's recollection of the moments he shared with Holmes. Additionally, Watson's role as the first-person narrator was altered to that of the traditional Chinese omniscient narrator with which Chinese readers were more familiar. The alteration of the narrative mode puzzled readers, as they could not understand why Watson was so important in the stories that he even deserved to be mentioned in the book's title (Hung, 1999: 26). Even if the narrative mode had not been changed, the use of Watson's name for the book title would still have been confusing. Readers nowadays are familiar with the stories of Sherlock Holmes and Watson as his side-kick, and bearing this in mind, would expect Holmes as the famous detective to figure in the title, but translators in 1903 might have felt that Watson is the main character in the stories because it is he who narrates them. One piece of evidence for this is that, as mentioned above, a book containing Holmes' stories had Watson's name in the title, suggesting that he is the main character in the stories. However, it would be unwise to assume that Watson is a detective merely because he is the narrator.

Sometimes the deletion of information could go too far, as some translators simply abridged everything they considered indirectly related to the main plot in order to make the translation flow better (Hung, 1999: 26). Abridgement, which may involve implicitation, is in a sense a

way to domesticate the translation. Deleting chunks that the translator thinks the target readers cannot possibly understand or would have difficulty accepting is actually enabling the readers to stay in their comfort zone. Readers in the twenty-first century may be familiar with Sherlock Holmes' addiction to cocaine, especially when he gets bored. However, in pre-modern China, opium was considered as a threat which would undermine the strength of China. Depicting the great detective, the representative of justice, as a drug addict might somehow appear to encourage readers to use the drug. In this case, being implicit might be an easy solution. Hung (1999) points out there could be other solutions when describing Holmes' drug use which in fact show how the translators used their discretion. There is a conversation between Holmes and Watson in the novel *The Sign of Four* where Holmes is injecting himself with morphine. This part was not deleted in the Chinese version published in 1916. In the original, Holmes suggests that Watson should also use morphine but Watson turns it down as his health has not fully recovered. Holmes uses the drug whenever he feels bored and is in need of excitement. The health issue Watson mentions gave the translators some inspiration. The translator deliberately switched the condition of the two. In the translation, Watson is healthy and therefore not in need of the drug, whereas Holmes claims that he would not have to inject morphine if he were mentally and physically well. Readers in pre-modern China felt they could relate to this rendition, because people used opium either for medical purposes or to keep themselves energetic. However, readers would not have understood a person's use of the drug simply because he felt bored (Hung, 1999: 27).

2.2.5.2: Foreignisation in Translation for a Modern Society

As mentioned above, from the late twentieth century to the present time, the detective novel has played a role in entertaining the general public so that people can relax and release themselves from stress while reading, and thus the purpose of translating detective novels has been transformed and it is now mainly for entertainment. With advances in technology such as television, the internet,

telecommunications and so on, access to foreign cultures has become easy. Furthermore, as an international language, English is now in common use in the Greater China area, including China, Taiwan, and Hong Kong and the number of Chinese studying abroad, mostly in Europe and the US, is increasing all the time. Under these circumstances, Chinese people's understanding of Western culture is much deeper than it was in the late Qing period. Therefore, the purpose of translating detective novels is no longer focused on introducing Western culture or thoughts to enlighten people and save the country from further destruction, and it is reasonable to assume that translation strategies adopted by translators today will differ from those in the late Qing dynasty and early Republican China. The popularity of detective stories in the twenty-first century suggests that many people will continue to turn for "relief, entertainment and mild intellectual challenge to these unpretentious celebrations of reason and order in our increasingly complex and disorderly world" (James 2009: 196). Nowadays readers and translators both have a certain understanding and knowledge of Western culture, and Chinese people are exhibiting an open-minded attitude toward foreign cultures and are willing to embrace new and creative ideas, especially in Taiwan, where people are curious about other cultures and would like to obtain a more in-depth understanding of them. To accommodate this situation, the adoption of foreignisation is deeply rooted in modern translations. Readers' knowledge of Western cultures enables them to accept the foreignisation in translations easily. Furthermore, foreignising the renditions allows the audience to appreciate the culture of the source language more closely. Even when cultural barriers are encountered, translators can add some explanatory notes to allow readers who lack specific knowledge to understand the texts without any difficulty, and still maintain the spirit of the author. As there is no need to conduct social reform through detective fiction in today's society, readers nowdays care more about the enjoyment of reading this genre and

thus, without question, translations of detective fiction in modern society focus more on creating the sense of suspense, an indispensable factor in such stories.

From a cultural perspective, translators may apply foreignisation in order to retain and convey the exotic images in the source text. In this way, readers are able to learn and communicate with people from different cultures. In the twenty-first century, where cultural boundaries do not seem so clear and people know more about each other's cultures, foreignisation seems to be a better method than domestication as readers are more open-minded and exposed to various cultures, and they become accustomed to the "strangeness". Foreignisation is an unstoppable and inevitable trend in today's society, and the more they become used to it, the more strangeness is needed to satisfy the readers' needs.

As mentioned above, translators of detective fiction in the late nineteenth and early twentieth century had a tendency to abridge some of the content which they considered irrelevant to the main plot of the story. However, interestingly, in the modern translations of detective fiction, explicitation, rather than implicitation, seems to be the technique of choice for translators.

2.3:   Suspense in Detective Fiction

Suspense in detective fiction is of paramount importance as it is the major factor in a reader's choice of this particular genre. If the suspense created in the text is strong enough, readers tend to forgive the authors even if the ending is weak (Marble, 2004). It has been shown that readers are so fond of the suspense they can experience during reading that the ending seems to be less important in comparison. Without suspense, there is no compelling reason for readers to read and take on the journey the author creates (Morgan, 2002). To keep readers reading, writers have to constantly keep them curious and intrigued to the end of the story (Mead, 2012).

2.3.1: Definition of Suspense

Suspense has been examined across multiple disciplines. Some of these disciplines include psychology, philosophy, and even art. Suspense, according to Carroll's definition, is "an emotional response to narrative fiction", a response which can arise in reaction to designated parts of the narrative or to a whole narrative (Carroll, 1996: 74). Zillmann (1991: 281) characterises suspense as "an experience of uncertainty whose [...] properties can vary from noxious to pleasant." Suspense can be studied either through a review of suspenseful texts or an investigation of the audience's emotions, expectations, activities, and relationship with the characters (Vorderer, Wulff, & Friedrichsen, 1996: vii). Harris further explains that the reception approach can help investigate the audience's identification with the characters, their curiosity and expectations, emotions, and their concurrent activities and social situation, and these are factors that may heighten or detract from the experience of suspense. On the other hand, the text-oriented approach studies factors such as outcome uncertainty, delay factors, and threats to the characters (1999: 35). Perhaps one of the most agreed definitions of suspense from a psychological perspective is as follows:

> 'A noxious affective reaction that characteristically derives from the respondents' acute, fearful apprehension about deplorable events that threaten liked protagonists, this apprehension being mediated by high but not complete subjective certainty about the occurrence of the anticipated deplorable events' (Zillmann, 1996: 208).

In fiction writing, suspense is the element in fiction or certain nonfiction that makes readers uncertain about the outcome (The Writers Encyclopedia, 2008). The intense feeling of suspense that readers experience when they wait for the outcome of uncertain events and the intensity that readers feel in suspenseful moments make it difficult for them to put down the books (Suspense, n.d.). Suspense is often evoked because the readers care about the characters, especially the protagonists in the story. Weaver (2015) states that suspense arises when the author gives readers a character that they care about and want to see survive in the story.

When readers begin to emphasise with the characters, they are more attached to them and hence fear for or worry about them more. On the whole, suspense can be summarised as "the feeling of pleasurable fascination and excitement mixed with apprehension, tension, and anxiety developed from an unpredictable, mysterious, and rousing source of entertainment" (Rowan, 2015: 98).

2.3.2: Iwata's Model of Suspense

For the study of translation, text-oriented analysis seems to be more applicable to first determine if the suspense is affected in the target text. The Reception approach can then be adopted as a complement to examine the findings from the text review. Being a text-oriented study, Yumiko Iwata's model of suspense (2008) is introduced to help identify the suspense in the selected texts.

Acknowledged as classics of detective fiction and embraced worldwide, it is undeniable that the Sherlock Holmes stories by Conan Doyle have fulfilled both the criteria for popular literature and those for literary texts (here referring to higher literature). Iwata came up with this model through analysing the suspense in various short stories, and I have adapted the model for use with the longer genre of the novel. It is probable that the longer the text is, the more complexity it will involve. Therefore, it is justifiable to say that sustaining the suspense through the whole story becomes even more challenging. In this case, it is necessary to examine how suspense is created in a longer text. Meanwhile, Iwata's suspense model has provided a more organised and concrete way to examine suspense, as it specifically points out six conditions that are critical to produce the effect of suspense. Under the circumstances, it is believed that adopting this text-oriented model as the framework of analysis will be more appropriate and beneficial for this study. In Iwata's model, six conditions are listed which generate suspense: bifurcation, resolution, episode of interest, characters and characterisation, point of view, and sustainment. These conditions are discussed in the sections below.

2.3.2.1: Bifurcation

Alternative plot developments, perhaps one of the most basic conditions to engender suspenseful experience, normally occur at least in pairs and lead to contrary results. Once the readers recognise the problem of the protagonists, they tend to experience "great tension between the alternatives [alternative plot lines], resulting in suspense" (De Beaugrande, 1982: 414). In Iwata's model of literary suspense, alternative developments are referred to as "bifurcation", which indicates that different developments of plot lines and suspense are evoked when the outcomes of some developments are in conflict with others, for example, desirable and undesirable, or hoped and feared. Suspense will be even more intense or better aroused when the possibility of the latter (the negative outcome) is greater than the former (Iwata, 2008: 83). Similar ideas have been proposed by other researchers. It is believed that subjective probability of two conflicting outcomes is crucial as "the more likely a negative outcome is anticipated for the protagonist and a positive outcome for the antagonist, the greater the empathic distress and suspense that are felt" (Vorderer & Knobloch, 2000: 65). It is suggested that two alternative plot lines are the optimal number for creating suspense because "the more developments that appear to be possible, the less suspenseful the story will become (Iwata, 2008: 84). When there are multiple developments in the story, readers are likely to lose their focus and become distracted and thus they may not be able to keep up with the story.

2.3.2.2: Resolution

In order to entice readers to keep turning the pages, authors need to find a way of holding their attention. To keep readers intrigued throughout the reading, authors tend to throw out various questions to readers and meticulously calculate the time to reveal the resolutions. Suspense and its resolution establish a meaningful substance that must remain intact for the explanation of the popularity of suspenseful genres (Zillmann, 1980: 158). It is postulated that

for a suspenseful text to be considered successful, the outcome of the initiating incident must be included (Brewer, 1996: 116). It can be readily assumed that the readers cannot feel mentally relieved if there is no resolution to the suspense. Klausner (1968) claims that if someone wishes to isolate suspense conceptually and to overlook its resolution, the appeal of suspenseful genres might appear to be merely a case of stress- or distress-seeking. Undoubtedly, people have always stressed the overall suspense and its resolution in suspense texts. However, to successfully create the macro suspense, micro suspense also plays an important role. Many authors of suspenseful texts have underlined that apart from the macro suspense structure, which concerns the main plot development, a number of suspense episodes at a micro level and resolution episodes are required in order to maintain reader suspense. Zillmann, Hay, and Bryant (1975: 322) identify that the suspense-resolution format does not merely apply as a master plot to the whole presentation but also to the smaller episodes that compose the presentation. Although degrees of suspense can be increased by accumulating micro suspense, resolution of that suspense is essential at least partially if not totally. By making the readers continue to wonder and prompting questions, the author can successfully generate suspense. However, constantly throwing questions to readers (or pushing the audience to raise questions) without offering any resolution can only ruin their reading enjoyment and finally cause readers to start losing interest. In this case, authors need to offer some resolutions to the questions in order to satisfy readers' curiosity and relieve their anxiety. Below is a diagram of the possible resolutions of suspense (see Figure 1).
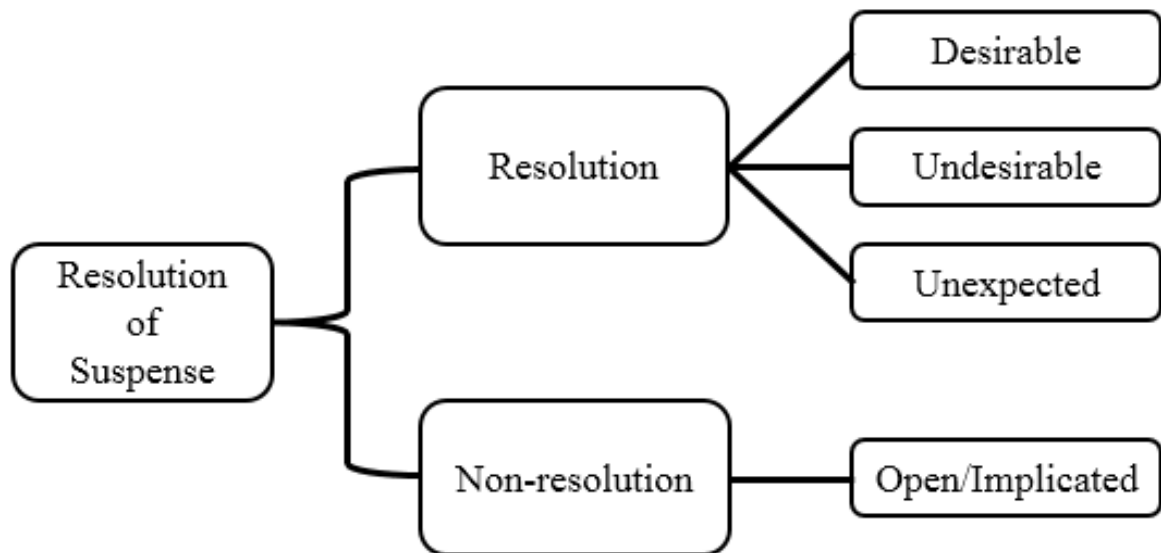
Figure 1: Iwata's resolution of suspense

Iwata states that if there is a solution to the suspense, the resolution could be desirable, undesirable or unexpected. There may be some occasions when no resolution has been provided, in order to retain the interest of the readers. If there is no resolution, that means the outcome of the uncertainty is left open or implicated. In Iwata's model, resolution, which is the outcome of the uncertainty, seems critical when it comes to generating suspense. Apart from the major suspense which directly concerns the fate of the chief protagonists, suspense at a micro-level is without doubt also crucial in terms of retaining the readers' interest. However, resolutions of all the uncertainty seem to be more related to providing readers with relief rather than offering further suspense. Resolution may in some cases lead to other questions which are not what the readers expect. However, it mainly serves to relieve the readers' stress and anxiety which come from constantly wondering about the outcome of the uncertainty. Thus, whether resolution should be a condition of suspense creation is arguable.

2.3.2.3: Episode of Interest

To generate or intensify the suspense, occasionally the protagonists or other characters in the story will have to deal with some problems or difficulties. These problems/difficulties created to engender suspense can be grouped into (a) Life-threatening and (b) Non-life-threatening.

Type (a) describes a situation in which the protagonists or other characters are facing problems that might threaten the lives of either the protagonist or other characters while type (b) can be more abstract or psychology-related, for example losing face or loving someone (Iwata, 2008: 94-5). The problems and difficulties the protagonist or the other suffering character is going through can be categorised as life-threatening or non-life threatening. An episode of interest can be regarded as the "rising action" in plot discussion which is "felt by the readers as a rise or increase in tension [...] about what is calling forth from the text" (Rosenblatt, 1994: 91). Based on Iwata's assumption (2008: 95), these two categories of life-threatening and non-life-threatening problems come down to a single concept, that all these problems or difficulties pertaining to suspense can be considered as those of losing someone or something important and the "something" here is often psychological or abstract, such as a loss of dignity. However, her definition still seems vague, and it is difficult to identify the condition, as every event and episode can be defined as either life-threatening or non-life threatening. The classification of episodes of interest needs to be better refined.

2.3.2.4: Characters and Characterisation

Characters are essential to creating stories; it is fair to say that without characters, there is no fiction. A simple way to classify characters in many stories would be as a hero and a villain. However, in the longer contexts of detective novels, dichotomous characterisation will not be enough to create strong suspense. Dichotomy of character roles is not key to suspense creation, instead relationship types or conflicts among characters, or within the character, are significant (Iwata, 2008: 172). According to Iwata's model, there are two types of relations between the characters. The first one is an *adversarial* (A) relation, which indicates that there is direct confrontation between the main characters, especially the protagonist and the antagonist. The other type is referred as a *non-adversarial* (NA) relation in which no actual confrontation occurs between the main characters and any other characters. In this case, the protagonist experiences the conflict "between *external* realities happening to themselves or

other characters and *internal* feelings such as a particular ideal or desired outcome the main character must have for the problem or difficulties" (Iwata, 2008: 102). Furthermore, Iwata (2008) goes on to argue that the differentiation in the real textual cases is sometimes blurred. I believe that depiction of characters allows readers to know how a character behaves and verbalises so that his/her personality is perceived and it is my assumption that suspense can normally be engendered while paying attention to the characters' personalities, as readers may wonder about the consequences of what has been said or done. Therefore, it is believed that interaction, most notably a conflict or confrontation, can generate great tension - especially when wondering what happens next without questions leads to suspense.

2.3.2.5: Point of View

Adoption of a point of view traditionally refers to a story told from one or more vantage points of observation, and the point of view each author selects for a story is a strategic decision, since it determines the narrative structure. This opens the window for characters' observation and interaction, dictates either a narrow or a panoramic scope in relating action and revealing information, provides or forecloses certain types of knowledge, and from the author's perspective, allows or disallows devices for engendering suspense (Sutherland, 2009: 30). As generally acknowledged, points of view are categorised as A) first-person, B) second-person; C) third-person, D) third-person omniscient, and each of them functions differently in terms of storytelling. In this study, the first-person point of view will be emphasised as it is what Conan Doyle adopts to depict the stories of Sherlock Holmes. According to Sutherland, the definition of the first-person point of view is: "sometimes one (or more) of the characters tells the story — in which case the Narrator of the moment is designated "I" (though of course s/he may have a given name as well [...].) (2009: 31)" and in the case of most Holmes stories, the name given for the first-person point of view will be Dr. John H. Watson. When reading the first-person point of view, readers can immediately merge themselves into the story because the word "I" allows the readers to empathise with the narrator. The "I" that narrates

the story can be the protagonist, or someone related or close to the protagonist. Additionally, it can also be another character in the story, or "someone from "outside" the story proper — someone in a frame narrative, perhaps, who is telling a story within a story, or perhaps a fictional scholar who is editing a manuscript text of the story [...]" and with this narrative, the readers are able to obtain some idea of the thoughts, personality and habits of the protagonist "from the inside" (Sutherland, 2009: 31).

In the Sherlock Holmes series, Dr Watson is normally the narrator, which can be a "first-person narrator as a companion / observer of the detective protagonist" in Sutherland's categories of first-person point of view. As an assistant and close friend to Holmes, Watson is sometimes privileged to know the real situation of the active case and who the murderer may be. In this situation, suspense is achieved because the readers realise Watson's knowledge of the case. Hence, the readers may be eager to follow Watson's narration closely. On the other hand, however, Holmes sometimes does not want to reveal what is really going on in the case and occasionally he will keep the resolution to himself. In this case, when Watson is wondering something, readers' hearts may pump faster as they desire to know what happens next, hence creating suspense. In a sense, the readers feel suspenseful because of the unknowing and they go through the unsure journey with the narrator, in this case, Watson. Sutherland (2009: 33) further explains that Holmes' consciously not letting Watson know his line of thought during problem-solving or puzzle-solving is actually Conan Doyle's way of keeping the audience in a state of anticipation and suspense. Therefore, the first-person point of view is one of the most critical methods the author adopts to plot the story and manipulate the readers' logical line of thought.

2.3.2.6: Sustainment

Iwata (2008) claims that "for a narrative episode to be suspenseful, a state of uncertainty must be sustained for a certain period (or space) in the story" and it is obvious that sustainment or

delaying in showing resolution is indispensable. She further suggests that the interval for sustainment should be, in principle, "relative to the time spent on preceding events, disproportionately extended" (Iwata, 2008: 136). However, she also admits that the most optimal length of sustainment cannot easily be prescribed (ibid.). According to Iwata's model, suspense is sustained by the possibility of an undesired or negative outcome increasing towards the resolution. However, bifurcation in this model seems to play a similar role, as they are both related to the outcome of the story. Other devices for suspense sustainment are concerned with the narrative pace. "Scene" and "pause" are commonly applied to achieve the effect and it is assumed that "pause generally decelerates the telling, whereas scene, in which story-duration and text-duration are conventionally considered to be identical, advances the story a little rapidly" (Iwata, 2008: 139). She goes on to explain that the scenic narration tends to depict difficult conditions or ongoing events in order to keep the story unfolding, while the discourse of pause tells the audience how the main character reacts to the situation he or she is currentcly facing internally and/or externally and manipulation of scene and pause can significantly intensify suspense (ibid.).

Although the study adopts Iwata's (2008) literary suspense model to analyse the suspense creation in both source text and target texts, it is worth noting that some conditions of suspense generation may not apply to translations. Therefore, the model of literary suspense is modified to better suit the purpose of this study (See Section 3.4).

2.4: Van Leuven-Zwart's Transeme Model

Van Leuven-Zwart's (1989) model has been recognised as one of the most complete and comprehensive methods in terms of analysing translated texts (Hermans, 2004: 58; Munday, 2001: 63). Her transeme model is intended for "the description of integral translations of fictional texts" and is comprised of two sub-models: the comparative model and the descriptive model (van Leuven-Zwart, 1989: 154). The design of the model is to first identify

how and to what degree the descriptions in the translation differ from those in the original text. Second, based on the descriptions identified, it should then be possible to formulate the reasons regarding the translator's interpretation of the source text and the strategies applied during the translating process (van Leuven-Zwart, 1989: 154). The comparative model involves a detailed comparison between the source text and the target text to help classify microstructural shifts such as semantic, stylistic and pragmatic shifts within sentences, clauses and phrases (ibid., 155). The descriptive model investigates the consequences the microstructural shifts might have for the macrostructural level such as story and discourse level. To investigate whether suspense is affected in the translation of detective fiction, the most direct and efficient way is to investigate whether the translation demonstrates any semantic shift from the source text, which means examining whether the meaning of the target text is different from that of the source text. If there is a semantic shift beween the source text transeme and the target text transeme, suspense is most likely to be altered. While the model helps analyse translated texts more systematically, it is not without disadvantages. Van Leuven-Zwart admits that the comparative model is fairly complex, with 37 subcategories under 8 categories, and not all of them are clearly defined. Boundaries among all the categories sometimes seem blurred and overlapping. In this case, the data gathered from the comparative model could compromise the analysis at the level of macrostructure. The study adopts and modifies the comparative model with a focus on semantic shifts to better suit the study. The transeme model and its modification are further illustrated in Section 3.6.

2.5: Schema Theory

2.5.1: Definition of Schema

The notion of schema was first applied to psychology research by British psychologist Bartlett (1932: 201) who describes a schema as "an active organization of past reactions, or past experience." Rumelhart (1980: 34) defines schema as "a data structure for representing the genetic concepts stored in memory. "Schema is an abstract structure of knowledge"

(Anderson & Pearson, 1984: 42) and according to schema theory, the knowledge referred to is the prior knowledge, or background knowledge, that the readers have previously acquired which enables them to understand the text properly. "Comprehending a text is an interactive process between the readers' background knowledge and the text" and to efficiently comprehend the text, one must possess the ability to relate one's knowledge to the given text (Carrell, 1988: 76). Schema theory stems from the belief that "every act of comprehension involves one's knowledge of the world" (Anderson, 1977: 369) and "one's background knowledge plays a more important role than new words and new structures in reading comprehension" (Rumelhart, 1985). Adams and Bruce (1982: 23) assert that "comprehension is the use of prior knowledge to create new knowledge." Translation as an activity involves a significant amount of reading, and comprehending the text is of paramount importance for translators. Since translating and reading are inseparable, it makes sense to apply schema theory to the field of translation as a means to explain translators' decision-making processes during the translation activity. Often translators will need to apply their prior knowledge to understand the source text before they can produce an ideal translation. As no one shares completely identical background knowledge with someone else, translators as readers, will, of course, from time to time have different interpretations of the same text.

2.5.2: Types of Schema

Although the way scholars classify schemata may vary, there are mainly two types of schema in schema theory research, namely formal schema and content schema, which are closely related to reading comprehension. Formal schema refers to "background knowledge of the formal, rhetorical organizational structures of different types of texts" (Carrell, 1983: 83). This suggests that in order to comprehend a text, readers will need to obtain background knowledge of the genre to be translated and be able to predict its structure. Taking detective fiction as an example, readers will surely comprehend the genre better if they are aware that the question routinely asked and which needs to be answered in detective fiction is

'whodunit?' As the perpetrator tends to be revealed towards the end of the story, readers would expect the author to deliberately keep them in the dark for as long as possible by feeding them some misleading clues or providing numerous distractions. An experienced reader of detective fiction will understand that the pleasure of reading this genre is enjoying the suspense of not knowing how the plot will develop and solving the case by means of understanding the characters, and through their dialogue and situations. To produce a successful translation of detective fiction, translators as readers will need to take this into account and try to achieve the same effect in the target text so that target readers will be able to enjoy the reading as readers of the source text do. In this case, activating the appropriate formal schema would be particularly crucial for translators.

Content schema is the background knowledge that concerns "the context area of the text" (Carrell, 1983: 84) and which refers to the familiarity of a specific subject area of text. Content schema allows the readers to understand what might happen within a certain topic and to be able to put the pieces of information together as a coherent entity. To be able to comprehend the text and enjoy reading, one of the schemata required for detective fiction is to identify the suspense in the story. This is particularly critical for translators, since suspense is one of the pillars of detective fiction and translators as readers will need to recognize it if they are to bring the target readers the same reading pleasure. Al-Issa (2006: 42) indicates that apart from knowledge of the given content, content schema is also "part of the individual's cultural orientation" and comprehending a text involves understanding the culture-specific elements. As culture influences almost every aspect of people's lives, readers will have to possess the relevant and correct prior knowledge when interpreting the text.

Translation is a process of constant decoding and encoding. A translator decodes the messages implanted in the source text by the author and encodes the information into the target language by transferring the observed meaning from the source text. Zhang (2015: 84) illustrates how the translator requires two sets of schemata for the activity of translation as he

or she needs to place him/herself in the position of the source text reader to comprehend the source text and then in the position of the reader of the target text to produce the target text. In order to fully comprehend the text, the reader (translator in this case) will have to apply both the formal and content schema in order to successfully transmit the messages into the target text.

2.6:   Explicitation in Translation Studies

2.6.1:   Explicitation as a Universal

Scholars in translation studies have long been searching for the regularities of translation activities. Toury (1980) is best-known for advocating that there are certain laws inherent in the process of translation. He promoted the idea of descriptive study of translator activity, and suggested that translators observe certain norms, which can be related to Baker's universals (1993). More recently, there is a tendency in the field of translation studies to believe that regardless of the source language and the target language, all translations share some common features as a consequence of the process of translation, and these features are known as "translation universals" (Baker, 1993: 243). The studies conducted on the so-called "translation universals" are only small-scale and scholars sometimes notice these features by casual observation. They have been able to discover that these features seem "intuitively, to be linked to the nature of the translation process itself rather than to the confrontation of specific linguistic systems". Baker includes several universals in her list, among them explicitation, and she states that there is "a marked rise in the level of explicitness compared to specific source texts and to original texts in general" (ibid.). Toury (1991: 51) also agrees that explicitation is a feature shared by all kinds of "mediated events". But he questions whether the level and nature of explicitation from different people or with different media might vary. For example, professional vs. non-professional translators, or oral vs. written translation. It is understandable that scholars surely have their own perspectives on the idea of

explicitation, and in the section below, some definitions from various scholars will be introduced before further discussion of explicitation.

2.6.2: Definition of Explicitation

The definitions of explicitation vary among scholars. One commonly accepted definition of explicitation would be from its proposers, Vinay and Darbelnet (1958: 8; translated), defining the term as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation".

Becher (2010: 3) defines explicitation as "the verbalization of information that the addressee would (most probably) be able to infer from the context, her world knowledge or from other inferential sources if it were not verbalized." He further explains that the phenomenon in which translated texts are often found to be more explicit then the corresponding source texts is called "explicitation." Many scholars continue to elaborate on this matter. One of the widely accepted perspectives is Blum-Kulka's (1986) explicitation hypothesis.

2.6.3: Explicitation Hypothesis

Blum-Kulka (1986) claims that the interpretation occurring during the process of translation may lead to a TL text which is more redundant or explicit than the source text and this so-called redundancy or explicitness can be expressed by an increasing level of cohesive explicitness. She postulates this as the famous explicitation hypothesis and in a later passage suggests that "explicitation is viewed here as inherent in the process of translation" (Blum-Kulka, 1986: 19). It is worth mentioning that first, Blum-Kulka claims that explicitation occurs during "the process of interpretation performed by the translators" (1986: 19). However, to prove this, cognitive research into the process of translation as well as the mind of the translators would have to be conducted. Second, as Pym (2005) also comments, when Blum-Kulka's observation of explicitation is derived from the rise of cohesive explicitness,

she automatically restricts the scope of explicitation. He further states that the explicitation hypothesis does not "strictly concern all those uses of language that refer to things beyond the text or the turns in a conversation, […] The explicitation hypothesis thus need not involve bringing out, developing, refining, specifying or normalizing semantic content involving anything beyond the text" (Pym, 2005). If the hypothesis takes no account of the markers mentioned above, then the only outcome from the explicitation would be "redundancy", the meaningless repetition of something that has already existed (ibid.).

It has been suggested more recently that transcending the source and the target languages, all translations share some common characteristics, and several universal laws have been defined by Baker (1993): explicitation is one among the translation universals. From the term "translation universals", it is not difficult to understand these so-called "universals" are "translation-inherent", thus Baker's idea about explicitation corresponds to Blum-Kulka's and she later defines explicitation as the tendency to "spell things out rather than leave them implicit" (Baker, 1993).

2.6.4:   Types of Explicitation

Pym (2005) suggests that there are two types of explicitation: the obligatory type that is generated because of language specificity, and the voluntary type which is aimed at avoiding misunderstanding in the source text, whereby the translators add optional information. Pym's classification leaves more space for interpretation since anything related to language variation can be regarded as the former type while the latter allows translators more freedom to apply explicitation as long as they feel the necessity for clarification or explanation in the target text (ibid.).

Klaudy (2008: 82-83) further categorises explicitation into four types: obligatory explicitation, optional explicitation, pragmatic explicitation, and translation-inherent explicitation. The differences of semantic and syntactic structures of languages govern the obligatory and this

explicitation is obligatory because lacking it in the target language will incur ungrammatical sentences (Klaudy, 2008: 83). Syntactic explicitation normally implies that the number of words in the target language will increase while semantic explicitation sometimes involves choosing a more specific word; each language has its own linguistic structuring of reality. Therefore, the concepts attached to certain words in one language may be more specific or detailed than those in another (ibid.). Klaudy's example of this type are the terms "brother" and "sister" in English that cannot be rendered into Hungarian without explicitation since there are particular terms for "younger brother" and "younger sister" as well as for "older brother" and "older sister" in Hungarian. This happens to be the same in Chinese. One cannot successfully reproduce the word "sister" or "brother" in Chinese without being explicit because in Chinese there are specific terms for older sister (姊姊) and older brother (哥哥); younger sister (妹妹) and younger brother (弟弟).

Optional explicitation is motivated by differences in "text-building strategies and stylistic preferences" between the source language and the target language. The idea that the explicitation is optional explains that the sentences reproduced in the target language will still be grammatically correct even without explicitation, though the text as a whole might appear to lack natural flow and appear clumsy. As Klaudy (2008: 83) mentions, examples of optional explicitation include some addition in front of sentences or clauses as connective elements to enhance the cohesive links, the application of a relative clause instead of using nominal constructions that can be long, left branching, and the addition of emphasisers used to clarify a sentence (ibid.).

Pragmatic explicitation often results from cultural differences among languages. Some general aspects in a certain cultural community might not be shared as common knowledge within another culture, hence, the translators will have to add explanation in the target language. Examples of this type of explicitation can be names of villages and rivers or even

food and drink well-known in the source text culture but without any shared knowledge for the target audience. For example, the translator may render "the river Maros" for "Maros", or "Lake Fertő" for "Fertő" (ibid.). Taroko National Park (太魯閣國家公園) in Taiwan is often shortened to Taroko (太魯閣). If someone in Taiwan talks about visiting Taroko, people there will immediately know this is a reference to a national park on the east coast. However, other countries or cultures may not share the same knowledge of this particular word. Therefore, the translators will need to be more explicit and render the name as "Taroko National Park" rather than "Taroko" in order not to confuse readers from different cultures.

Translation-inherent explicitation "can be attributed to the nature of the translation process itself". Baker (1993: 246) describes universal features as "a product of constraints which are inherent in the translation process itself." Therefore, it is reasonable to assume that Baker (1993: 246) considers explicitation, one of the universals, to be "translation-inherent." However, there is no specific discussion or explanation of how or why the process of translation can actually lead to the explicitation. It is also worth noting that in Klaudy's (2008) typology, she does not give any examples of translation-inherent explicitation.

Explicitation can be seen as a method for risk management in translation studies. Risk is defined as "the probability of an undesired outcome". "If explicitation is discussed within the framework of risk-management, the ideal translating strategies would be solving the low-risk problems with low effort and high-risk problems with high effort. […] The application of explicitation is a way of handling the problems and managing the risks" and the so-called risks depend on "the myriad factors in specific communication situations" (Pym, 2005). However, the "undesired outcome" here represents those that "restrict cooperation between the communication partners" while "desirable outcomes" are the ones that "enhance the potential for cooperation (ibid.)." He further illustrates that sometimes extra information has to be added to avoid the risk of leaving the readers completely in the dark, because they might

lose interest in the darkness and hence the possibility of cooperation is lost at the same time (ibid.).

2.6.5: Techniques of Explicitation

It is difficult to establish whether or not a translation is too explicit. Being explicit is not necessarily equal to being specific. If we look at the definition of "explicit", there is no doubt that "specific" is its synonym. However, if we look at it from the perspective of not being "ambiguous", it is when explanation comes in without confusing the readers, adding more information sometimes is essential in translations. In this case, addition could be seen as one method of explicitation.

Explicitation in detective fiction could undermine the sense of suspense but also help enhance it. Revealing too much information can indeed undermine the suspense in the target text for readers because it reduces the uncertainty. However, sometimes translators may enhance the tension and dramatic effect in the story by making the text more explicit. In this case, the suspense can be intensified. Pym's (2005) avoidance of leaving the audience in the dark is understandable. However, too much light might hurt the readers' eyes, and spelling everything out could ruin their reading pleasure. Translators need to find a balance in order to produce an ideal translation for readers to enjoy the suspenseful atmosphere. In this study, explicitation is demonstrated via specification and addition.

2.7: **Translation as Manipulation**

Translation is often considered a form of manipulation, because no translation is ever identical to the original text (Kramina, 2004: 37). Lefevere (1992: 9) asserts that translation as a form of manipulation is "the most obviously recognizable type of re-writing". "Rewriting", he believes, is "any text produced on the basis of another with the intention of adapting that other text to a certain ideology or to a certain poetics and, usually, to both" (Hermans, 2004: 127).

All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another (Bassnett & Lefevere, 1990: xi).

Mason (1994: 25) defines "ideology" as a "set of beliefs and values which inform an individual's or institution's view of the world and assist their interpretation of events, facts, etc." Hatim (2000: 218) claims that ideology refers to "a body of ideas which reflects the beliefs and interests of an individual, a group of individuals, a societal institution, and which ultimately finds expression in language." In this study, ideology is defined as a body of ideas of a person, more specifically the translator in the translation of detective fiction. Poetics in a narrow sense refers to general principles of poetry writing which can be expanded into general rules for the inventory of all kinds of literary works (Sun, 2013: 1276). There are two components in Lefevere's definition of poetics: "an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols" combined with "a concept of what the role of literature is, or should be, in the social system as a whole" (1992: 26). Ideology and poetics are often linked to each other, since the dominant poetics tends to be governed by ideology. The translators' ideology with regard to detective fiction influences how they deal with the suspense in this genre, and this can be connected back to the schema theory as translators' ideology is closely related to their understanding and knowledge of the given subject area. Socially, detective fiction serves to entertain readers and for this genre, it is the suspenseful atmosphere that connects all the episodes, events, and incidents together to form the entity of the story that readers enjoy. On the basis of the poetics of detective fiction, translators have to fulfil readers' expectations of detective fiction and to convey the suspense in this genre when reflecting their ideology in this genre.

Farahzad (1998: 156) proclaims that there are two types of manipulation, namely conscious manipulation and unconscious manipulation. Conscious manipulation is performed by the translator for various social, political and other reasons. Unconscious manipulation, according to her, refers to:

> "the human tendency to perceive the incomplete as complete" which "urges translators to fill in gaps in the source text by adding new parts to it or assuming new relations between parts, in order to come up with a complete picture of it (ibid., 153).

Farahzad's (1998) types of manipulation can be used to explain the translators' decision-making when translating suspense in detective fiction. If translators are aware of the importance of suspense, they may endeavour to intensify it in the fiction based on their knowledge of suspense, known as their schema of suspense, and they may intentionally adjust the messages in the target text. As Farahzad (1998) suggests, the manipulation is sometimes done unconsciously, without the translator being aware of it, as unconsciously they feel compelled to make the translation read as more suspenseful, something which can also relate to the translator's schema.

In this study, the manifestation of manipulation is termed message adjustment rather than rewriting. Message adjustment occurs when the translator feels the necessity to "adjust" the message in the source text in order to provide readers with a better suspenseful reading experience. Rewriting seen as a form of manipulation seems to suggest that the alteration in the target text is significant. After all, "rewriting" implies massive change or writing the text again in a different way. In this study, the purpose of message adjustment is to carefully strengthen the sense of suspense in the translation without effecting any significant change to the major plot.

Chapter 3: Methodology

The aim of this chapter is to look for answers to the research questions proposed in this thesis, which is to investigate how suspense is affected in translation into Chinese, and whether and how the translation alters the sense of suspense. The study conducts an exploratory comparative textual analysis of three Chinese translations of Conan Doyle's *The Hound of the Baskervilles* along with the source text. To analyse the data systematically and efficiently, Iwata's (2008) model of literary suspense is adopted and modified for the purpose of identifying examples of suspense in the source text and the three translations. To determine whether the suspense in each example is affected in the three translations, van Leuven-Zwart's transeme model (1989) is introduced and adapted to examine if there is any semantic shift between the source text transeme and the target text transeme. In this chapter, the story of *The Hound of the Baskervilles* is summarised to provide background information and brief sketches of the three Chinese translations are provided. This is followed by an explanation of how Iwata's model of suspense and van Leuven-Zwart's transeme model are modified to better suit the study. The selection of examples and the procedure of the textual analysis are also illustrated.

3.1: Synopsis of *The Hound of the Baskervilles*

The novel describes the sudden and mysterious death of Sir Charles Baskerville and the fact that some people believe his death is closely related to the legend of a luminous, ghostly, and demonic hound that has long haunted the Baskervilles of Devonshire. At the invitation of Dr Mortimer, Sherlock Holmes and Dr Watson are engaged to investigate the truth and protect the heir, Sir Henry Baskerville, who has just arrived in London from America. The story is set first in London and then quickly switches to the wild moors of Devonshire. The constantly changing scenery of the enormous wilderness of the moor creates an unpredictable feeling as

well as generating a mysterious and terrifying atmosphere. Isolated villages and houses, prehistoric wigwams, rocks and cliffs intensify the uncertainty of the story. An escape from prison, the dead body on the moor and a love affair in the story indeed make things look even more suspicious. Characters facing unforeseen dangers, interaction among characters and of course the fearsome hound and its roar all contribute to a sense of suspense. All of these elements provide good material for analysing how translators can re-create and re-present the sense of suspense in the translations.

3.2:   Sketch of the Three Chinese Translations

As the main purpose of this study is to investigate suspense in Chinese translated texts, the translations selected should be contemporary as the purpose of reading detective fiction in modern society focuses more on entertainment, for which suspense is important as it is the essence of this genre. All the three translations are from Taiwan. As previously stated, the study conducts an exploratory comparative textual analysis to evaluate whether the suspense has been altered in the target texts. To begin the exploratory study, I felt that selecting the language that I, as the researcher, am most familiar with would benefit the study most. Although the Chinese language is used in China, Hong Kong and Taiwan, terms used to describe the same thing may still differ. If later on the findings are legitimate and valid, translations from the Greater China Area could be included for further research. Bearing these factors in mind and considering the accessibility of the versions in the market in Taiwan, the following three versions have been selected.

3.2.1: Wang Zhi-Yi's Version

Wang's version was first published in 1999 by Faces Publishing Ltd (Figure 2), as part of the series "福爾摩斯探案全集 (The Complete Sherlock Holmes)" which consists of fifty-six

short stories and four novels, all of them translated by Wang. The translation of the text selected is "巴斯克村獵犬 (The Hound of the Baskerville Village)" in Chinese.

Wang is therefore clearly an experienced translator of Holmes' stories and his version of the whole series has been on the market for almost twenty years. It seems that Wang has focussed more on the translation of detective fiction than the other two translators, and this narrow professional focus may affect his schema.

3.2.2: Miao Yong-Hua's Version

First published in 2004 by The Commercial Press Ltd (Figure 3), Miao renders the book title as "巴斯克維爾獵犬 (The Hound of the Baskervilles)" in Chinese. This translation is part of the series "文學 Plus + (Literature Plus +)" which includes several classics from around the world, and the entire book is illustrated in colour.

Miao is a freelance translator who specialises in subtitle translation. Her translated work covers various genres including travel, fiction, and economics. While she occasionally produces translations from English into Chinese, it appears that her expertise lies more in translations from French to Chinese. It is likely that given her subtitling experience, and wider remit of fiction translation, she may have broader, more varied schemata than Wang.

3.2.3: Li Pu-Liang's Version

Li's version was first published in 2011 by Liswen Publisher Ltd (Figure 4), and he translates the title of the book as "幽靈犬 (The Ghost Hound)." This book is part of the series "福爾梅斯探案全集 (The Complete Sherlock Holmes)."

Li holds a BA degree in Business Administration from Fu Jen Catholic University in Taiwan. Although Li has translated in a wide range of fields, most of his translations tend to be of business and investment reference books, a fairly sophisticated genre that requires the

explanation of ideas to readers. He seems to have much less experience of literary translation than Wang and Miao.
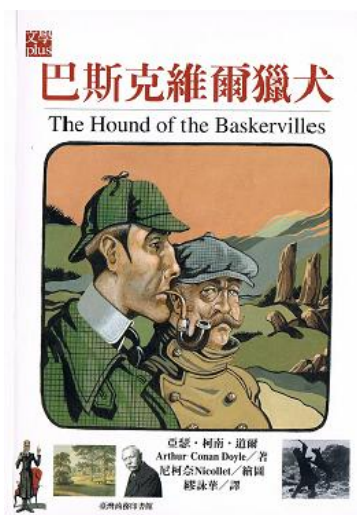
Figure 2: Wang's version   Figure 3: Miao's version   Figure 4: Li's version
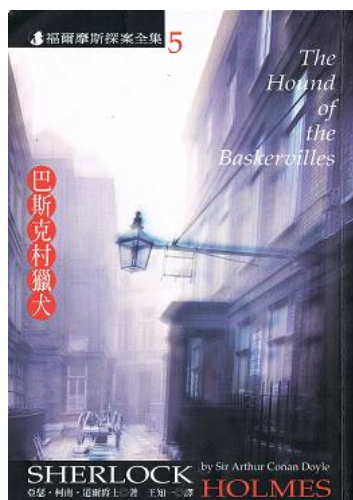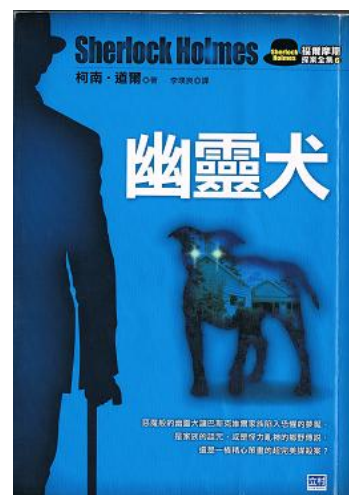
3.3:   Iwata's Model of Literary Suspense

As remarked previously, relatively little research on suspense has been done in the field of translation studies. Naturally, there is no extensive and detailed model that can be applied as a basis to examine the suspenseful effects in translated texts. In order to achieve the aim of this research, which is to investigate how suspense is exhibited in the target texts and the strategies the translators have adopted, the study is based on an adapted version of the model of suspense proposed by the Japanese scholar Yumiko Iwata (2008).

For the purpose of probing how suspense is affected in the three Chinese translations of Conan Doyle's *The Hound of the Baskervilles* published in Taiwan, Iwata's suspense model is used as a framework to categorise the data of this study. As already discussed in Chapter 2, there are six conditions that Iwata finds useful in terms of generating suspense in literary texts, which include: bifurcation; resolution; episode of interest; characters and characterisation;

point of view; and sustainment. This section will explain how the model is modified. Details of the original model proposed by Iwata can be found in the Literature Review Chapter.

3.4:   The Modified Model of Suspense

It is important to note that Iwata's model was originally designed for literary texts. Therefore, it is fair to say that not all of the conditions she posits will be applicable when it comes to analysing translated work. Furthermore, the data Iwata analysed were short stories rather than novels. Due to the different nature of the texts, some modifications will be necessary in order to properly investigate the selected texts. In the following section, how the model of suspense is modified to accommodate the purpose of this study will be explained.

3.4.1: Bifurcation

Bifurcation is without question one of the most important factors in terms of arousing suspense. If the plot of a story is always predictable and without any uncertainty, readers will have difficulty indulging themselves in reading as they are able to figure out the storyline quickly, if not from the beginning. Iwata (1998: 45) shows that bifurcation refers to alternative developments of the storyline and two contrasting possible outcomes seem to work best when it comes to producing suspense. The definition seems vague, as it does not actually specify what kind of alternative developments of the story are referred to. However, it is reasonable to assume that the alternative development should concern the major storyline rather than local incidents. In the case of detective fiction, the governing plot would be, as expected, identification of the killer and survival of the main character(s). Bifurcation, as compared to other conditions, is a relatively broad category which may involve other conditions when introducing the alternative plot developments and outcomes. As alternative plot development is essential for suspenseful texts, such as detective fiction, bifurcation is therefore retained as a condition of suspense generation in the translation of detective fiction.

3.4.2: Episode of Interest

To distinguish between episode of interest and bifurcation, episode of interest deals with a smaller scale of incidents that could be either directly or indirectly relevant to the major case. Bifurcation, however, governs a larger picture in which the resolutions are normally presented at least a few chapters later, if not in the final chapter. In other words, the suspense created by bifurcation tends to be sustained for longer and bifurcation is directly related to the case itself. For episode of interest, the audience feel suspense when the episodes come along and suspect or predict resolutions based on their perception of them. However, those episodes might not even be relevant to the case, as characters in fiction are allowed to have their personal secrets, which may end up having nothing to do with the present case.

Speaking of episode of interest as one of the six conditions, Iwata (2008) mentions that these "episodes" are divided into life-threatening and non-life threatening incidents/difficulties. The life-threatening category outlines the protagonists or other characters encountering problems that endanger the life of the main characters themselves or others. As for the non-life-threatening category, Iwata (2008: 95) suggests that the problems tend to be losing something important, often in a psychological or abstract sense. Grouping episodes of interest into two categories seems fairly convenient, however it is not specific enough. Dichotomy provides an easy solution when it comes to grouping. However, dividing episodes of interest simply into life-threatening and non-life-threatening events seems perfunctory, since sometimes the episode itself might be rather complex and difficult to define clearly. In addition, as all incidents are either life-threatening or non-life threatening, this categorisation is far too vague and broad as it can include all events in the story. If all events that take place in the fiction can be categorised as episodes of interest, the existence of other conditions is questionable. The reason why Iwata chose to use dichotomy to group episodes of interest might have something to do with the nature of her data. As Iwata's research is based on several short stories, the

episodes of interest she encountered during the analysis would have been less complex than those in a novel.

Other conditions in the model are responsible for various events and incidents that may arouse suspense in the story. The condition of episode of interest is not clearly defined and explained in Iwata's model, and it is found during the process of categorising the data that episode of interest as a condition is not useful for identifying suspenseful events in the source text because its examples might overlap with those identified on the basis of other conditions. Other conditions seem to have been sufficient for the categorisation of suspense in the translation of detective fiction. Thus, the original condition of episode of interest will not be utilised to analyse the data of the study.

3.4.3: Resolution

"Suspense and its resolution form a meaningful entity that must be kept intact for the explanation of the popularity of suspenseful drama" (Zillmann, 1980: 158), and the same concept can be applied to other suspenseful genres. It is postulated that for a suspenseful text to be considered successful, the outcome of the initiating incident must be included (Brewer, 1996: 116). It can be easily presumed that readers will not feel mentally relieved if there is no resolution to the suspense; as Esenwein (1924: 202) states, if the suspense is not relieved in a way that the readers approve, they would mentally threaten to pummel the author.

What resolution provides for the reader is relief, not suspense. It is possible that resolution can bring suspense in circumstances in which the resolution leads the readers to another question. If that is the case, then the readers will be left with numerous questions and no answers. Constantly throwing up questions without any resolutions will only result in boring and frustrating the readers. Although Iwata classifies resolution as a condition for producing suspense, it appears to be more of a factor that relieves the readers' tension rather than a factor in suspense creation. It is acceptable that in order to retain the readers' interest in the

story, questions must be thrown up constantly in order to excite them and make them keep wondering what will happen next. However, providing readers with a resolution does more good in terms of easing their anxiety than in making them feel suspense. It is undeniable that there may be some cases when resolution can result in suspense. However, under general circumstances, it is rare, since resolution is supposed to answer the questions dwelling in the readers' minds no matter whether the resolution is desirable, undesirable or unexpected. Indeed, if the resolution is left open, readers may then go on to experience some other suspense, as they still have no answer to the previous question. It is worth mentioning that if this kind of resolution occurs too many times, it is likely that readers will lose interest and stop focusing on the story. Hence, it is fair to say that the function of resolution is to free readers from the tension and allow them to move on, enjoying the story. As resolution is more about providing answers to comfort readers than about engendering suspense, in the modified model, this condition will therefore be removed.

3.4.4: Characters and Characterisation

Characterisation is one of the most important elements in stories and normally there are two types of characters: the hero and the villain. However, in the longer context of detective novels, dichotomous characterisation will not be enough to create strong suspense. Dichotomy of character roles is not key to suspense creation; it is the types of relations or conflicts among characters, or within a character, that actually help create suspense (Iwata, 2008: 172). For the condition of characters and characterisation, Iwata seems to focus more on the confrontation between the protagonists and other characters (mainly the antagonists) and the thoughts the protagonist has in reaction to the reality or his/her feelings. It is clear that interaction, especially a conflict or confrontation, can generate great tension, especially when readers are wondering what might happen next, without the need for questions that lead to suspense.

Iwata (2008) also suggests that non-adversarial relations between characters also induce suspense. While this may be true, as will be discussed in the modified condition of point of view, the narrator of the selected text is Dr Watson, with a first-person point of view. This means that his perspective is restricted, because he is unable to know what other characters might think or feel and can only observe himself. The NA-int relation does not, therefore, seem to be applicable in this study. As for the NA-ext relation, how the characters react to other characters or external realities in the story may be observed by Dr Watson through interactions such as non-conflict conversations.

It is worth noting that when mentioning characters and characterisation as a condition to generate suspense, Iwata seems to focus only on the relations between the characters, which does not seem to be comprehensive enough. Apart from the relations between characters, depictions of behaviour and appearance are equally important for suspense generation, as the readers are able to obtain from them a basic understanding of a character's personality. Depiction of characters allows readers to know how a character behaves and verbalises so that his/her personality is perceived: it is my assumption that suspense can normally be engendered through paying attention to the characters' personalities, as readers may wonder about the consequences of what has been said or done. For the reasons stated above, rather than focusing on the relations between characters, the condition of characters and characterisation in this study, in its literal meaning, refers to how characters are presented in the story, which may be done through depictions of appearance, behaviour and interactions such as conversation.

3.4.5: Point of View

Point of view is not something that a translator can alter freely. In most cases, discussing the point of view from the perspective of translation is in vain, because the point of view is set specifically by the author in the source text. However, it is worth mentioning, because the

source text investigated in this study is from Conan Doyle's Sherlock Holmes series. In Sherlock's stories, Dr Watson narrates the stories from his perspective, and this kind of perspective is actually limited because Holmes may deliberately manipulate Dr Watson. In other words, Dr Watson can only obtain the information that Holmes is willing to reveal, which sometimes can be misleading. From a restricted point of view, suspense can be created as the readers can only know what Dr Watson knows. Suspense only works when the narrator is one of the characters in the story and his point of view is limited.

Although point of view is useful for suspense generation, because the main data of this study are translated texts, which cannot be altered in translation, point of view will not be included as a condition for data analysis.

3.4.6: Sustainment

When Iwata (2008) illustrates her model of suspense for literary texts, especially for short stories, she suggests that sustainment is one of the conditions that help generate or intensify suspense. However, there is no clear specification as to how this condition works to engender the sense of suspense. According to Iwata (2008: 136), a state of uncertainty in the story must be sustained for a certain duration in order to make a narration suspenseful. She further elaborates that a delay in revealing the resolution to readers is essential in terms of suspense creation. Practically, it is difficult to determine how long the delay or sustainment should be in order to achieve the optimal effect and one's perspective on timing tends to be rather subjective. Iwata's advice for the duration to be "relative to the time spent on preceding events, disproportionately extended" (ibid.) seems ambiguous, and does not help identify what might be a reasonable period of delay for resolution. Furthermore, Iwata (2008: 137) denotes that one pattern often found in sustaining the suspense is that the possibility of an undesired, negative outcome tends to increase towards the reveal of the resolution while the hoped-for, positive outcome becomes less and less likely. However, I fail to recognise the correlation

between the delay of the resolution and the possible outcome of the resolution. Furthermore, this condition seems to be very similar to other conditions of suspense creation, mainly bifurcation in her model. In a way, if sustainment as a condition is only used to delay the resolution, the necessity for it to exist is questionable. Other conditions in Iwata's model have been useful in terms of suspense generation and the resolution for the suspense may be prolonged based on the situation of different conditions in the suspense model. For example, when it comes to bifurcation, which tends to deal with who the killer is and what is the outcome for the protagonist and the antagonist, the resolution is certainly intentionally delayed towards the end of the story. As for the episodes of interest, which normally involve micro-suspense, some resolutions of suspense may come earlier while others could come later, depending on the design and complexity of the plot. It is undeniable that delay of resolution is necessary from time to time. However, if all resolutions of suspense are postponed, readers will end up with too many unsolved questions, and this is likely to reduce their interest in reading. "Sustainment" as a means to delay the outcome is not clearly defined in Iwata's (2008: 139) model and she also admits that there is no definable way of measuring the duration of sustainment and that finding the optimal length of sustainment is difficult.

In addition, under the condition of sustainment, Iwata (2008: 140) also points out that suspense can be enhanced by manipulating narrative pace, either by acceleration or deceleration. For her, acceleration lies in scenic narration which keeps the story unfolding, whereas deceleration refers to pause, informing the readers how the protagonists react internally or externally to certain events (Iwata, 2008: 139-140). While Iwata's idea of using scene and pause as acceleration and deceleration seems reasonable, there are still questions to be answered. First, Iwata claims that the depiction of scenes helps the story keep unfolding. However, how the protagonist reacts internally or externally to some event can also be seen as a way to unfold the story, since it allows readers to know how the protagonist might proceed next. Furthermore, Iwata's idea of pause is not compatible with the data of this study, because

to know what the protagonist thinks internally, the point of view must be either from the first person protagonist or from the omniscient perspective. As Dr Watson is normally the narrator of the Holmes stories, it is impossible for him to know what other characters think internally.

In order to accommodate the data of the study, Iwata's (2008) condition of sustainment in the model of suspense is therefore replaced by the condition of environment. Indeed, every fiction requires an environment in the story. However, the environment proposed here does not refer to the general idea of the main story setting. Rather, the environment here consists of two main elements: the static scene and the dynamic scene. The static scene plays the role of deceleration and slows down the rhythm of the story by introducing the surroundings of the characters. The dynamic scene serves as acceleration, and focuses more on the motion that takes place in those surroundings. Both the static scene and the dynamic scene can exist individually as well as coexist to create or enhance suspense. Some may ask how, if a scene which is relatively static slows down the story narration, can it create or enhance the sense of suspense? The narration of static scenes is often used by authors to hide clues and reflect the characters' state of mind. Although these clues may not give readers the resolution directly, they may lead them to ask further questions and feel intrigued to know what might happen later. In addition, as Conan Doyle is known for his vivid depiction for his writing style, if the environment is translated vividly, target readers will be able to imagine themselves being at the scene and hence a feeling of presence will be created, which brings them into the story.

3.4.7: Sound

Suspense comes from "a suspending, or prolonging, of an audience's expectations and emotions" and as a master of creating suspense in films, Alfred Hitchcock holds the audience on the edge of their seats by manoeuvering the audible and inaudible elements of sound (Mendoza, 2013). Sound in cinematography is a crucial element and Mendoza goes on to explain that Hitchcock's manipulation of sounds and the balance among the "varied and

layered" sounds such as "sounds that are heard and the sounds that are muffled, covered with other noises, or silenced all together" helps keep the viewers auditorily aware throughout the "escalation of suspense" (ibid.). During the process of data analysis, the application of sound effects in the selected texts is found to be useful in terms of creating or enhancing the sense of suspense in the story. If the audience can enjoy the sound effects when watching a film, readers of suspenseful texts such as detective fiction should be allowed the same privilege to enjoy suspense in what they "hear".

In *The Hound of the Baskervilles*, Conan Doyle meticulously inserts several sound effects in the text and thereby not only arouses the readers' emotions but also creates a feeling of presence for them which further strengthens the tension and enhances the suspense. Klems (2013) proclaims that building suspense requires dramatic tension to make ordinary things appear menacing, and sensory details are the tools for achieving that effect. Sound elements in the novel can be both audible and inaudible. Apart from the depiction of sounds that characters and readers can "hear" as the story develops, there are also expressions of silence. Dramatic tension is induced when the author makes the characters hyperaware of sounds and sensations, which all help arouse a feeling of impending danger, even though it is not yet clear what the danger might be (Ephron, 2005: 164). Because of the various auditory effects planted in the fiction, sound is particularly recognised as a condition of suspense for identifying the suspenseful examples selected in this study. Other sensory details are believed to be equally effective when it comes to creating a suspenseful atmosphere. If the whole story is narrated without any sensory description, it is more likely that the readers will feel less interested and excited. Applying the senses to describe setting, characters and action in the writing makes it "truly come alive" (Isaman, n.d.). When readers read description with sense elements, they tend to be quite sensitive and feel they are present in the adventure.

3.5: Summary of the Modified Model of Suspense

There are four conditions of suspense generation in the modified model of suspense, namely sound, environment in static scenes and dynamic scenes, characters and characterisation, and bifurcation. Conveying sensory impressions, especially auditory effects, to readers can affect them imaginatively (Morrison, 2013). Sound effects in detective fiction serve to bring the whole to life and enables readers to be more engaged in the story. The condition of environment contains static scenes and dynamic scenes. The static scene is a technique that authors often use to allow readers to have a better understanding of the environment where the characters are. The static scene is often introduced before a storm comes. Authors may cleverly hide some clues in the static scenes and from these scenes, readers are able to sense something out of the ordinary is coming up but they have no idea what exactly that might be, and thus suspense is created. The dynamic scene, on the other hand, tackles scenes that are often urgent and require more speed. Scenes of dynamism often brings excitement and anxiety because they tend to indicate critical conditions and emergencies. Depiction of characters and characterisation deals with the image and behaviour of the main characters as well as interactions (such as conversations) between characters, allowing the readers to better understand their personalities and the relations between them. Bifurcation refers to the alternative plot development of the story. As the development is crucial in the story and normally takes up more space to narrate, bifurcation tends to involve other conditions in its depiction. The modified model of suspense is illustrated in Figure 5.

During the process of textual analysis, it is discovered that some factors may affect the sense of suspense in the translations. These factors will be discussed and integrated into the modified suspense model to provide some insights for translators who deal with suspenseful texts.
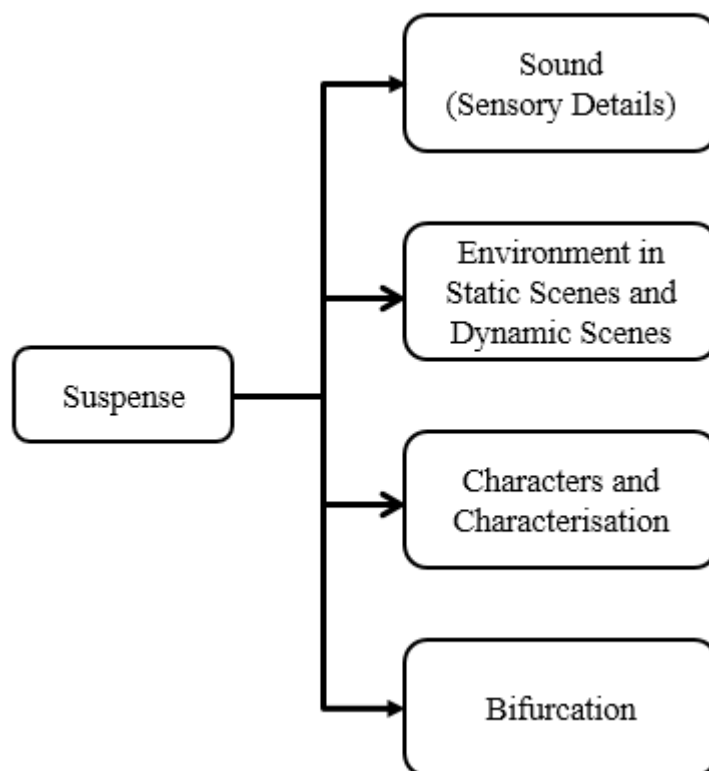
Figure 5: The modified model of suspense.

3.6: Van Leuven-Zwart's Transeme Model and Modifications to it

In order to investigate how suspense is affected in the three Chinese translations and what strategies the translators may apply to achieve the suspenseful effect, a close textual analysis is required. To analyse the data in a more systematic and efficient way, this study adopts a modified version of van Leuven-Zwart's (1989) transeme model to determine if there is any semantic shift between the source text and the three translations. Fundamentally, if there is no semantic shift between the target text transeme and the source text transeme, the sense of suspense displayed in the translations should be similar to that in the source text.

As already remarked in Section 2.4, van Leuven-Zwart's (1989) transeme model comprises the comparative model and the descriptive model. The comparative model is originally devised to analyse the shifts within sentences, clauses and phrases; in other words, it focuses on the microstructural level. These shifts can significantly influence the meaning and may

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occur at various levels such as semantic, stylistic and pragmatic. The descriptive model, on the other hand, can be viewed as complementary to the comparative model, and aims to investigate how the consequences of the shifts at the microstructural level can affect the macrostructure of the original text (van Leuven-Zwart, 1989: 171). With the help of the modified model of suspense mentioned previously, examples containing suspenseful elements are therefore isolated for further analysis. In order to examine how suspense is affected in these selected examples in the three translations, shifts on a microstructural level need to be established to analyse how the translations vary from the source text. As van Leuven-Zwart observes, sentences are normally too long and words too short for analysis, and therefore the establishment of a transeme, a comprehensible unit, has become imperative to bridge the gap between them (ibid., 155). To achieve the goal of this study, the comparative model is employed, with a special focus on the semantic shifts. Some alterations are also made to enable better analysis of the data.

For the purpose of textual analysis, the selected sentences or excerpts from both the source text and the target text can be segmented into transemes. After determining the transemes of both the source text and the target text, van Leuven-Zwart (1989: 157) suggests that a common denominator should be built. The common denominator here refers to the invariant meaning shared by both the source transeme and the target transeme and is known as the architranseme (ATR) in the comparative model, and this functions as the underlying support for the comparison. By comparing the source text transeme and the target text transeme with the ATR, various relationships between the source text and the target text can be revealed. If each of the transemes indicates a synonymic relationship with the ATR, there is a synonymic relationship between the source text and the target text. A synonymic relationship shows that there is no shift in the translated text. When one transeme shows a synonymic relationship with the ATR while the other demonstrates a hyponymic relationship with the ATR, there is a hyponymic relationship between the source text and the target text. The shift is referred to as

modulation when there is a hyponymic relationship. If the source text transeme manifests disjunction, the shift is known as generalization. If the disjunction appears in the target text transeme, the shift is called specialisation. When both of the transemes display a hyponymic relationship to the ATR, a contrastive relationship is reflected. The shift emerging in the relationship of contrast is called modification. Finally, there is a possibility that no relationship can be found between the ST and TT transemes and none of the ATR can be established. When this is the situation, a mutation shift appears.

Although an ATR functions as a clearer baseline for textual comparison, it is not always easy to establish one. Van Leuven-Zwart (1989: 158) suggests that to successfully identify an ATR, a good bilingual dictionary is sometimes required. However, even with the help of a dictionary, determining an ATR based on the translator's judgement is still very subjective. Furthermore, constantly referring to definitions from dictionaries is also time-consuming and inefficient. Making too much effort to find the shared meaning between the source text and the target text transemes may lead to over-interpretation or false assumptions about both the source text and the target text. Lee (2010: 62) proposes that rather than building ATRs between source text transemes and target text transemes, using transemes from the source text as the basis for comparison not only helps simplify the process of analysis but also reduces the difficulty of recognising the semantic shifts between the source text and the target text. There is a disadvantage to choosing source transemes as the foundation of comparison, since this can sometimes result in excessive analysis of the source text (ibid.). This is definitely something that is worthy of consideration. However, all translations are rendered based on their source texts in various languages, which means that the source texts are carefully read and appreciated before being translated by translators. In this case, the source texts will surely already have been thoroughly examined. Thus, any worries about over-analysis of the source text will have occurred during the process of translation anyway. For the reasons stated above,

the research will only compare the target text transeme to the source text transeme, without establishing an ATR between them.

As van Leuven Zwart's (1989) comparative model goes beyond what is required for this study, in which the purpose of the analysis is simply to examine the semantic shift between the source text transeme and the target text transeme, Lee's (2010) adaptation of the classification of the semantic shifts with the combinations of translation techniques is introduced (See Figure 6).
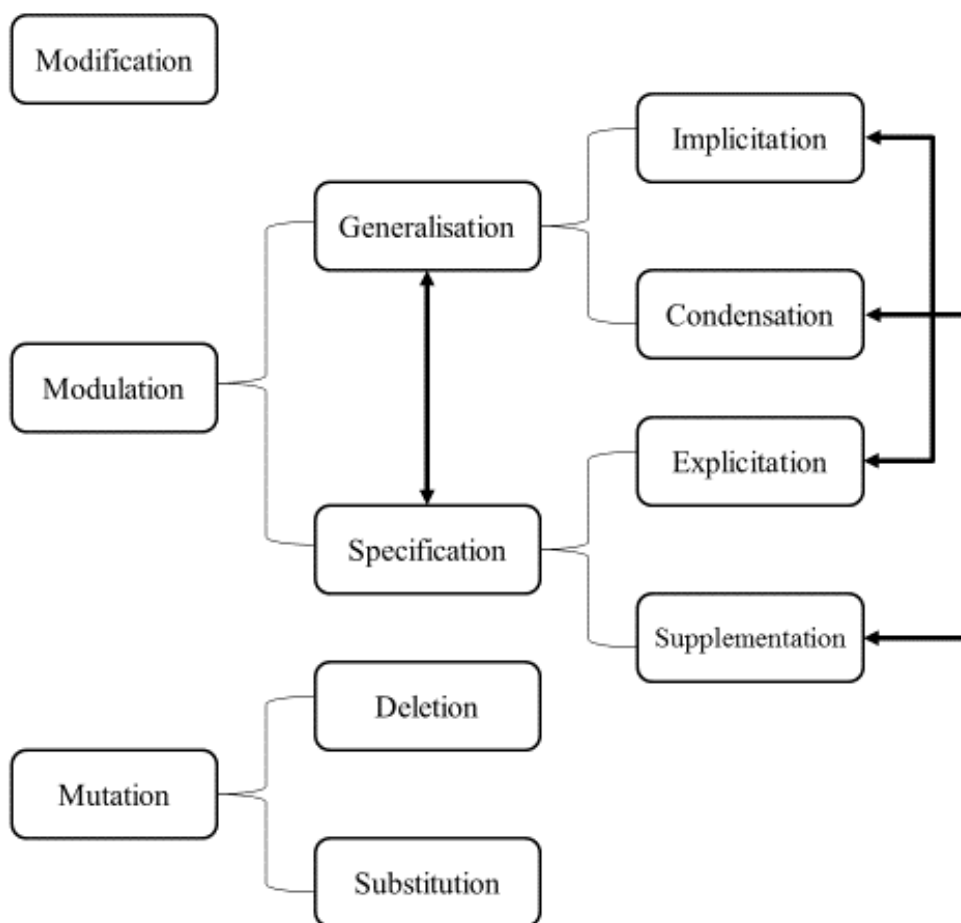
Figure 6: Lee's source text and target text relationships at the semantic level

In the comparative model, there are three possible semantic shifts between the source text and the target text, namely modification, modulation, and mutation. Modification shift is not applicable in this study as no ATR is constructed. The shift of modulation is usually realised by the techniques of generalisation and specification and each of them can be further achieved

by using one of the subcategories. In Lee's (2010: 63) adaptation, generalisation consists of the two subcategories implicitation and condensation while specification includes explicitation and supplementation. Explicitation, as she goes on to explain, is "based on the world knowledge of the author or the original text without adding new information" while supplementation means that the translator "expands the original text by adding certain minor details on the specific topics" (ibid.). However, Lee's (2010) definition of the two subcategories seems rather unclear. For example, it seems unlikely that the translator will actually share the author's world knowledge, and how is "minor" measured in supplementation? Lee (2010: 63) defines implicitation as the opposite of the explicitation which the translator uses in an attempt to "paraphrase or even euphemise the source text in translation". Condensation is explained using Fawcett's (1997: 47) idea that the same information is expressed in a shorter form. Lee's (2010: 64) illustrations of implicitation and condensation also arouses questions. Firstly, paraphrasing an idea does not necessarily mean the target text will be shorter than the source text. As for condensation, although a shorter form suggests that the sentences may be shorter, the meaning could in fact be even more specific, depending on the language the translator uses. As the definition of the subcategories in Lee's (2010) adaptation is not sufficiently clear, to avoid confusion when dealing with the modulation shift, all subcategories are removed. Only specification and generalisation are retained to analyse the data of this study.

Whenever there is a significant deviation from the original text, there is a mutation shift. Lee's (2010) version of mutation consists only of deletion and substitution, but this may result from the nature of her research data. In this study, mutation shifts as exhibited by the translation techniques are named addition, deletion, and substitution. Addition emerges when significant new information is added in the target text. Deletion here means that the translator alters the original messages by removing parts of the original text. Substitution is a technique by which certain parts of the source text are deleted in the translation while new, irrelevant

information is added. The modified relationships between the source text and the target text at the semantic level is illustrated in Figure 7.
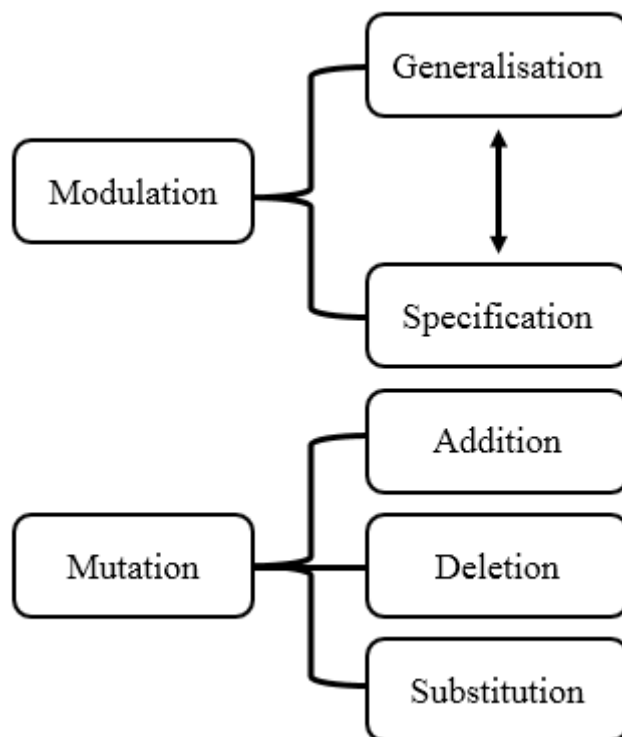
Figure 7: The modified source text and target text relationships at the semantic level.

3.7:   Data Analysis Process

To fulfil the aim of the study, which is to examine how suspense is affected and re-created in the translated texts, Conan Doyle's *The Hound of the Baskervilles*, along with three Chinese translations, is selected for data analysis. Based on the modified model of suspense, examples of each condition, namely sound, environment in static scenes and dynamic scenes, characters and characterisation, and bifurcation, are extracted from both the source text and the translations and carefully investigated. A modified transeme model with translation techniques is then applied to examine if there is any semantic shift between the source transeme and the target transeme. If no deviation is found, suspense is retained in the translation. If a semantic shift is found between the source transeme and the target transeme, suspense can be either enhanced or undermined. By analysing the shifts between the

transemes, it is possible to discover how translators deal with the suspense elements in the examples. Although the conditions of the model of suspense are set as the baseline for analysis, there may be some creation or intensification of suspense observed during the data analysis. New factors that are discovered to contribute to the sense of suspense in the translation will then be discussed and gathered for future reference when dealing with suspenseful texts. It is hoped that the comparative textual analysis conducted in the study can help in discovering how suspense is affected and re-created in the translation of detective fiction and how the translators deal with the suspense in the translations and the reasons behind their decisions.

Chapter 4: Text Analysis and Discussion: A Focus on Sound and Environment in Static Scenes and Dynamic Scenes

Using an approach based on Iwata's (2008) model of suspense and the data from my study, it is found that there are certain conditions that can help generate or intensify suspense in the translation of detective fiction. These conditions are sound, environment in static scenes and dynamic scenes, characters and characterisation, and bifurcation. Based on these conditions, the study adopts the modified transeme model to investigate semantically how suspense is represented or affected in the three Chinese translations. Theoretically, if there is no semantic shift found between the source text transeme and the target text transeme, which means the translator has successfully delivered all the messages into the target text, then the suspense presented in the translation is likely to be similar to the suspense in the source text. If there is an element of semantic shift, how this affects the suspense in the translation is also examined. Occasionally, the three translations may show different degrees of suspense, even if they have all transferred the exact meaning from the source transeme to the target transeme. In this case, the reasons behind the variation in suspense are also investigated. In this chapter, I discuss examples of how suspense conditions as expressed in descriptions of sound and environment in static scenes and dynamic scenes are re-presented or affected in the three translations.

4.1:   The Use of Sound in the Translation of Detective Fiction

In fiction, including detective fiction, due to the constraints of the length and scope of the genre, detailed description of sound tends to be omitted in the narratives unless the author intends to convey particular messages through it. Thus, the description of a sound normally appears when it is necessary to inform the reader of something unusual or crucial to the story development. Whenever there is a sound effect in the story, readers may become more alert as they are curious about what may happen. It is noted during the data analysis that sound is a

powerful means of creating suspense and can be seen as a condition for the model of suspense in translation.

As a means of generating suspense, sound creates a sense of presence to bring the readers into the story. Lakin (n.d.) advises that infusing sensory details such as sound into the story can better immerse the readers in time and place. This suggests that when readers are exposed to scenes that include sound, they may feel they are present at the scenes with the characters and become even more empathetic towards them, especially the main protagonists. The closer and more attached they feel to the characters, the more suspense they experience, because readers care for the characters deeply and invest emotion in them. As a result, they will pay more attention to the plot and become more eager to find out what might happen next. In other words, if readers feel present in the story with the characters, it increases the suspense they feel. To create a sense of presence, translators will have to transfer all the details in the source text to the target text so that the readers of the target text are able to "hear" the sound and hence feel the suspense. It is found during the data analysis that translators may have their own particular ways of dealing with sound in detective fiction. Their strategies may help create or enhance suspense, although others may undermine it, as demonstrated and discussed in the following sections.

4.1.1: A Single Scream upon the Moor

The scene below takes place when Holmes and Watson finally meet on the moor to discuss the case. As the murderer and details of the case have been revealed, the two are hoping to catch the killer soon, because Sir Henry Baskerville is not completely safe until the real perpetrator is caught. Something unexpected happens during their discussion, however, and they fear it may be too late to save the heir's life.

In this example, there is only one sound, which is the scream. Conan Doyle meticulously portrays the scream to gradually build up the tension and raise questions in the reader's mind. In this example, there are three transemes to be investigated.

Example:

"Hark!"

A terrible scream -- a prolonged yell of horror and anguish burst out of the silence of the moor. That frightful cry turned the blood to ice in my veins.

Transeme: A terrible scream

	Wang's version	Miao's version	Li's version
Chinese translation	一陣恐怖的叫聲	…	這時突然有陣可怕的尖叫聲傳了過來
Reference translation	A terrible shout	…	Suddenly at this time there was a terrible scream
Semantic shift	Modulation shift: generalisation	Mutation shift: deletion	Modulation shift: specification

Wang's rendition of the first transeme is "一陣恐怖的叫聲 (a terrible shout)" which shows a modulation shift from the source text. Wang has generalised the "scream" into a "shout" which seems to lessen the dramatic effect in the target text. The word "shout" in English is more neutral compared with "scream" as the latter tends to imply negative emotions while "shout" can be simply calling for attention. The word "scream" in the source transeme denotes the involvement of strong emotions such as pain or fear and along with the description of the scream as "terrible", there is a clear indication that anyone who utters it is in adversity. Compared to the source transeme, the condition in Wang's rendition seems to be less dramatic and horrifying. Miao has decided to completely remove this transeme, which demonstrates a mutation shift. Her reason for deleting this transeme might come from the following sentence. Right after the transeme "a terrible scream", Conan Doyle mentions the

scream again, this time with more details, and therefore, Miao may have considered the transeme redundant or unnecessary. However, the fact that the sound is mentioned twice in one sentence emphasises how horrific the scream is, and hence, retaining the transeme would seem to be essential in terms of building up the tension in the story. As for Li, his version for the transeme is "這時突然有陣可怕的尖叫聲傳了過來 (suddenly at this time there was a terrible scream)." At first glance, if the sentence is looked at in isolation, Li's translation is justifiable, as he has successfully delivered the message in the target text. He translates the transeme in a more specific way by stating precisely the time ("at this time" i.e., instantly). He also emphasises that the scream happens suddenly and this helps enhance the tension of the story, as readers are paying attention to something unexpected, hence suspense is created because they would like to find out what happens next. However, in the context of the previous passage, Li's rendition seems to make less sense. The last word before this transeme, when Holmes asks Watson to listen, is "Hark". Li's addition of "at this time" seems to suggest that the scream starts right after Holmes and Watson begin to focus on the sound, whereas Holmes's imperative "Hark" shows that the beginning of the prolonged scream has already been heard. In addition, it is worth noting that Li has turned the phrase "a terrible scream" into a full sentence. He might have felt compelled to do so, as Chinese readers tend to be more used to reading full sentences and sentences normally deliver messages better. Nevertheless, Li's addition of "suddenly" does help draw readers' attention and hence intensifies the suspense.

Transeme: a prolonged yell of horror and anguish

	Wang's version	Miao's version		Li's version
Chinese translation	一長聲驚恐又痛苦的叫喊	一個帶有驚恐又痛苦的叫喊		那是陣連綿不絕的喊叫聲，混和了恐懼和暴怒
Reference translation	A prolonged yell of horror and agony	A yell of horror and agony		That was an endless yell, a mixture of fear and fury
Semantic shift	No semantic shift	Modulation shift: generalisation		Mutation shift: substitution

Wang's version for this transeme is "一長聲驚恐又痛苦的叫喊 (a prolonged yell of horror and agony)" and there is no semantic shift between the source text transeme and the target text transeme as he has fully delivered the emotions of both "horror" and "anguish" into his translation. Miao's version shows a modulation shift when she generalises the transeme as "一個帶有驚恐又痛苦的叫喊 (a yell of horror and agony)" without mentioning that the yell is "prolonged." She may simply have missed out this message or she may have considered the adjective as unimportant and decided to omit it. Either way, the omission has undermined the suspense of this transeme, as the author particularly details the scream for the purpose of creating tension and suspense in the story. If the yell is described as simply "a yell", it will be too close to the readers' real life and nothing seems to stand out. However, adding "prolonged" in front of a yell not only suggests that something must be wrong but also intensifies the suspense in readers' minds, as normal screams tend to be shorter, especially the ones of delight and surprise, and a "prolonged yell" is more likely to be of pain and fear and can sometimes even make people's skin crawl. From "prolonged", readers will be able to sense that something unusual, and most likely unpleasant, is about to happen. A "prolonged" yell followed by "horror and agony" further enhances the suspense as readers become more aware that there could be a negative or undesired outcome. As Iwata (2008) suggests, suspense is retained when the outcome becomes more likely to be unwanted or negative towards the resolution (2008:175). Li's translation of this transeme is "那是陣連綿不絕的喊

叫聲，混和了恐懼和暴怒 (that was an endless yell, a mixture of fear and fury)." First, Li has translated "prolonged" as "endless" which might be a good rendition if the context were different. Using "endless" to describe a yell is odd as it seems impossible for any human being or living creature to scream endlessly. By using the word "endless," Li's original intention might have been to emphasise the duration of the scream in order to add a touch of dramatic effect to the narrative. However, his over-exaggeration only makes the narrative more surreal and illogical and hence lowers the credibility of the depiction. Li makes a mutation shift in this transeme when he substitutes "fury" for "anguish". He may simply have misread the message, which has led to a mistranslation. Putting "fear" and "anguish" together create the image that whoever or whatever is facing the situation is in a dominated situation and is overwhelmed by what is happening to them. The situation is so horrific that whoever or whatever makes the sound is clearly in despair. However, Li's substitution of "fury" suggests that the victim has not yet yielded to his miserable fate as there is still fury left. The word "fury" implies the victim is empowered by the emotion and still has a chance to reverse the tide as long as the fire of fury keeps burning. Furthermore, it is less likely for someone to feel furious when feeling afraid. Li's rendition seems to be contradictory to the context, which only puzzles readers. Such a lack of logic in the translation could harm the sense of suspense as it interrupts the readers' reading flow.

Transeme: burst out of the silence of the moor

	Wang's version	Miao's version	Li's version
Chinese translation	打破了曠原的寂靜	劃破了荒原的寧靜	…
Reference translation	Broke the silence of the moor	Scratched the quietness of the moor	…
Semantic shift	No semantic shift	Mutation shift: substitution	Mutation shift: deletion

Wang renders this transeme as "打破了曠原的寂靜 (broke the silence of the moor)" which at first glance may seem similar to Miao's version "劃破了荒原的寧靜 (scratched the quietness of the moor) as both of the verbs "break" and "scratch" imply sudden and quick movement and the tension is enhanced when the sudden, quick action is contrasted with the silence. Wang and Miao both successfully convey the suspenseful atmosphere in the source text. However, as the degree of power of these two verbs differs greatly, the suspense also differs. Wang's use of the verb "break" suggests that the impact of the scream or yell is significant, as the breakage of silence is strong and this further enhances the contrast of the silence and the scream, alerting the readers that something unusual is happening. Wang's rendition and the source transeme have demonstrated the similar power of the scream, hence, there is no semantic shift between the source transeme and the target transeme. However, although Miao's rendition also shows the sudden and quick action by using the verb "scratch," she has made a mutation shift by replacing "burst" in the source transeme with "scratch" and the strength which "scratch" manifests is far less powerful than that of either "break" or "burst." In fact, the action of scratching seems to be too subtle for the context and reduces the tension in the story, since readers are less likely to associate a scratch with a tragedy. Li, on the other hand, has chosen to make a mutation shift by deleting the transeme. His version fails to deliver the contrast between movement and tranquillity and therefore lessens the tension of the story-telling.

Reviewing the range of transemes as a whole, among the three Chinese versions, Wang has succeeded in delivering most of the messages from the source text into the target text and re-created similar suspense in his rendition for the target readers. Miao and Li both omit one of the transemes in this example, which results in weakening the suspense in their translations. As the whole extract is focused on depicting the scream, it is essential to deliver the same effect in the target text. There are three stages of suspense associated with the scream: the scream, the length of the scream and the emotion of the scream. Conan Doyle has cleverly

built up the suspense layer upon layer to retain his readers' interest and make them wonder about the development of the plot. Miao's and Li's translations have not succeeded in conveying the suspense built up in the source text.

4.1.2: The Sob of a Woman in the Very Dead of Night

The following incident takes place soon after Watson and Sir Henry Baskerville first arrive at Baskerville Hall. It is the first suspenseful event in which the two men are involved at the Hall. Watson is in bed, about to fall asleep, when he suddenly hears a woman sobbing.

In the example below, Conan Doyle gradually builds up the suspense by manifestations of sounds, including silence. First, a chiming clock is described, followed by a deathly silence. Just when the readers expect nothing to happen, the suspense seems to reach a peak when suddenly the sob of a woman is introduced. Then the sound of the chiming clock is mentioned again, followed by the rustle of the ivy on the wall to indicate that the sobbing has stopped. As the sob could be seen as the climax of the subplot, it is essential to re-present the effect in the translations. There are two transemes for discussion, quoted in full to provide context.

Example:

> And yet it was not quite the last. I found myself weary and yet wakeful, tossing restlessly from side to side, seeking for the sleep which would not come. Far away a chiming clock struck out the quarters of the hours, but otherwise a deathly silence lay upon the old house. And then suddenly, in the very dead of the night, there came a sound to my ears, clear, resonant, and unmistakable. It was the sob of a woman, the muffled, strangling gasp of one who is torn by an uncontrollable sorrow. I sat up in bed and listened intently. The noise could not have been far away and was certainly in the house. For half an hour I waited with every nerve on the alert, but there came no other sound save the chiming clock and the rustle of the ivy on the wall.

Transeme: in the very dead of the night

	Wang's version	Miao's version	Li's version
Chinese translation	在這漆黑死寂的夜裡	夜正深沉	這萬籟俱寂的深夜
Reference translation	in the dark, deadly silent night	the night is deep	the deep night of absolute silence
Semantic shift	No semantic shift	No semantic shift	Modulation shift: specification

Wang makes no semantic shift in the transeme when he renders it as "在這漆黑死寂的夜裡 (in the dark, deadly silent night)." The word "dead" is the main focus in the source text transeme, and exhibits the greatest degree of the darkness and stillness of the night. Hence, the translation too should be stressing the features of the night. It is worth considering that the application of "dead" in the source text could have a double meaning. Apart from the first meaning mentioned above, "dead" can also act as a medium to trigger readers' emotions, negative ones in particular. This is because in many cultures and languages, including Chinese, words associated with death are treated as taboo and are frequently avoided. Obviously, "dead" implies an unpleasant topic to talk about as the image of the word tends to be associated with negative feelings such as horror, fear, sorrow, despair etc. The application of the word has not only communicated how dark and silent the night is but also signifies that the shadow of death is looming and danger is approaching, both of which further intensify the suspense. In this sense, Wang's translation has kept the image of "dead" to successfully deliver both of the meanings and therefore strengthens the suspense in the target text transeme. Miao's rendition for this transeme is "夜正深沉 (the night is deep)" which semantically shows no deviation from the source text transeme as the lexical item "deep" has transmitted the darkness and quietness of the night at the same time. Miao's version is relatively evocative compared to Wang's version, but she has not brought the image of death into her translation. Li's version for this transeme is "這萬籟俱寂的深夜 (the deep night of absolute silence)." The phrase "deep night" has already fully conveyed the darkness and quietness of

the night. However, Li makes the transeme more specific by further describing the deep night with the words "absolute silence." The addition may have been made in order to offer the readers a stronger contrast between the silence and the weeping that follows. Like Miao's version, Li's translation is more evocative but has not yet transmitted the image of death into the target text transeme.

For this transeme, Wang's and Miao's translations manifest no semantic shift, while Li has made a slight modulation shift by specifying the target transeme. However, fundamentally all of them have conveyed a degree of suspense in terms of presenting a dark, silent environment which contrasts with the sobbing that follows later, so that readers will feel eager to know where the sobbing comes from and why someone is crying. Among the three Chinese translations, Wang's version seems to express a greater sense of suspense as he retains the word "death" in the translation. It is not clear whether Conan Doyle's original intention was to play with the word and use its double meaning to create a greater feeling of suspense. In any case, by retaining the image of "death", the context is given a touch of danger and mystery which further heightens the sense of suspense.

Wang has made a decision to keep the image of death from the source text. This may be the result of his schema, as an experienced translator of detective fiction. In detective fiction, suspense is an indispensable factor and death can be the catalyst for achieving the sense of suspense. How schemata can affect the translator's translation will be further discussed in a later section. Repeated use in the source text of words related to death (dead, deathly etc.) lead the readers to expect the worst outcome. They wait for, or maybe even expect death or murder, but Conan Doyle delivers the outcome slowly.

Transeme2: It was the sob of a woman, the muffled, strangling gasp of one who is torn by an uncontrollable sorrow

	Wang's version	Miao's version	Li's version
Chinese translation	是一個婦人低沉的哭泣聲，聲音因無法控制的哀傷而抽著氣。	是一個女人的嗚咽聲；窒息、被人勒住般的哭聲，就像是悲從中來，哭得好不傷心。	是個女人的聲音，[...] 就好像她被按耐不住的悲痛給折磨得死去活來，因而發出那種強忍悲痛的嗚咽和斷斷續續的喘息聲。
Reference translation	It was the deep-voiced cry of a woman, a gasp of uncontrollable grief.	It was the sob of a woman, a weeping that seems to come from suffocation and strangulation; she cried sadly for the sorrow coming from her heart	It was the voice of a woman, […] it was like she was painfully tortured by uncontrollable sorrow which resulted in her muffled sobs and intermittent gasps.
Semantic shift	Modulation shift: specification and generalisation	Mutation shift: substitution Mutation shift: addition	Modulation shift: generalisation and specification

The focus of this transeme is the depiction of the sobbing and its features. Conan Doyle provides his readers with multiple features of the sound so that they are able to imagine it for themselves and feel present at the scene with Watson.

Wang translates this sentence as "是一個婦人低沉的哭泣聲，聲音因無法控制的哀傷而抽著氣 (it was the deep-voiced cry of a woman, a gasp of uncontrollable grief)" which shows a mixture of specification and generalisation in the target transeme. The word "sob" in English normally refers to crying quietly without specifying the voice quality of the person who is crying. However, Wang translates the sob into "deep-voiced cry" which suggests that the woman's voice is deep. If someone is sobbing, it is less likely that people will notice if the voice is high or low in pitch as a sob tends to be low in volume. Wang has managed to deliver the message "gasp of one who is torn by an uncontrollable sorrow" in the target transeme, but

he has ignored the adjectives that are used to describe the gasp, namely "muffled" and "strangling". The use of the two adjectives seems to suggest that the sob is deliberately restrained. When described as "muffled", a sound tends to be quiet or unclear due to being obstructed. As for the "strangling" in this transeme, there could be two different interpretations. First, "strangle" might have had a different grammatical use when Conan Doyle was writing, as grammar does change over time. In this case, "strangling ("strangled" in Modern English) sound" in this transeme may suggest that the woman is suppressing the sound. The second interpretation is that as the woman tries hard to muffle the noise, the action of restraining herself from openly crying is having a strangulating effect on her, as it makes it even more difficult to catch her breath. Either way, Conan Doyle may want to give readers the impression that the woman who is crying is trying not to attract attention, and is therefore trying to stop herself from crying loudly. Her intention of suppressing her emotion helps to enhance the sense of suspense, as it adds a touch of mystery to the story: it seems that the sobbing woman has some secret which cannot be shared with other people. In this case, Wang's omission of the detailed description of the sound may take away part of the suspense.

Miao's translation for this transeme is "是一個女人的嗚咽聲；窒息、被人勒住般的哭聲，就像是悲從中來，哭得好不傷心 (it was the sob of a woman, a weeping that seems to come from suffocation and strangulation; she cried sadly for the sorrow coming from her heart)" which shows a mutation shift of substitution. Miao faithfully renders the sob of a woman, but she then alters the meaning of the lexical item "muffled" by stating that the sob sounds like the noise someone makes when being suffocated. As for "strangling", Miao may have chosen the second interpretation mentioned above, that the woman seems to be choking and cannot breathe properly. However, since Miao fails to tell the readers first that the sound is being suppressed (as she has substituted the word "muffled"), her interpretation of "strangling" does not seem to make much sense, as there is no causation found between "muffled" and "strangling." Furthermore, Miao's rendition seems to be illogical here, because

when someone is being suffocated and strangled, it is fairly unlikely that they will be able to make a cry which is loud enough to be heard by others quite a distance away. When being suffocated or strangled, one would try to struggle instead of crying. Miao may feel that by emphasising "suffocation" and "strangulation" in the target transeme, suspense would be enhanced, since these two words are closely related to death and their use could make readers feel the situation is critical and cause them to be more intrigued and keen to solve the mystery. This strategy could be regarded as ineffective, however, as the rendition is illogical and hence weakens the suspense in the story. It could puzzle the readers and interrupt their reading flow.

Additionally, Miao's rendition of "torn by an uncontrollable sorrow" demonstrates a mutation shift of addition when she mentions the cry again and suggests that the woman is crying sadly. "Crying sadly" tends to refer to someone crying without attempting to suppress it and this is contradictory to Conan Doyle's choice of "muffled" and "strangled" in the first place. Miao's additional mention of the cry may be intended to stress that the woman is overwhelmingly sad, but her choice of wording could have been more appropriate to echo the fact that whoever is crying has no desire to be noticed. Also, in Miao's translation, the degree of sorrow is weaker than that presented in the source transeme. Miao's translation of "悲從中來 (sorrow coming from her heart)" simply states that there is sorrow inside the woman's heart without specifying its degree, which in the source transeme is "uncontrollable".

Li's version of this transeme is "是個女人的聲音，[…] 就好像她被按耐不住的悲痛給折磨得死去活來，因而發出那種強忍悲痛的嗚咽和斷斷續續的喘息聲 (it was the voice of a woman, […] it was like she was painfully tortured by uncontrollable sorrow which resulted in her muffled sobs and intermittent gasps)" and manifests a mixture of generalisation and specification. When dealing with the sobs of a woman, Li has decided to generalise the sound as merely the voice, which seems to have lessened the suspense, because the target transeme fails to emphasise that the woman is sobbing and it is the sobs that would attract readers' attention first, especially in the middle of the night. Apart from that, Li has rendered the

transeme in a more specific way by presenting more details in his translation. As mentioned before, the adjectives "muffled" and "strangling" in the source transeme are likely to suggest that the crying woman has endeavoured to refrain from crying out loud in case someone might notice. In Li's rendition, he has directly told the readers that the sound is "muffled" because the woman is trying to suppress her sorrow, without explaining that she does not wish to draw attention to it. In this case, readers have no idea about the woman's actual feelings and may therefore wonder why she would suppress the sorrow if she is torn by it. However, although Li's translation provides readers with more detailed information, whether it is necessary or useful in intensifying suspense is debatable: readers should be able to perceive for themselves from the context the underlying meaning that the woman is trying not to attract attention. If a woman is torn by an uncontrollable sorrow and tries to prevent her sobs from being heard, it is without question that she will need to suppress her strong emotion. Li's good intention of explaining the transeme to readers is understandable, but he fails to state the reason why the woman is restraining her sorrow, and instead he directly jumps to the result of her having to suppress her emotion. This might confuse the readers and interfere with the flow of reading.

Of the three Chinese translations, Wang's reads the most fluently and demonstrates some degree of suspense, making readers curious to know who is crying and why. However, Wang fails to convey all the features of the sound, and therefore readers would be unaware of the woman's intention of keeping herself unnoticed. The suspense would therefore be reduced, as the readers would have no reason to wonder why the woman has to suppress her emotion. Miao's rendition contains key words such as "suffocation" and "strangulation" which are common methods of killing in crime genres and therefore could normally strengthen the tension of the story as readers would naturally associate these words with danger or even murder. This may be her initial intention but Miao's attempt is not successful, as her translation is irrational and contradictory. It is unlikely that a sound produced by suffocation or strangulation would be a sob. Even if it were, the sound must be quiet, and how can a

sound at low volume be described as crying sadly? As Miao's translation is irrational, it is difficult for readers to concentrate on the suspense in this example. Li's version is the most detailed of the three. Although Li gives the readers more information regarding the features of the sound, he seems to over-specify by jumping straight to the conclusion without explaining the causation. This might puzzle readers and hence influence the suspense effect in the story. The chances are that readers would be unable to fully comprehend the target transeme and therefore feel confused. It is worth noting that Li's version is much lengthier than the other two translations as well as the source text. Although he has given the readers much information to enable them to imagine the sobbing and enhance the feeling of presence, it is important that translators find a balance between being informative and supplying redundant information.

4.1.3: Observation Before the Murder

The example below takes place immediately before the major crime in this story, the cold-blooded murder of Sir Henry Baskerville, is committed. At this time Holmes and Watson are already aware that Stapleton is the real perpetrator behind all the malicious schemes. With the assistance of Inspector Lestrade, they are setting an ambush about 200 yards from Merripit House, Stapleton's residence. As Watson has been invited there in the past, he is sent to observe what is happening in the house. In order not to be discovered by people inside the house, Watson has to be extremely cautious while spying on their activities. As readers also know at this point that Stapleton is the killer, they would be anxious about Watson's discovery as they fear for Sir Henry Baskerville, who is now in the house with the perpetrator. Two transemes are examined in this example. The first only concerns sound, with regard to the unknown noise in the out-house, whereas the second is a combination of sound and characterisation used to describe Watson's actions.

Example:

> As I watched them Stapleton rose and left the room, while Sir Henry filled his glass again and leaned back in his chair, puffing at his cigar. I heard the creak of a door and the crisp sound of boots upon gravel. The steps passed along the path on the other side of the wall under which I crouched. Looking over, I saw the naturalist pause at the door of an out-house in the corner of the orchard. A key turned in a lock, and as he passed in there was a curious scuffling noise from within. He was only a minute or so inside, and then I heard the key turn once more and he passed me and reentered the house. I saw him rejoin his guest, and I crept quietly back to where my companions were waiting to tell them what I had seen.

4.1.3.1: The Unknown Noise in the Out-House

During his observation, Watson has spotted that Stapleton goes to an out-house and no one knows what he is up to. The only clue readers receive is the noise from inside the out-house. Since readers are unable to see what happens in the out-house, the description of the sound becomes even more crucial, meaning they can enjoy the suspenseful experience of being uncertain while imagining the incident in the out-house. Therefore, the first transeme to be discussed is the noise in the out-house.

Transeme: scuffling noise

	Wang's version	Miao's version	Li's version
Chinese translation	混亂走動聲	推撞聲	扭打聲
Reference translation	Chaotic walking sound	Bumping sound	Scuffling sound
Semantic shift	Mutation shift: substitution	Modulation shift: generalisation	No semantic shift

The transeme to be investigated here is "scuffling noise." Wang translates the transeme as "混亂走動聲 (chaotic walking sound)" which shows a mutation shift compared with the source transeme. What the source transeme describes is the sound of "scuffling" which can refer to a short and sudden fight. Although the word "scuffle" may have other meanings such as "scuffle of feet," making a shuffling sound when moving. However, judging from the context, the sound of "scuffling" is most likely caused by a fight or struggle. From Wang's rendition, it can be assumed that he might have misread the word and translates it into "scuffing" which

is the act of people scraping the sole of a shoe. After all, compared with "scuffling," "scuffing" appears to be more relevant to "walking". Although Wang's version is not faithful to the source transeme, however, it still produces some suspense as readers might wonder why the walking is depicted as chaotic. Has something happened in the out-house? If the walking is so chaotic, is there a possibility that there could be more than one person inside the out-house? Questions might appear in the readers' mind and therefore suspense is created.

In Miao's version, the transeme is rendered as "推撞聲 (bumping sound)" which manifests a modulation shift by generalising the target transeme. The noise of "bumping" could have various explanations, including bumping into human beings, animals or even lifeless objects and moving things. Although Miao's version does convey the image of physical contact, it is not clear if the act of bumping is a mutual act between people or simply the hitting of some object by accident. However, Miao's rendition certainly shows there is a possibility that something unusual could be happening inside the out-house.

Li's translation for this transeme is "扭打聲 (scuffling sound)" which shows no deviation from the source transeme. Li has faithfully delivered the same message into the target text by retaining the idea of fighting. It is clear in the target text that a short fight has occurred, which suggests that apart from Stapleton, someone or some creature must also be in the out-house. The readers will wonder who or what is in the out-house and the more experienced readers might have even figured out that it is the hound that has been kept inside the out-house. In this case, they will be suspecting what might have happened in the house and what might happen to the potential victim Sir Henry Baskerville, as Stapleton seems to have prepared for the attack.

It is undeniable that each of the three translations demonstrates a certain amount of suspense, but from different aspects, as mentioned before. Li's version is not only the most faithful but is also the one that exhibits the most suspense in the target text. From Li's translation, readers

will be wondering not only who might be fighting, but also the reason for the fight and what might happen to Baskerville if the hound has been prepared to kill him.

4.1.3.2: A Combination of Sound and Characterisation

Transeme: crept quietly back

	Wang's version	Miao's version	Li's version
Chinese translation	躡手躡腳的回到	偷偷地爬回	悄悄潛回
Reference translation	Walked back on tiptoe	Secretly crept back	Secretly went back quietly
Semantic shift	No semantic shift	No semantic shift	No semantic shift

Apart from the noise, there is another transeme to be investigated in this example: Watson's movement of creeping quietly. This transeme is a representative instance of the combination of sound and characterisation. The sound in this transeme is the quietness, whereas the characterisation refers to the action of creeping. Watson's movement is important because they (He, Holmes and Lestrade) have to operate secretly or their mission to save Sir Henry's life could be jeopardised. Hence, if translators were able to pay extra attention in their depiction of Watson's action to show how cautious he is, while brining more image to the target transeme through vivid repiction, it would strengthen readers' feeling of presence and help intensify the suspense.

The word "creep" in English may refer to someone moving quietly or cautiously. It can also mean the action of crawling with the body close to the ground. Both definitions seem to fit the context properly. However, the image of "crawling" is stronger than simply walking quietly and it gives readers the impression that the situation is so critical that each move should be made with extreme caution.

Wang's rendition for this transeme is "躡手躡腳的回到 (walked back on tiptoe)" which shows no deviation from the target transeme. The phrase "躡手躡腳 (walked on tiptoe)" has the implication of being quiet and the image of it is vivid enough for the readers to picture

someone walking carefully on tiptoe, which increases the feeling of presence. Miao's version is "偷偷地爬 (secretly crept back)" in which no semantic shift can be found between the source transeme and the target transeme. The adverb "quietly" normally means "noiselessly" or "silently", however, it is also a synonym for "secretly" and "discreetly." Miao has chosen the second interpretation here. As for the action of creeping, Miao has decided to render it as crawling with the body near to the ground. From her rendition, it seems that Miao has paid extra attention to emphasising that Watson is being highly cautious. Li's version for this transeme is "悄悄潛回 (secretly went back quietly)" which shows no semantic shift, as he has fully conveyed the message from the source text into the target text. The Chinese phrase "潛回" means secretly going back, and this is similar to the first interpretation of "creep" mentioned before.

All three Chinese translators have demonstrated the quietness of Watson's movement in their translations, but only Miao has presented the image of "crawling". Because Watson cannot risk being noticed by the people inside Merripit House, it is likely that he not only moves quietly but also lowers his body to avoid being seen by anyone inside the house. The image of Watson being extremely cautious and crawling with his body near the ground can help enhance the tension as the situation becomes more nail-biting. For this reason, Miao's translation seems to be the one that creates the most suspense. In addition, of the three translations, Wang's and Miao's versions appear to be more vivid as readers can immediately picture Watson's movement in their head. As has been pointed out previously, readers' feeling of presence in the story helps to create and intensify suspense and vivid depiction of movement certainly contributes to this. Although Li's version is literary and elegant, it seems to be less vivid than the other two translations.

4.1.4: Description of the Hound

The following example is taken from the point in the story when Watson and Sir Henry Baskerville are pursuing the fugitive and hear a strange cry, presumably the cry of the hound. The hound is a crucial character and is considered the killer animal in this story. In this situation, it is important that the image of the hound is translated appropriately in the target text so that readers feel convinced that the hound is dangerous and frightening. In this transeme, apart from the sound effect, the characterisation of the hound is also translated. Each translator deals with the situation differently and hence the degree of suspense varies in the three translations.

Example:

"My God, what's that, Watson?"

"I don't know. It's a sound they have on the moor. I heard it once before."

It died away, and an absolute silence closed in upon us. We stood straining our ears, but nothing came.

"Watson," said the baronet, "it was the cry of a hound."

My blood ran cold in my veins, for there was a break in his voice which told of the sudden horror which had seized him.

Transeme: it was the cry of a hound

	Wang's version	Miao's version	Li's version
Chinese translation	那是魔犬的吠聲	是狗叫聲	這……這……這是……獵……獵狗的吼叫聲
Reference translation	It's the barking of the evil hound	It's a dog's barking	It……it…….it's……the hou……hound's roar
Semantic shift	Modulation shift: specification and generalization	Modulation shift: generalization	Modulation shift: specification

The transeme to be discussed from the example is "it was the cry of a hound." Wang's version for this transeme is "那是魔犬的吠聲 (It's the barking of the evil hound)" which manifests a modulation shift of both specification and generalization. Wang chooses to translate "hound" into "evil hound" which gives the hound a negative characteristic. As the title of this story is *The Hound of the Baskervilles*, and the hound itself has been introduced as a killing machine in the legend mentioned earlier in the story, by portraying the hound as an evil creature, Wang's translation certainly helps enhance the sense of suspense. As for the cry, Wang simply renders it as "barking" which does not convey the strange, terrifying sound of the cry. When thinking about dogs barking, readers might associate the sound with normal dogs and this may weaken the suspense as "barking" does not seem to be terrifying enough.

It is fair to say that Miao not only fails to deliver the sense of suspense in this instance but even undermines it. Her translation of this transeme is "是狗叫聲 (It's a dog's barking)" which generalizes the target transeme. As the word "hound" is constantly mentioned throughout the story, Miao should have already noticed the difference between a dog and a hound and be aware which to choose based on the context. The "cry" has also been compromised in her rendition, as she too only translates it into "barking."

Semantically, there is only a minor modulation shift found between the source transeme and the target transeme in Li's rendition, as he specifies the "cry" as a "roaring" which suggests the sound is loud and deep whereas a cry tends to be higher in pitch.

Of the three versions, Miao's conveys the least suspense, as her depiction of the hound is not convincingly menacing. As a matter of fact, not only does she fail to render the suspense but she also lessens the suspense by simplifying the transeme. Wang's version is relatively faithful to the source transeme and the way he personalises the hound helps intensify the sense of suspense, as readers would feel something demonic and dangerous is about to happen: the image of "evil" has been printed in their mind. Li's version is the most creative and

suspenseful among the three versions. In the extracted example, Baskerville's voice seems to be breaking, which suggests that he can barely finish the sentence due to fear. Li's version is "這……這……這是……獵……獵狗的吼叫聲 (It……it…….it's……the hou……hound's roaring)" which demonstrates the fact that Baskerville cannot even speak properly, and echoes "the break in his voice," although in Conan Doyle's original text, the punctuation is not stressed to show the break in the voice. It is worth noting that although Conan Doyle mentions a break in Sir Henry Baskerville's voice, he does not use any punctuation (such as ellipsis) in the source text to actually show the break. One possible reason for this might be that the use of punctuation such as ellipsis to indicate a break in someone's voice, or a stammer, was not so common at the time when Conan Doyle was writing. However, lack of any punctuation to show the voice is breaking in the conversation seems to be inconsistent with the description "there was a break in his voice." Furthermore, using ellipsis also helps increase the sense of presence, as readers receive more information regarding the sound and are easily able to picture someone stammering. By cleverly applying the punctuation in the target text, Li has successfully shown how scared Baskerville really is and because the readers are inclined to be sympathetic to the protagonists in the story, they will feel compelled to worry about the main characters and keep wondering what might happen next and hence, suspense is evoked.

Among the three translations, Wang's rendition of the word "hound" seems to be most suspenseful, since it characterises the hound as evil. Miao's version displays the least suspense, because when talking about a "dog", people do not normally associate the word with a creature that kills. Li's rendition is faithful and shows the hound is skilled at hunting. Compared to Wang's version, however, Li's version demonstrates less dramatic effect. As for the sound of the hound in this transeme, although Wang's translation is not as intense as the source text, his choice of wording does literally help create the image of a hound barking in Chinese. The character "犬 (dog)" in Chinese is a pictogram and the character "吠 (barking)"

is an associative character created by adding a "mouth (口)" next to the word "犬 (dog)." By putting these two characters together, readers are able to imagine the scene themselves. Miao's version fails to deliver the feature of a cry and hence there is no tension in the translation. As for Li, his rendition for the cry is "roar" which has a different sound quality to "cry". However, he is the only translator to demonstrate the other sound effect in this transeme, which is the voice quality of Sir Henry Baskerville. The transeme is extracted from the conversation between Watson and Baskerville and Li's rendition shows that Baskerville is terrified by cleverly using the ellipsis to exhibit the break in his voice.

Interestingly, suspense in this example is not aroused because of the semantics, rather, it is mainly due to the application of punctuation, more specifically, the use of ellipsis. By adding ellipsis into the text, readers are able to tell that there is an interruption of continuity in the character's utterance. Apart from the fact that someone who has a stammer might speak like that, the reason why someone is unable to finish a sentence properly is normally due to strong emotions, and in this case the emotion would be fear of the hound. The application of ellipsis allows the readers to better understand the emotion of the characters and the current conditions in the story. In other words, if it is used properly, readers will feel more sympathetic towards the characters and fear or worry for them and this not only creates the sense of suspense but also helps to sustain it.

4.1.5: The Sound Before the Fugitive's Death

The following example is taken from when Holmes and Watson are interrupted by a scream upon the moor. They start to look for the source of the scream and suddenly they hear another cry and this time, there is a new sound that is mingled with the cry. There are three transemes for discussion in this example. The first transeme only concerns a single sound, which is "the agonized cry". The other two transemes both describe a new sound. As these two transemes are closely related, they are discussed together in the section below.

Example:

> Again the agonized cry swept through the silent night, louder and much nearer than ever. And a new sound mingled with it, a deep, muttered rumble, musical and yet menacing, rising and falling like the low, constant murmur of the sea.

4.1.5.1: The Agonized Cry

Transeme: the agonized cry

	Wang's version	Miao's version	Li's version
Chinese translation	恐怖的叫聲	這臨終前的慘叫聲	痛苦的喊叫聲
Reference translation	The horrifying cry	The blood-curdling scream before dying	The agonized cry
Semantic shift	Mutation shift: substitution	Modulation shift: specification	No semantic shift

Wang translates this transeme as "恐怖的叫聲 (the horrifying cry)" which manifests a mutation shift by changing the emotion of the cry from "agonized" to "horrifying". When "agonized" is used to describe a cry, it normally suggests that whoever hears the cry can also feel the pain and struggle of the victim. In this transeme, the suspense lies in the description of the cry. Readers feel in suspense about the source of the cry and why it is described as "agonized". Although Wang replaces the adjective with "horrifying", fundamentally the suspense is still there but somewhat diluted, as readers would wonder who makes the sound and why it is horrifying.

Miao's version demonstrates a modulation shift, as she provides more information to the target readers by specifying that it is the type of scream which takes place immediately before the death of a victim. Miao's decision to make the transeme more specific can lead to two possible outcomes. First, by specifying the transeme, Miao is actually revealing a part of the plot to readers in advance. Up to this point, readers are aware that something dreadful is happening, since it is possible to tell from the cry and the context that whoever is making the noise is in great pain. However, apart from the author and the translator, no one can be sure

about the real situation at that moment. The cry could come from someone who is physically injured or psychologically suffering. Miao's explanation of the scream taking place before the victim's death could be a double-edged sword. The revelation could sabotage the sense of suspense, considering that readers are no longer wondering what might have caused the scream. They now know that the person uttering the scream is definitely going to die. However, the second possibility is that although the readers may have been warned about the victim's death, further suspense arises because they now wonder how he will die. In this case, Miao's rendition does undermine some degree of suspense but at the same time she also brings another experience of suspense to the readers. Additionally, Miao describes the sound as "慘叫聲 (a blood-curdling scream)" which indicates that the scream could result from both fear and pain. Either way, it is clear from her translation that the scream is terrifying, and this also arouses fear in those who hear it. Li's version for the transeme is "痛苦的喊叫聲 (the agonized cry)" which has no semantic shift from the source transeme, since Li has fully delivered the original message in his translation.

It seems that all three translations demonstrate a certain degree of suspense. Li's version is the most faithful but is also, interestingly, the least suspenseful. The reason for this is that the sound of agony is more concrete and specific than in the versions by Wang and Miao and thus leaves less space for the audience to use their imaginations, since the readers already know that whoever or whatever makes the sound is injured, either physically or psychologically. They would still be keen to know what happens to the victim but at least they are aware that the main reason for the cry is agony. Wang's translation is more general than Li's, however, it is this generalisation that allows the readers more room to come up with their own interpretations or guesses. Li's rendition is "the horrifying cry", which does not specify the cause of the cry, so the readers only know the cry sounds terrifying. In this situation, they have no idea whether the cry is due to agony, fear, or even despair. In other words, there are numerous possibilities for what could happen and this strengthens the uncertainty. Miao's

translation is an interesting one as she lessens the suspense by giving target readers more specific information, which is that the victim is about to die, so that the audience are aware of the outcome. However, by revealing the death of the victim, Miao at the same time also creates suspense, as readers become even more eager to figure out who the victim is. Since they fear that the main protagonist (Sir Henry Baskerville) may be the victim, readers will therefore feel in greater suspense, because, as has been mentioned before, the more the outcome is likely to be undesired, the greater the suspense which is aroused (Iwata, 2008).

From this instance, it is found that being faithful to the source text does not always bring the most suspenseful reading experience to the readers. If the translator can intensify the description of the key messages, the level of suspense can be enhanced.

4.1.5.2: A New Sound

Transeme: a deep, muttered rumble, musical and yet menacing

	Wang's version	Miao's version	Li's version
Chinese translation	一個低沉、混濁、似音樂但又十分險惡的聲音	一個低沉的鳴叫聲，雖然像音樂卻深具威脅性	那是種深沉的咕噥聲，既刺耳又可怕
Reference translation	A deep, muttered, musical and yet menacing sound	A deep sound made by an animal, musical yet menacing	That is a deep mumble, ear-piercing and horrible
Semantic shift	No semantic shift	Modulation shift: generalisation and specification	Mutation shift: substitution

Transeme: rising and falling like the low, constant murmur of the sea

	Wang's version	Miao's version	Li's version
Chinese translation	像海潮般忽起忽落	忽高忽低，這低吟聲，直入海洋最深處	而且一起一落的，就像大海中那股永無止息的呢喃
Reference translation	Rising and falling like the tides	Rising and falling, the whisper reaches the deepest part of the ocean	Rising and falling like the endless whisper of the sea
Semantic shift	Mutation shift: deletion	Mutation shift: addition	No semantic shift

These two transemes are closely related, as they both describe a new sound, and in this case it is appropriate to discuss them together. Each of the transemes will be analysed individually first and then they will be investigated together to see if the translators have successfully recreated the suspense in the sound described in the target transemes. The new sound described in these two transemes is actually that of the hound and at this moment in the story, Holmes and Watson have no idea as to what the source of the sound might be.

In the first transeme, Conan Doyle uses various adjectives to describe the sound, and what is unusual about the transeme is that he chooses "musical" and "menacing" to describe the same sound. At first glance, it may be awkward to see these two adjectives co-existing in one sentence, because they seem to be contradictory to each other. The word "musical" normally refers to something that sounds harmonious or melodious, suggesting that the sound is pleasant to the ear whereas "menacing" suggests there is threat or danger. If a sound is musical, how can it be menacing at the same time? Conan Doyle's decision to concatenate these two adjectives together might have come from an attempt to construct a conflict or produce a more dramatic effect to further intensify the sense of suspense. Depicting things which have contrasting qualities is likely to intrigue readers even more and force them to become more eager to find out the truth. Another possible reason for Conan Doyle's selection of the word "musical" might be that he intends to hide the identity of the hound. Up to this point, neither Holmes and Watson nor the readers are absolutely sure that the hound exists.

Although the legendary hound has been mentioned several times throughout the story and there are rumours about the gigantic beast, it has not actually been seen before. Hence, whether or not the hound exists is still a question waiting to be answered. Of course, at the end of the story, readers will find out that there really is a hound which is used to kill people. However, Conan Doyle could perhaps be trying to sustain the suspense longer by delaying the revelation of the hound and keeping his readers in the dark. The strategy works, because it is difficult for people to associate a ferocious hound with a harmonious sound. As long as the new sound is unidentified, it creates anxiety and thus heightens the suspense.

The second transeme here supplies readers with more information to allow them to construct the new sound: it is described as "rising and falling like the low, constant murmur of the sea." It is well-recognised that the sounds of the sea when the waves lap against the shore or the tides rise and fall can soothe and comfort people. Hence, it is reasonable to introduce this sound as a supplement to the previous transeme. Additionally, although the sea may appear to be quiet and peaceful, there could be dangers hidden beneath it and one could simply be swallowed up the next minute. The image of the sea can be peaceful yet also destructive. Thus, the introduction of this transeme seems to justify the earlier apparent contradiction between "musical" and "menacing". Conan Doyle's meticulous depiction of the sound is diversionary and helps sustain the suspense.

Wang's translation of the first transeme is "一個低沉、混濁、似音樂但又十分險惡的聲音 (a deep, muttered, musical and yet menacing sound)" which shows no deviation from the source transeme. Wang has recreated a similar suspenseful experience in his translation by giving the target readers the same details of the sound as in the source text, so that they are able to imagine the sound in a more concrete way.

For the second transeme, Wang's rendition is "像海潮般忽起忽落 (rising and falling like the tides)" which manifests a mutation shift by deleting "like the low, constant murmur" from the

source transeme, although this contains the crucial information of the transeme as it conveys the characteristic sound of the sea. The failure to deliver the message in the target transeme is highly likely to result in the target readers being unable to relate the two contradictory adjectives "musical" and "menacing" to the sound of the sea, as the sound of the sea is completely omitted. From Wang's translation, the readers would know that the volume of the new sound is sometimes higher and sometimes lower, like the alteration of the tides. However, as some details regarding the new sound are omitted, they would not be able to further construct the sound or "hear" the sound more clearly. Furthermore, Wang's deletion may mean that the readers are unable to associate "musical" and "menacing" with the sound of the sea, and therefore the contradiction between the two adjectives still persists significantly.

Miao translates the first transeme as "一個低沉的鳴叫聲，雖然像音樂卻深具威脅性 (a deep sound made by an animal, musical yet menacing)" which shows a combination of both generalisation and specification for the first half of this transeme. Miao has rendered the adjective "deep" properly, however, she seems to have neglected the lexical item "muttered" and the reason could be that a mutter tends to be low in volume and Miao might consider it similar to "deep". However, "deep" is used to describe a voice which is low in tone or pitch while "muttered" tends to suggest that the utterance is barely audible. Sound is one of the techniques that is used to create a feeling of presence for readers, allowing them to feel that what happens in the story is more real and hence intensify the suspenseful reading experience. The more readers feel involved in the story, the greater suspense they will experience as they feel they are participating in the adventure with all these characters. In this case, the more details given to the description of the sound, the better the readers can "experience" it. Generalising the sound can reduce the reality of the story and therefore undermine the suspense, as the features of the sound are essential for the readers to reconstruct the sound themselves. As for "rumble," Miao has made a choice to specify it as "鳴叫" which is a phrase that refers specifically to sounds made by animals. When Holmes and Watson hear the

new sound, they have no clue as to what it really is, let alone any certainty that it is made by an animal. The "rumble" could come from many possible sources and specifying the sound as made by some animal might remove some of the suspense, as readers are likely to associate it with the hound because that is the only threatening animal in the story. It is also possible that Miao's mention of an animal is due to the fact that she already knows that the sound comes from the hound, so she subconsciously specifies the sound as coming from an animal. However, restricting the possible sources of the sound is likely to give away the answer and breaks the suspense. As for the second half of the transeme, Miao has fully delivered both "musical" and "menacing", to show the contradiction.

Miao's version for the second transeme is "忽高忽低，這低吟聲，直入海洋最深處 (rising and falling, the whisper reaches the deepest part of the ocean)." An obvious mutation shift can be found between the source transeme and the target transeme as the translator has made a decision to add some extra information in her rendition. The idea of the source transeme is to inform the readers that the new sound sounds like the murmur of the sea. However, Miao's version "reaches the deepest part of the ocean" implies that the new sound is so powerful and profound that it can penetrates into deeply into a person's heart, suggesting its effect is so significant that no one can escape from it. Although Miao's version deviates greatly from the source transeme, it strengthens the influence of the sound and heightens the suspense by enlarging the threat from the source of the new sound. Her translation of this transeme also helps to ease the conflict between the two contradictory adjectives, because she indicates that the new sound is like a whisper and it makes sense to describe a whisper as musical, since it is normally gentle and soft. She then goes on to tell the readers that the whisper is so powerful that it can reach the deepest part of the ocean, hence justifying the juxtaposition of "musical" and "menacing."

Li's translation for the first transeme is "那是種深沉的咕噥聲，既刺耳又可怕 (that is a deep mumble, ear-piercing and horrible)" which demonstrates a mutation shift by replacing "musical" with "ear-piercing." For the first half of the transeme, Li has successfully rendered "muttered rumble" into "咕噥聲 (mumble)" which suggests the utterance is quiet and indistinct. For the second half of the transeme, however, Li has completely altered the meaning when he decides to replace "musical" with "ear-piercing." Li's reason for the substitution might come from his own interpretation or perspective on the situation in the source text, rather than being faithful to the source transeme. He may feel the juxtaposition of "musical" and "menacing" is irrational in the context and could not find an optimal translation to make sense of it. Hence, he chooses "ear-piercing," an unpleasant feature of sound which readers could easily associate with a negative impact to reinforce "menacing".

Li renders the second transeme as "而且一起一落的，就像大海中那股永無止息的呢喃 (rising and falling like the endless whisper of the sea)", and here no semantic shift can be detected between the source transeme and the target transeme. Although this is the case, Li's rendition seems more poetic and romantic than the source transeme. He translates "murmur" as "呢喃 (whisper)", which in Chinese is used to describe a soft or gentle tone and has the further implication that someone's voice (especially that of a female) is euphonious. Semantically, Li has successfully delivered the message, as "whisper" and "murmur" are similar in terms of describing the volume and softness of the sound. However, his rendition may be rather too elegant compared to his translation of the first transeme, as in the previous transeme he describes the new sound as "ear-piercing and horrible" which is difficult for readers to associate with the "whisper" in the second transeme. Li's translation "呢喃 (whisper)" would have echoed the "musical" element in the first source transeme, however, his decision to

substitute "ear-piercing" for "musical" results in an inconsistent tone between the two transemes and causes more confusion for the readers. Li's translation of the second transeme also lessens the conflict between "musical" and "menacing", because even when the sea is "whispering," no one can ignore the power hidden behind it.

Of the three translations, for the first transeme, Wang's version is the most faithful to the source text as well as demonstrating the most suspense. Wang's detailed translation of the four features of the sound "deep, muttered, musical and menacing" enables the readers to gain a better understanding of the noise, as if they are present with Holmes and Watson. Furthermore, the strategy of using two adjectives that seem to conflict with each other creates an even more eerie atmosphere and raises more questions in the readers' minds, and hence they now become more intrigued to find out the source of the sound and what is really happening on the moor. Wang re-presents Conan Doyle's paradox of something being both musical and menacing to the target readers. His version gives the readers more details regarding what the noise sounds like, but fundamentally they are still ignorant as to the source of the noise. Miao's version has revealed that it is some animal that makes the sound, and this limits the readers' imagination because what they have to do now is to guess what animal could possibly produce this sound, and it is more likely that they will work out that it comes from the hound. Li's decision to alter a feature of the sound may make the translation read more reasonably, but from his readers will not be able to experience the conflict of the two adjectives and hence there is no further suspense added into the target transeme. Furthermore, although Li's translation of the "muttered rumble" seems faithful to the source text, it is difficult to imagine in Chinese that "咕噥 (mumble)" would sound ear-piercing, since one would barely hear a mumble. In a way it is understandable that Li tries to make the sentence more logical by replacing "musical" with "ear-piercing" to better match "menacing".

However, this alteration does not seem to be justified in the Chinese translation and Li fails to realise Conan Doyle's intention in connecting two contradictory adjectives together, which is to further intrigue the audience and intensify the suspense.

When combining the two transemes, Wang's version is the one that reads the most rationally of the three translations and this is because his translation is logical and consistent across the two transemes. However, his deletion of certain features of the new sound may prevent readers from receiving more information to construct the sound themselves and hence might affect the level of suspense. Although the two transemes are both describing the features of the new sound, Miao's rendition does not seem to refer to the same sound. She first mentions that the sound is made by an animal but later in the second transeme it becomes a whisper, which shows inconsistency, as one can hardly associate the sound made by an animal with a whisper. However, her mutation of the second transeme demonstrates the power of the sound and creates a more dramatic effect, which could result in readers feeling greater suspense. There is also inconsistency found in Li's translation of the two transemes. Li describes the sound in the first transeme as "ear-piercing and horrible" but in the second transeme the sound becomes "the endless whisper of the sea" which seems like a contradiction, as a whisper is certainly not ear-piercing or horrible. Lack of consistency in the context is very likely to influence the readers' reading flow and undermine the suspense.

This example shows that the translations are not always consistent, and if consistency is not ensured when describing the very same thing, suspense could be lessened because the translation is not logical.

4.2:   Contributors to Suspense in the Translation of Sounds

During the process of analysing the data, it is found that although sound is not one of Iwata's (2008) conditions of suspense creation, it is in fact one of the most powerful techniques of giving the text a touch of suspense. Additionally, it seems that sound in either literature or translation studies is under-researched, since no concrete literature could be found on this topic. The notion of sound as an element in the creation of suspense is important in both detective fiction and its translation, and deserves to be categorised as one of the conditions creating suspense.

Sound arouses suspense in detective fiction because it conveys sensory expressions to the readers, thus allowing them to imagine the auditory effect for themselves, and bringing them into the story. In other words, sounds create the feeling of presence for the readers. As they feel they are present and going through the whole adventure with the characters in the story, they become more involved in the story. When readers begin to invest their emotions in the story, they then sympathise more with the characters, especially the chief protagonists.

From the analysis and discussion above, it is clear that translators sometimes render auditory effects differently, and that this may demonstrate varying degrees of suspense in their translations. In the section below, possible factors that may affect the suspense in the translation of sounds will be discussed.

4.2.1:   The Feeling of Presence in the Translation of the Sound

The first factor that seems to affect the sense of suspense in translation of detective fiction is the feeling of presence evoked by the description of the sound. Based on the findings of the analysis above, there are two main methods of creating a sense of presence in sound depiction: the features of the sound and the image(s) associated with the sound.

The features of the sound are important in translation because authors often use sensory details such as auditory effect to engage readers' interest and at the same time to help the readers immerse themselves in the world of adventure. In order to achieve these goals, translators need to pay attention to the details of the sound in the source text so that they will be able to properly transfer them into the target text without any omission.

4.2.1.1: The Features of a Sound

Sound is a tool that can easily create for readers the feeling of presence in detective stories. Unlike situations in people's daily lives, or watching a film, when actual auditory effects can be heard, in the world of fiction, readers are unable to physically hear sounds. In this case, the features of the sound become critical. Conan Doyle's writing is always precise and vividly detailed, and from this perspective he is a realist (Kerr, 2013); his style certainly enables readers to feel as if they are present to actually "hear" the sound described in the fiction. In order to create the same effect for the readers of the target text, translators need to take into account every detail displayed in the source text. Overlooking any feature of the sound is likely to compromise readers' re-construction of the sound.

It is found that in some examples translators tend to omit or generalise the sound. In Section 4.1.1, Miao has made the decision to completely delete the first transeme, "a terrible scream." As the scream is described in more detail within the same sentence, Miao may have found it redundant and repetitive to mention the scream twice, hence she chooses to omit the first description. However, by mentioning the scream twice and each time giving the sound a certain detail, Conan Doyle builds different stages of suspense by gradually introducing different features of the scream. Failure to convey the full image of the sound may result in the readers' inability to imagine the auditory effect and thus mean that they become less involved in the development of the story. Li has also deleted the third transeme "burst out of the silence of the moor" in this section. It is not clear why he has chosen to omit the transeme,

but one possible reason might be that he simply misses this message in the source text. The function of this transeme is to show the contrast between the scream and the silence. Silence is also part of the sound effects, and Li's failure to mention the silence weakens the dramatic effect, as readers are not aware of the quietness before the scream.

Apart from omission, all three translators have somewhat generalised certain transemes in regard to sound effects. If a sound is generalised, that means the description of the sound is not clear and specific enough for the readers to associate it with a similar sound they may have encountered before in their lives. Constructing the sound therefore becomes problematic, as there are insufficient details to enable the readers to narrow down the possibility of what the sound may sound like. In other words, generalising the auditory effects in translation is likely to compromise the readers' right to "hear" in the target text.

Despite various reasons for the translators to either omit or generalise the auditory effects, if they do not succeed in delivering the detailed features of the sound from the source text, this will undermine the reality of the sound in the target text. Readers of the target text are not given an equal opportunity to "hear" the sound that Conan Doyle carefully and meticulously planted in the text. Without the precise auditory effect, readers are likely to feel distanced from the story.

4.2.1.2: The Contribution to Suspense of the Effect of Sound

It is worth mentioning that when translating the sound of silence, although there may not be any semantic shift in any of the three translations, the degree of suspense in each version still varies. In Section 4.1.3.2, it is obvious that there is no semantic deviation between the source transeme and any of the Chinese translations. However, if the three Chinese versions are compared with each other, the extent of the suspense seems to be different. The difference may result from the vividness of the depiction, which is another way to create a feeling of presence. An author's skilled handling of words and language allows people to read their

works as if enjoying a film, and if translators can create a similar image in their renditions, readers will be able to "see" the scene themselves from the target text. Semantically, all three translators have managed to deliver the full message into their translations, however, in terms of vividly displaying the image in front of the readers, the versions by Wang and Miao are more successful, and help intensify the suspense. In order to create a more vivid image for the target readers, translators should be advised to select wording in Chinese that will trigger such images easily.

4.2.2: Lack of Logic in the Translation of the Sound

During the analysis of the data, it is found that when the translation lacks logic, the sense of suspense is often sabotaged. Evidently, the lack of logic in any genre could result in undermining not only the readers' reading flow but also the pleasure of enjoying the text. However, as remarked in Section 2.1, detective fiction is "a work of ratiocination, demanding the power of logical analysis and subtle and acute reasoning" (Freeman, 1924: 2), so the status of logic for this particular genre is even more crucial than for other genres. Readers of detective fiction rarely passively wait for the resolution to be revealed by the author, but instead, they tend to actively participate in finding answers themselves. Cases in detective stories are like challenges to the readers and they are eager to take part in solving the mysteries before the detective reveals all. Detective fiction is a genre that engages the audience's intellectual processes, as authors tend to tease them with incomplete information and possible revelations (Cothran & Cannan, 2015: 2). To actively solve the puzzle, knowing the development of the story's plot becomes crucial, and readers have to constantly focus on the narrative in order to collect fragmentary clues and put them together in a sensible way. Under these circumstances, all the information presented in the source text should be delivered to the readers of the target text. Absence of logic in the translation can lead to interruption of the reading flow and therefore detach the readers from the suspenseful scenes. Moreover, when readers start to have doubts about whether the depiction is reasonable or

logical, they could lose interest because they find it difficult to understand the context. This same principle applies to the translation of sound.

In the second transeme of Section 4.1.1, Li's translation manifests a lack of logic when he renders one feature of the scream as "endless"; after all, there is no scream that can last forever. When the readers are trying to construct the sound effect in their head based on the details given in the target text, the sudden appearance of an illogical narrative will break their train of thought. Li may originally have decided to increase the dramatic effect in this transeme by exaggerating the length of the scream. The right amount of exaggeration or emphasis can help strengthen the tension of a story and enhance the suspense, however, over-exaggeration can create the opposite effect to what the translator initially intended.

Another example of absence of logic can be found in Miao's translation for the second transeme of Section 4.1.2, where her intention is to hint at some causes of death to further intensify the suspense of the incident of a woman sobbing in the middle of the night. Her plan would have worked well had she not mentioned in the rendition that the woman is still able to cry sadly even when being suffocated and strangled. The readers' imagination about the suspicious situation is therefore compromised, as they are unable to make sense of the context. Miao's lack of logic in this transeme may result from her misunderstanding of the source text, or perhaps she had difficulty fully comprehending the source transeme. It is possible that Miao produced her rendition based only on her partial comprehension

Lack of consistency is another manifestation of a lack of logic. In the two transemes in Section 4.1.5.2, both Miao and Li have demonstrated inconsistency in their translations. Both the transemes in this section describe the same sound. However, the two translators' renditions do not seem to refer to the same sound. Miao first describes the sound as if it is made by some animal and then it becomes a whisper: readers may find it difficult to imagine the two features coming from the same source. Li first uses the adjectives "ear-piercing and

horrible" to describe the sound and then tells the readers that the sound is also like "the endless whisper of the sea", which is likely to confuse them, since a whisper tends to be soft rather than ear-piercing and horrible. When there is inconsistency in the translation, readers have no idea which description is correct and hence their reading flow is interrupted and they are not able to enjoy the suspense in the context.

In summary, the lack of logic in translation may result from either the translator's carelessness or his/her miscomprehension of the source text. To resolve these issues, translators should carefully inspect their work before submitting their translation. Of course, if further proofreading can be done by the editor or the publisher, these illogical renditions could be avoided. However, this is a topic for further research. Although the point of proofreading may seem rather obvious, the fact that lack of logic can be found in different versions suggests that there is still improvement for this matter.

4.2.3: The Translator's Schema for Detective Fiction

Schema theory is often applied in reading comprehension (See Section 2.5). Translation is an activity that involves abundant reading; therefore, essentially the theory of schema can also be applied to translation studies. Schema refers to one's prior knowledge or background knowledge that has been previously acquired. By activating the correct schema, which means applying previous experience to a similar situation when it is encountered, readers, in this case translators, are able to comprehend the given text. In the field of translation, the given text would be the source text and more specifically, for this study, detective fiction.

In the first transeme of Section 4.1.2, all three Chinese translations have demonstrated either no shift or a slight shift from the source transeme. However, the degree of suspense in the three translations still varies to some degree. Of the three, Wang's version seems to express the greatest sense of suspense as he retains the word "death" in the translation. Death in many cultures is associated with negative images such as horror, darkness, or fear and is often a

topic which people tend to avoid discussing. Wang, as an experienced translator of the genre, has made a decision to keep the image of death in the source text, which may result from his schemata that in detective fiction, suspense is an indispensable factor and death can be the catalyst for achieving the sense of suspense.

Schema theory can indeed be applied to the activity of translation for the explanation of the translator's decision. To successfully produce a good translation, translators as readers are required to be familiar with the genre and the topic they are translating. In other words, activating the appropriate schema is essential for translation activity.

Translators are responsible for acquiring knowledge relevant to the texts they intend to translate. Although detective fiction is normally considered as a genre that is less professional than academic genres that require specific expertise, translators of detective fiction are still required to obtain a certain knowledge of this genre in order to produce a competent piece of translation. For example, translators need to understand what makes detective stories so intriguing and find a way to retain those elements in their renditions. As suspense is an indispensable element of detective fiction, it is suggested that translators should be able to identify the suspense in the source text and re-create a similar suspenseful effect in their translations. The analysis above reveals that schema is a possible contributor to suspense creation or enhancement in detective fiction. Hence, future research with a particular focus on translators and their schemata needs to be conducted to enable a better understanding of the way in which schema affects the translation of suspenseful texts.

4.2.4: Summary

From the analysis and discussion in this chapter, it is found that there are three main elements that affect the sense of suspense in the translation of sounds: the feeling of presence, the logic or lack of it in the translation, and the translator's detective fiction schema. It is hoped that the findings might provide some insights for future translators when they are dealing with the

auditory effects in detective fiction or other fiction. In the section below, I will illustrate how depiction of environment can affect suspense

4.3:   Translating Environment in Detective Fiction

The description of the environment in detective fiction is useful in terms of creating or enhancing the sense of suspense in the story. By cleverly depicting the surroundings of the characters, readers are able to feel present at the scene with the characters and go through the adventure with them. The environment discussed in this chapter consists of both static scenes and dynamic scenes. The dynamic scenes in fiction serve as a means to accelerate the tempo of the story whereas the static scenes are regarded as a means of deceleration. When reading a dynamic passage, readers will be aware that something urgent or critical is taking place and hence will feel anxious to figure out what the urgency is. Static scenes, on the other hand, can play a double role in detective fiction. First, a static scene can help relieve the audience's anxiety and ease their nerves after incidents that have been keeping them in tension. However, a scene that portrays stasis can also be used by the author as a technique to engender suspense. That is, through the stasis, authors can create different atmospheres that they would like their readers to experience. For example, an environment of shadow and gloom would suggest that something dark or unpleasant might be imminent. The stasis is sometimes the calm before the storm and is a technique often used to manipulate the readers' emotions. Dynamic scenes and static scenes can exist individually to create suspense, but they are sometimes combined or even used with other conditions of suspense-generation to further intensify the suspense. In the following sections, examples of suspense created via stasis and dynamism in depiction of the environment are presented.

4.3.1: Static Scenes in the Translation of Detective Fiction

4.3.1.1: The House of the Perpetrator

The static scene, especially depiction of scenery or surroundings, is one of the techniques available to authors to allow them to carefully plant clues and create suspense. The following example describes the surroundings where the supposed brother and sister who turn out to be husband and wife live. The place depicted seems to be unpleasant and, just like Watson, readers may start questioning the reasons for the highly educated man and the beautiful woman to move to a place like this, as there must have been better options for them. Readers of course, have no idea at the time that the real relationship between the so-called siblings is in fact that of husband and wife and they certainly have no clue that the perpetrator behind all the horrific acts is the Stapleton brother/husband.

Example:

> A short walk brought us to it, a bleak moorland house, once the farm of some grazier in the old prosperous days, but now put into repair and turned into a modern dwelling. An orchard surrounded it, but the trees, as is usual upon the moor, were stunted and nipped, and the effect of the whole place was mean and melancholy.

	Wang's version	Miao's version	Li's version
Chinese translation	荒涼又險惡	憂鬱	陰鬱
Reference translation	bleak and dangerous	melancholy	melancholy
Semantic shift	Modulation shift: generalisation and specialisation	Mutation shift: deletion	Mutation shift: deletion

The transeme to investigate in this example is "mean and melancholy." When it comes to choosing the surroundings of a residence, these two words are not what someone would expect. It appears that Conan Doyle may be trying to give readers some hints of the plot development while enhancing the suspense via the literary device of pathetic fallacy (See Section 4.4.2), that is, when inanimate objects in literature are endowed with human characteristics or emotions. Although the two adjectives are applied to the surroundings of

Stapleton's house, Conan Doyle may be using them to hint that it is actually Stapleton who is mean and melancholy as he is the perpetrator of the crime(s). Translators as readers would have to be able to notice these clues so that they can successfully deliver the message into the target text.

Wang translates this transeme as "荒涼又險惡 (bleak and dangerous)" which demonstrates a modulation shift of both generalisation and specification. Judging by the meaning of the two adjectives in English, it is reasonable to assume that Wang's rendition for "mean" is "險惡 (dangerous)" and his translation for "melancholy" is "荒涼 (bleak)." When describing a place as "mean", it normally means poor in quality and appearance. Indeed, it can also suggest that the area is deprived. However, Wang further takes the liberty of specifying the whole place as being "dangerous." If an area is deprived, then it is more likely to have a higher crime rate. However, there is no specification in the source text regarding whether the area in the story is deprived, let alone the crime rate there. In this case, the "dangerous" used by Wang might not be to do with the crimes, but could relate instead to the natural condition of the moor, where plants do not seem to grow properly and the living environment seems to be harsh. Wang's intention might be simply to express how difficult the environment is. However, by deliberately using the adjective "dangerous", he could be implying that people living there may also be "dangerous". Being a translator, he knows the development of the plot so he could be unconsciously revealing the clues. It is also likely that Wang is aware of the device of pathetic fallacy Conan Doyle uses to give readers a hint that people who live in this place might be "mean." Either way, whether Wang's decision to use the adjective is due to his knowledge of the plot or to his awareness of the pathetic fallacy, his translation is still more specific than the source transeme. In terms of negativity, "dangerous" seems to be more powerful than "mean" and readers might start to wonder if the word "dangerous" has any connotations, which would then raise many questions in their minds. For example, readers might wonder if something negative or even life-threatening is going to happen or they may

question if there is an implication that someone living here might be dangerous. Suspense is therefore intensified as there is now more uncertainty. As for "melancholy", it seems that Wang has chosen to generalise the transeme by rendering it as "荒涼" that means "bleak." To describe a place as bleak gives an impression of emptiness and it does sometimes show a sense of sadness but it is not always associated with being pensive. "Melancholy" in the source text induces a sense of sadness and depression which reveals a stronger emotion than "bleak." By combining "dangerous" and "bleak" together, readers automatically in their minds assume that danger is approaching on the empty land.

Miao's version for this transeme is "憂鬱 (melancholy)" which reveals a mutation shift as she chooses to omit the lexical item "mean" in the target text transeme. She may have assumed that readers are able to deduce the idea themselves as the dwelling is on the moor and the quality of life there would certainly not be as comfortable as in a modern city. In addition, Miao could also consider "melancholy" as the focus of this transeme and believe it would be sufficient to deliver only "melancholy." Either way, it is clear that Miao is not aware of the application of pathetic fallacy in the source text.

Li's translation for this transeme is "陰鬱 (melancholy)" which is very similar to Miao's version and also demonstrates a mutation shift of deletion. He too decides to focus on the message of "melancholy" and possibly assumes that the expression of sadness and depression can somehow convey the sense of "mean" at the same time. If a place is described as "mean", it is likely that the surroundings are depressing as the view would not be very pleasant. Again, the device of pathetic fallacy is not exhibited in the target transeme. It is worth noting that although the difference might be subtle, emotionally Li's version is stronger and deeper than Miao's version as "陰" in Chinese implies a more severe degree of melancholy and can also refer to people having a dark side. In this sense, Li's version seems to create greater tension that Miao's version.

All three versions show semantic shifts in the target text transemes. Wang has endeavoured to deliver both "mean" and "melancholy" in his translation, though with some degree of deviation. However, it is this deviation that enhances the suspense in the target text. The source text transeme successfully delivers the impression that the dwelling is unpleasant and dismal and suggests a state of hopelessness. Readers of the source text are able to picture in their minds that the appearance of the Stapleton residence is quite unpleasant and depressing. They may feel in suspense about the reason why the siblings live in such a gloomy place. However, Wang's rendition heightens this suspense as he portrays the whole surroundings as "bleak and dangerous" implying something tragic or horrendous might follow in this deserted land. Miao and Li both only translate "melancholy" and reduce "mean" in their translations, which focus more on creating a gloomy and depressing atmosphere while at the same time giving the place a touch of romance. Wang's rendition is more direct in the way it generates suspense as the readers are informed that the place is not safe and therefore they are prepared for something perilous to happen later on, whereas Miao's and Li's versions are more subtle and vague, and only imply that something negative but not necessarily vicious might take place in the near future. In other words, from Wang's translation readers are warned and prepared for danger to arise without knowing any further details. They can only continue to wait and guess what might come next. Miao and Li render the transeme in such a way that readers are aware of the negativity embedded in the story without actually knowing what kind of incident might take place. It is not clear if the translators are fully aware of the device of pathetic fallacy employed by Conan Doyle in the source text as they all partially transfer the human traits into their renditions. However, if translators are able to pay close attention to this device when translating suspenseful texts such as detective fiction, suspense might thus be created or intensified.

4.3.1.2: The View Outside Watson's Room

As discussed before, the static scenes can also act as a catalyst to generate or intensify suspense. The reference to static scenes, it does not mean there is no movement in the narration. Rather, the motion is slower, with the focus on the depiction of the surroundings. Authors write passages that introduce the environment where the characters in the story are located and while these passages may serve as part of the necessary storytelling, and there are often messages hidden between the lines to hint that readers should be prepared for the events to come. This example relates to Watson's view from the window in his room before he goes to bed. Its suspense lies in the negative and depressing impression Watson has of his current location, as can be seen from the words which Conan Doyle selects. At first glance, the passage might simply appear to give Watson's impression of the place, but Conan Doyle also seems to be hinting in this passage that a storm is coming. In addition to the pathetic fallacy mentioned in the previous example, in this example Conan Doyle has also used personification, a literary device that attributes human traits or characteristics such as emotions to nonhuman objects. A combination of both pathetic fallacy and personification in the same passage could help strengthen the dramatic effect and enhance the suspense. There are four transemes to be examined in this instance.

Example:

> I drew aside my curtains before I went to bed and looked out from my window. It opened upon the grassy space which lay in front of the hall door. Beyond, two copses of trees moaned and swung in a rising wind. A half moon broke through the rifts of racing clouds. In its cold light I saw beyond the trees a broken fringe of rocks, and the long, low curve of the melancholy moor. I closed the curtain, feeling that my last impression was in keeping with the rest.

Transeme: moaned

	Wang's version	Miao's version	Li's version
Chinese translation	發出低沉的颯颯之聲	發出嗚咽的聲音	呻吟
Reference translation	Made a low soughing sound	Made a sobbing sound	Moaned
Semantic shift	Modulation shift: generalisation	Mutation shift: substitution	No semantic shift

The first transeme to discuss in this passage is "moaned", used to describe the sound that the two copses of trees make in a rising wind. It is evident that this transeme is an application of personification as the trees are described as making a moaning sound in the wind. The main purpose of the source transeme is to demonstrate the emotion of moaning, which is used to create an unpleasant atmosphere of gloom. Whenever there is an unpleasant aotmosphere, readers are inclined to become suspicious and wonder whether something negative might happen to the protagonists. A responsible translator should be able to detect the device the author applies in terms of generating suspense, and in this case, it is crucial for the translator to identify personification for the suspense creation in the target text.

Wang's version of this transeme is "發出低沉的颯颯之聲 (made a low soughing sound)" in which he has made a modulation shift by generalising the transeme. First, it is worth noting that there is no emotion found in Wang's translation as he simply translates the sound as "颯颯 (soughing sound)" which represents the noise made by the wind in the trees, without specifying any emotion. As for Miao, she translates this transeme as "發出嗚咽的聲音 (made a sobbing sound)" which has altered the emotion of the source transeme. "Sobbing" refers to weeping with convulsive gasps and it is an expression of grief or unhappiness which is different from the source transeme as the word "moan" represents a prolonged, low sound of pain, pleading, or suffering. Li's version is "呻吟 (moaned)" which shows no deviation from the source transeme as he faithfully delivers the same message in the target transeme.

Among the three translations, it is clear that Wang has failed to translate the personification, as "颯颯 (soughing sound)" in Chinese is a neutral, emotionless phrase that describes the sound made by wind in trees. In other words, in Wang's translation, readers would not be able to understand how Watson feels, let alone experience the suspense. Miao and Li are aware of the existence of personification in this instance as their translations both convey certain human emotions. Miao's version arouses suspense as her rendition gives the readers the impression that this place is full of sorrow and unhappiness and even the trees seem to be grieving. Readers would feel the emotion of sorrow through this depiction of the scene and expect something to come later, although they could never be sure what the upcoming incident might be. Li's version is identical to the source transeme and demonstrates stronger suspense. This is because compared to sobbing, moaning shows more specific emotions, since sobbing tends to refer to grief or unhappiness while moaning is normally a result of suffering, pain or some other strong emotions, suggesting someone has been hurt. In other words, moaning seems to show more negativity in this case and suspense is intensified as readers are only aware of something negative will happen soon without being able to identify what and how it might happen.

Transeme: racing clouds

	Wang's version	Miao's version	Li's version
Chinese translation	雲層	密布的烏雲	「群魔亂舞」的雲朵」
Reference translation	Layers of clouds	Dense, dark clouds	Clouds "dancing like devils"
Semantic shift	Mutation shift: deletion	Mutation shift: substitution	Mutation shift: substitution

This transeme is a typical example of pathetic fallacy as a human action, racing, is given to the clouds. The extracted passage takes place on a quiet night when Watson is looking at the view outside the window in his room. "Racing clouds" is one of the more dynamic descriptions in this static scene which is likely used by Conan Doyle to create uncertainty and

some dramatic effect in the story. The "racing clouds" seems to tell Watson that time is of the essence and they need to catch the person behind all the wrongdoings as soon as possible before something tragic happens to Sir Henry Baskerville. Not only do Holmes and Watson need to race against time, they also have to compete with the antagonist to save Baskerville's life. This transeme adds more uncertainty to the text as everything seems so unpredictable, just like the "racing clouds", and the protagonists still have no ideas regarding the identity of the villain. Additionally, if the clouds are racing, it suggests that the wind must be strong and when "racing clouds" is connected with the previous transeme "moaned", it seems to signify that the protagonists are facing a difficult situation. To create a similar effect in the target text, translators will have to recognise the existence of pathetic fallacy in this transeme, otherwise the target readers are unable to enjoy the same reading experience as the readers of the source text do.

Wang's version of this transeme is "雲層 (layers of clouds)" which manifests a mutation shift by omitting the human trait "racing." In his translation, there is no clear indication of the weather conditions. Similar to Wang's rendition, Miao also fails to deliver the pathetic fallacy in her translation. However, she makes a mutation shift by replacing "racing" with "dense, dark" - an indication that the weather is likely to be bad. Although Miao's translation is not as dramatic and powerful as Conan Doyle's original text, she has managed to inform the readers that the situation is difficult for the protagonists. Li translates this transeme as "「群魔亂舞」的雲朵 (clouds "dancing like devils")" which has a mutation shift of substitution from the source transeme. Li's rendition seems to demonstrate some degree of pathetic fallacy but he goes further, and attributes devils' traits to the clouds by portraying their movement as being like devils dancing. It is possible that Li has misread the source text as "dancing" rather than "racing" and mistranslates the transeme. Li uses a quotation mark for the phrase "dancing like devils" which suggests that his intention of exaggeration, possibly making the transeme more dramatic and at the same time indicating that the villain is still out there

waiting to strike. In this case, it is also likely that Li intentionally chooses "dancing like devils" to inform readers of the danger and difficulties awaiting.

Among the three translations, Wang's version seems to show least suspense as he simply omits "racing" in his translation, which results in the readers being unable to realise what the weather is like and thus missing the possible metaphor behind the transeme. Miao also fails to deliver the element of pathetic fallacy in her rendition. However, readers are still aware that the protagonists are still in critical condition from the bad weather. Although it is not clear if Li has mistranslated the transeme, he is the only one that delivers pathetic fallacy into the target text, and this makes his rendition more dramatic.

Transeme: melancholy moor

	Wang's version	Miao's version	Li's version
Chinese translation	險惡曠原	憂鬱的[…]荒原	陰鬱灰暗的沼地
Reference translation	Malicious moor	Melancholy […] desolate land	Melancholy, gloomy mire
Semantic shift	Mutation shift: substitution	No semantic shift	Modulation shift: specification

The transeme under discussion here is "melancholy", which the author uses to describe the moor. The moor, as part of nature, is inanimate. Yet Conan Doyle uses a human feeling to describe the moor and this shows his intention to reflect the feelings of the characters, or the author himself, about the environment. As Watson is narrating the scene outside his room in Baskerville Hall during the first night of his stay, it is natural for the reader or translator to assume that the adjective "melancholy" actually describes part of Watson's emotions at that moment or how he perceives the surroundings. The reason for Watson to feel melancholy is likely due to Sir Charles Baskerville's sudden death and the old legend that has been passed on about a horrific hound killing the Baskerville family. Also, one of Watson's goals in visiting the place is to help protect the new heir, which suggests there is danger awaiting. All of these together make Watson feel negative towards the environment. Additionally, the usage

of "melancholy" to describe the moor might be a way for Conan Doyle to hint at the upsetting incidents yet to come.

Wang has made a mutation shift for this transeme as he substitutes "melancholy" with "險惡 (malicious)." From the source transeme, because of the human emotion given to the moor, readers are half prepared for some unfortunate incidents to take place sooner or later. Wang's rendition indeed gives readers a sense of foreboding and takes them one step nearer to the violent denouement, as the readers are now expecting occurrences with greater danger, which indicates that the chances of life-threatening events have now increased. Under the circumstances, readers are induced to fear for the protagonists as the word "malicious" implies the environment is not safe. Miao's version for the transeme is "憂鬱 (melancholy)" which has faithfully transferred the meaning from the source text into the target text. As for Li, his translation of "melancholy" is "陰鬱灰暗 (melancholy, gloomy)" which demonstrates a modulation shift by making the transeme more specific. "Melancholy" expresses the sense of sadness which the phrase "陰鬱 (melancholy)" has already delivered. However, Li has added "灰暗 (gloomy)" to the transeme to create an even more depressing circumstance.

Miao's version is the most faithful of the three renditions, while Wang seems to arouse greater suspense by aggravating the situation to make it look more dangerous. Wang's choice of alteration could result from his awareness of the plot, as being a translator, he already knows that some tragic, dangerous events will take place later. As the likelihood of the protagonists encountering danger increases, readers become more concerned for the safety of the characters, hence suspense is generated or intensified. Miao's version is faithful to the source transeme, which gives readers an impression that something sad might happen and lead them to worry about the protagonists. However, the degree of suspense seems to be less than in Wang's version. Li's translation shows a similar degree of suspense to Miao's version. However, he intends to give readers a more detailed description of the surroundings by adding

"gloomy" into his translation. His intention is understandable, however, since naturally when someone is depresse, he or she will not see the world as colourful. In this case, whether his addition of "gloomy" into the target transeme helps enhance the sense of suspense is debatable.

This is a typical example of the literary device pathetic fallacy. From the analysis, it is found that when the translator is more aware of the device intentionally employed by the author, it is more likely for him or her to produce a target text that is suspenseful for the readers. In this instance, all three translators have successfully transferred the human emotion that Conan Doyle intends to ascribe to the moor. However, it is worth mentioning that one of the translators has gone further to intensify the suspense by changing melancholy to malice, which suggests that the condition for the protagonist may be even more critical.

Transeme: moor

	Wang's version	Miao's version	Li's version
Chinese translation	曠原	荒原	沼地
Reference translation	Wide land	Desolate land	Mire
Semantic shift	Modulation shift: generalisation	No semantic shift	Mutation shift: substitution

The word "moor" is mentioned throughout the novel mainly because it is the major setting of the story. Conan Doyle describes the moor as a place full of danger and mystery and it would be irresponsible not to discuss the word "moor" and its implication in the three Chinese translations.

"Moor" in English often refers to uncultivated open land. If an area is uncultivated, the land would inevitably look desolate, as no one is there taking care of it. Wang's version for "moor" is "曠原 (wide land)" which shows a minor semantic shift as he generalises the target transeme. The character "曠" in Chinese means "wide", "open" or "empty" depending on the context. When describing lands, the meaning of "wide" or "open" is often used which

suggests the area of land is huge. In other words, Wang's version focuses more on the broadness of the land whereas "moor" in English gives readers the impression that the land is desolate, creating a sense of isolation and loneliness. Miao's version for the transeme is "荒原 (desolate land)" which shows no semantic shift from the source text transeme. The character "荒" in Chinese gives readers the feeling of being abandoned or desolate, which suggests that the place is rather isolated and lacks human activity. Li's rendition is "沼地 (mire)" which shows a mutation shift. Li's version could result from misreading the message, as on the moor there is the great Grimpen Mire which has cost several lives in the past. However, it is also possible that as the area of mire is portrayed as a danger even to cross in dry seasons, and is probably one of the most vicious places on the moor, Li might have intentionally chosen to translate the transeme as "mire" to enhance the tension of the story and arouse suspense.

Looking at the three translations, Wang's version simply describes "moor" as a broad area, which seems to lack dramatic effect and may make it difficult for readers to associate the term with suspense. With Miao's rendition, because the impression which the character "荒 (desolate)" imprints on people, readers might automatically imagine that the moor is not a safe place to live and is where horrible incidents might take place later on. In a way Miao's version offers a warning to the readers in advance that something might happen upon the waste land and as the land is desolate, that could be something tragic. What Conan Doyle as the author and Miao as a translator do is that they create a mysterious atmosphere for the story setting which allows readers to ponder what could possibly happen on this land of desolation. Li's translation could be due to misreading or mistranslation of the source transeme, however, it is also fairly likely that as a translator, he is fully aware that the mire is a dangerous place on the moor and to create a more nail-biting atmosphere, he has chosen to substitute "mire" for "moor" so as to emphasise the dangers of the surroundings of Baskerville Hall.

4.3.2: Dynamic Scenes in the Translation of Detective Fiction

The following incident takes place when Watson and Sir Henry Baskerville find out that Barrymore and his wife have been helping the fugitive and they have decided to go after him in the dark. It is worth noting that Conan Doyle deliberately elected to use short words especially the verbs, to demonstrate the fact that Watson and Baskerville are in a hurry. Pathetic fallacy is also used in this example, in which suspense or impending horror is heightened by the weather conditions. Within this passage, there are four transemes for discussion. As the two transemes "the moon peeped out" and "for an instant" are closely related, they are discussed together.

Example:

> In five minutes we were outside the door, starting upon our expedition. We hurried through the dark shrubbery, amid the dull moaning of the autumn wind and the rustle of the falling leaves. The night air was heavy with the smell of damp and decay. Now and again the moon peeped out for an instant, but clouds were driving over the face of the sky, and just as we came out on the moor a thin rain began to fall. The light still burned steadily in front.

The transeme to be discussed here is "hurried through" which can demonstrate how schema influences a translator's rendition.

Transeme: hurried through

	Wang's version	Miao's version	Li's version
Chinese translation	匆匆穿過	很快地穿過	匆匆穿過
Reference translation	hurried through	quickly went though	hurried through
Semantic shift	No semantic shift	No semantic shift	No semantic shift

This transeme is rendered by both Wang and Li as "匆匆穿過", meaning "hurried through" which shows no semantic shift between the source text transeme and the target text transeme. Miao's version is "很快地穿過" which means "quickly went through". Semantically, the translation is fairly similar to the source text and no shift can be found. However, although

none of the three translations show any semantic shift, the degree of suspense still varies. In fact, the critical condition for creating suspense in this example is the pace of narration, and thus the length and tempo of the translation is more important. Wang and Li both adopt reiterative locution "匆匆 (hurry hurry)" and repeat the same syllable with equivalent meaning, a device which in Chinese is often used to emphasise a concept and in this case, the emphasis is on the act "hurry." This rendition further enhances the emergency of the incident and keeps the rhythm short and fast in accordance with the intense pursuit of the fugitive. Miao's translation, on the other hand, is slightly lengthy and slows down the rhythm of the narration.

In this case, the translator must grasp the idea that the scene is dynamic and speed is critical in order to demonstrate that the situation is urgent. In other words, translators will need to activate the relevant schema of detective fiction to successfully transfer the speed in their translations. Translators with the appropriate schema will then choose shorter wording to accommodate the urgency, hence reiterative locution would possibly be the optimal choice.

Transeme: the moon peeped out for an instant

	Wang's version	Miao's version	Li's version
Chinese translation	月亮偶爾探出雲端…	月亮時而從雲中露出一點臉來…	一輪明月不時由雲隙裡探出頭來…
Reference translation	Occasionally the moon peeped out from the clouds …	Now and again the moon showed a little of her face from the clouds …	Now and again the bright full moon peeped out from the cloud …
Semantic shift	No semantic shift Mutation shift: deletion	Mutation shift: substitution Mutation shift: deletion	No semantic shift Mutation shift: deletion

In this example, the two transemes for discussion are "peeped out" and "for an instant."

Wang's translation for the first transeme is "探出," referring to "peeped out" which is identical to the source text transeme. Miao renders the first transeme as "露出一點臉來"

which means "showed a little of her face." Her translation demonstrates a mutation shift as she replaces the quick movement with a more romantic expression. Her rendition is lengthier than the source text transeme and has not properly conveyed the tension and the state of urgency. In fact, the way Miao has translated this transeme seems to be better suited to a more poetic context. In Chinese, the moon is often recognised as a female figure and rendering this phrase with "showing a little of her face" may not seem to intensify or help create the suspenseful effect. On the contrary, the focus seems to be more on the moon and the intensity of chasing the fugitive is softened. Li's rendition is very similar to Wang's and there is no semantic shift between the source text transeme and the target text transeme. It is worth mentioning that "peeped out" is a human action given to the moon and all three translators have successfully demonstrated pathetic fallacy in their renditions.

As for the second transeme, all three translators fail to deliver the message. It could be that they have not recognised the necessity and importance of the transeme "in an instant." However, as mentioned before, the purpose of the whole passage is to give readers the impression that everything happens in a hurry and time is of the essence. Hence, it is paramount also to deliver the message of "for an instant" in the target text, so that the target readers will be able to experience the nervous, suspenseful atmosphere. "For an instant" in English refers to a short period of time and this phrase in the source text is an emphasis of how brief the act of peeping out is. It would have been a better idea for the translators to retain this message as it helps intensify the suspense.

Although it is not part of the discussion of the three transemes in this example, it is worth noting that Li's rendition is obviously longer than not only the source text but also the other two translations. Li meticulously selects verbs that create the effect of a fast pace, however, his idea of adding extra information into the passage might actually compromise the whole effect of a fast rhythm as the translation that results is lengthy and this undermines the fast

tempo of the source text. In addition, Li also makes the whole atmosphere brighter and less menacing than the source text, as if he was writing a new story.

Transeme: clouds were driving over the face of the sky

	Wang's version	Miao's version	Li's version
Chinese translation	雲層慢慢堆滿了天空	雲層又不停地遮住天空	一朵朵烏雲則像萬馬奔騰般地在空中奔馳而過
Reference translation	The clouds were slowly piling up in the sky	The clouds were constantly covering the sky	Dark clouds were galloping like tens of thousands of horses in the sky
Semantic shift	Mutation shift: substitution	Modulation shift: generalisation	Modulation shift: specification Mutation shift: substitution

This transeme is another case of pathetic fallacy, in which the human trait "driving" is given to the clouds while the sky now has a "face". The lexical item "driving" suggests that the wind is strong and the weather could be stormy. In addition, it also implies that Watson and Baskerville are hastily chasing the felon. Watson is aware that dangers might be waiting ahead in this trip, hence, "the face of the sky" in this transeme might suggest that Watson, as the narrator, feels that he needs to be constantly on the alert as the antagonist might be spying closely on them and trying to harm Baskerville at any time. The pathetic fallacy in this example not only informs readers of the current situation (such as the weather conditions) but also tells them how the character feels at that particular moment.

Wang's rendition of this transeme is "雲層慢慢堆滿了天空 (the clouds were slowly piling up in the sky)" which demonstrates a mutation shift. As can be seen in the target transeme, the application of pathetic fallacy has been completely ignored, as the first pathetic fallacy in this transeme, "driving" is replaced by "slowly piling up". Wang not only fails to deliver the human action of "driving" but also reduces the speed of the moving clouds. The pursuit of the fugitive is the main focus of this passage, which means speed is essential and translators should transfer the fast pace into the target text to indicate the urgency of the situation.

Wang's rendition has softened the tension and hence undermined the sense of suspense. The sky in this transeme is given a face, which Wang has also failed to deliver in his translation.

Miao renders this transeme as "雲層又不停地遮住天空 (the clouds were constantly covering the sky)" which shows a modulation shift of generalisation. Although Miao has generalised "driving" by omitting the pathetic fallacy, she manages to inform the readers that the situation is urgent by using the phrase "不停地 (constantly)." Miao chooses to keep the second pathetic fallacy as the use of the verb "遮住 (cover)" suggests the sky is given a human attribute, a face. Although it is unlikely that the clouds cover the whole sky Miao's rendition does make the readers aware of the strong wind.

As for Li, his rendition of this transeme is "一朵朵烏雲則像萬馬奔騰般地在空中奔馳而過 (dark clouds were galloping like tens of thousands of horses in the sky)." Li first makes a modulation shift by specifying "clouds" as "dark clouds" which implies worsened weather conditions. Rather than keeping the human action of "driving", Li has decided to liken the clouds to horses, which could be considered successful in the context. The image of "tens of thousands of horses" is powerful, suggesting as it does the high density of the clouds. Along with the depiction of "galloping", readers are able to realise that the wind is strong. As for the face of the sky, Li has also failed to deliver the message in his translation.

All three translators have made a certain degree of semantic shift. Wang has failed to depict the speed of wind as well as pathetic fallacy in his translation, which results in readers being unable to experience the fast rhythm and the poor weather conditions in the target text. From Wang's rendition, it seems that he is writing a different story. As for Miao, her translation demonstrates partial pathetic fallacy as she uses the verb "cover" in her translation, that implies to "cover the face of the sky." She has omitted the first pathetic fallacy device "driving" but still manages to show the strong wind. However, her rendition would have been even more dramatic if she had chosen to keep the image of "driving". "Constantly" may be

indicative of speed, it is still not as fast as "driving". Li's translation is the most dramatic of the three. First, he specifies the clouds as dark, which indicates that the weather is not promising. The clouds are further described as tens of thousands of horses galloping which imply the wind is strong and the clouds are dense. Although Li fails to translate "the face of the sky", it seems that he provides a certain auditory effect which is so vivid that readers might almost be able to hear the sound of horses galloping.

4.4:   Contributors to Suspense in the Translation of Environment in Detective Fiction

4.4.1:   The Feeling of Presence

Similar to creating or intensifying suspense in translating sound effects, the feeling of presence in the translation of environment, which includes both static scenes and dynamic scenes, is also critical. Translators are responsible for presenting the scenery to the readers vividly so that they become more engaged and involved in the reading.

For example, in Section 4.3.1.2, it is observed that the various translations of the transeme "moor" can create different images for readers. Wang's version simply suggests that the land is wide and open and no suspense can be detected. Miao's version is faithful to the source text which portrays "moor" as "desolate land" and this gives readers the impression that tragic or unpleasant events might take place there sooner or later. Li replaces "moor" with "mire" which even increases the degree of danger in readers' minds, though the rendition might be due to a misreading of the source text. To sum up, the source transeme "moor" has the implication of negativity such as danger and tragedy and in order for readers to feel they are present on the moor experiencing the atmosphere, translators should endeavour to present the features of the moor accurately so that readers can conjure up vivid images themselves.

During the process of selecting and analysing the examples, it is found that the translators tended to be faithful in delivering the scenes into their Chinese translations. What stands out

is the translators' consciousness of pathetic fallacy and personification, which are discussed in the section below.

4.4.2: Pathetic Fallacy and Personification

While the definitions of both personification and pathetic fallacy may vary and the differences between these two literary devices are difficult to define clearly, personification is generally considered a broader term, and to include pathetic fallacy. As one of the most commonly applied and recognised literary devices, personification refers to "the practice of attaching human traits and characteristics with inanimate objects, phenomena and animals" (Personification, n.d.). As a type of personification, pathetic fallacy "attributes human qualities and emotions to inanimate objects of nature" (Pathetic fallacy, n.d.). To avoid confusion, "pathetic fallacy" in this study refers to inanimate objects in nature that are given human emotions or traits whereas "personification" refers to the attribution of human characteristics or emotions to plants or animals that are animate. It is discovered from the above analysis that Conan Doyle often uses the two devices, especially pathetic fallacy, in his writing of both static and dynamic scenes and this turns out to be beneficial for suspense creation. It is found that none of the translators translated all examples of pathetic fallacy and personification in their translations, which may be an indication that the effect of pathetic fallacy or personification in bringing tension and suspense into the story might not have be fully recognised in the translating of detective fiction. Failure to deliver the two literary devices into the target text means readers are unable to detect the hints deliberately planted in the source text, which is unfair on the target readers as they are not given the same opportunity to solve the case and enjoy the reading as the readers of the source text. The findings from the analysis suggest that suspense is indeed affected by this, whether or not the translator is aware of the device planted in the source text.

4.4.2.1: Pathetic Fallacy in the Natural Surroundings

Conan Doyle often chooses adjectives with human qualities such as "mean" and "melancholy" to describe the surroundings around the characters, which means the inanimate objects are given human traits.

In Section 4.3.1.1, it can be seen that "mean" and "melancholy" are adopted to describe the place where Stapleton lives with his sister. Each of the translators transfers only one human emotion or feeling into their translations. It is possible that the translators are not familiar with the device of pathetic fallacy, which indicates that they lack the relevant schema to help them deal with the device in detective fiction. Experienced readers of the source text could deduce from the context that the two adjectives are possibly indicators of the story development and would make their own assumptions. First, using these adjectives to describe the place may imply someone, if not everyone, who lives here may be "mean" and "melancholy". It is also possibly that Conan Doyle is hinting that something "mean" and "melancholy" may soon happen in the place or in the story as a whole. "Mean" and "melancholy" could also be the reflection of Watson, as the narrator's mood at that time. As he is sent by Holmes to investigate the case and protect the new heir, it is possible that he senses the invisible threats from the villain and hence experiences the feeling of "melancholy." In any case, readers of the source text are aware that something unusual and most likely negative will be coming. However, as each of the three translators only delivers one human trait adjective into the target text, experiencing the same suspense is therefore impossible for the target readers. Among the three renditions, it is interesting that Wang enhances the degree of danger, as he specifically points out in his translation that the place is "dangerous", something which may result from his knowledge of the storyline. While his rendition might seem to give readers more information, it also helps intensify the suspense, because readers may start to worry even more about what might come next. Both Miao and Li only translate "melancholy" in their versions, so that readers receive the message that the place is gloomy and upsetting

incidents might happen. However, there is no indication in their translations as to who might commit a crime or whether there is a possibility of despicable action to come.

Another similar case is the transeme "melancholy moor" in Section 4.3.1.2. All three translators have managed to render the human emotion in the target text. While Miao and Li are more faithful to the source text, Wang further magnifies the danger of the moor by depicting the moor as "malicious" which again may result from his knowledge of the development of the story. Wang's alteration of the human feeling seems to have heightened the suspense as readers now expect dangerous events to come. I It is fair to say that all three translators are aware of pathetic fallacy in this transeme. The emotion appears to escalate in Wang's version, and this is likely due to his consciousness of the plot development.

4.4.2.2: Pathetic Fallacy in the Weather

Pathetic fallacy is frequently employed in the form of weather. Hamand (2014: 175-6) points out that the weather is a useful way of creating suspense as it is important in people's daily lives and weather conditions can affect people's moods. Authors tend to use the weather as a reflection of how the characters feel at a particular moment and Conan Doyle is certainly a master of this technique as he often uses clouds, wind and rain to reflect the emotions of the characters in his stories.

In the transeme "racing clouds" in Section 4.3.1.2, clouds are given the ability to race. The lexical item "racing" indicates that the clouds are moving fast, which implies the wind is strong and the weather is not promising. As weather often reflects the mood of the character, Watson seems to feel negative towards the case. He may feel negative about the case and that they will not be able to solve it. Conan Doyle cleverly uses "racing" as a metaphor to imply that the time is passing quickly and Watson (and Holmes too, of course) needs to find out the identity of the antagonist before it is too late. Wang simply mentions the clouds in his rendition without any reference to human conduct and giving no indication of the weather

conditions. It is justifiable to say that suspense is diminished to almost zero in his translation. Miao also fails to deliver the pathetic fallacy and entirely omits the message regarding the wind in her translation, so her readers are unable to receive this information. Since time is of the essence, the element of wind is a powerful depiction. However, her rendition does suggest that the weather is not good. From Miao's translation, readers are able to detect that the current conditions for the protagonists are difficult, but the target text is not as intense as the source text and hence suspense is lessened. From Li's rendition, it is obvious that he goes further, from humanising the clouds to demonising them, which can be considered as an alternative version of pathetic fallacy. The demonisation in fact has heightened the suspense in the source text as devils are normally associated with evil, and this has echoes of the legendary fearsome and ghostly hound in the story. In this situation, readers may feel that Sir Henry Baskerville is doomed and wonder what might come next.

Another similar example can be found in Section 4.3.2 where both clouds and sky are given human traits. In the transeme "clouds were driving over the face of the sky," clouds are able to "drive" while the sky now possesses a "face." "Driving" in this case is used to inform readers that the wind is strong. Wang not only fails to render both examples of pathetic fallacy but also alters the plot, because the speed of the wind is slowed down as he replaces "driving" with "slowly piling up." It is fair to say that no suspense can be found in Wang's translation. Miao manages to translate the "face" in this transeme but she fails to deliver the human conduct "driving". She chooses "constantly" in her rendition to indicate the speed of the wind, however, it is less powerful and dramatic than "driving" in the source text. In Li's rendition, readers are able to tell that the weather is poor as he specifically points out that the clouds are dark. Although he fails to render the "face" of the sky, Li manages to give the first pathetic fallacy "driving" a powerful rendition. Rather than translating the human ability "driving," this time he chooses to animalise the clouds by depicting them as "tens of thousands of horses galloping." This translation may seem more lengthy than the source text and the other two

versions, however, the speed conveyed in Li's translation is relatively fast. His translation not only creates a vivid image of numerous horses running fast, but also enables readers to enjoy the sound effect. When reading the words "tens of thousands of horses galloping," it is natural for readers to associate them with the sound of horses as they gallop, especially when there are huge numbers of them. Li's alternative pathetic fallacy again adds more dramatic effect into the target text and strengthens the tension in the story.

4.4.2.3: Personification in Nature

In Section 4.3.1.2, the transeme "moaned" demonstrates the application of personification. Similar to pathetic fallacy, Conan Doyle uses personification as a reflection of the character's mood while giving readers some hints of the plot development. In this transeme, trees are given the ability to "moan". As the lexical item "moan" tends to be associated with negative emotions, it reflects the fact that Watson's mood is not positive and he may feel himself to be in a difficult situation. Additionally, as "moan" suggests that someone might get hurt or in pain, it implies that there will be dangers awaiting the protagonists in the journey and someone is likely to get hurt. That being the case, readers will begin to speculate about what might happen next and who might possibly be hurt.

It is justifiable to say that Wang's translation fails to render personification, since it simply shows the soughing sound without specifying the emotion of "moaning." Miao's version implies that the trees are sobbing and this gives readers the impression that the place is gloomy and melancholy and something sorrowful might take place sooner or later. Although the emotions of "sobbing" and "moaning" are different, they both help to intensify the sense of suspense in the story as they both are linked to negativity. As "sobbing" and "moaning" are two common human acts, readers feel that they can relate to and understand them easily. Li's translation is the closest to the source text as he fully delivers the emotion of "moaning" in the

target text. "Moaning" seems to be more powerful than "sobbing" in terms of generating suspense, as the former suggests that someone is injured, showing greater danger in the story.

4.4.2.4: Translators' Schema for Pathetic Fallacy and Personification in Translating Environment

Although pathetic fallacy and personification are devices used by authors of detective fiction to generate suspense, to successfully deliver them in the target text, translators need to be aware of the existence of the two devices, which requires translators to activate the relevant schema (See Section 2.5). Translators will need to understand that the two devices often serve to emphasise or magnify the emotional state of the characters while at the same time giving clues to readers as to what might happen next. In this study, it is found that translators do not always recognise the two devices. When the devices are completely left out of the target text, suspense tends to be undermined. It is important for translators to realise that both pathetic fallacy and personification are frequently adopted in suspenseful stories such as detective fiction so that they can identify them in the source text and properly render them in their translations. "Correct performance in any sphere of mental activity is achieved by activating the right schemata in the right order at the right time" (Reason 1990:99). In the case of translation, the "correct performance" is an ideal translation and to achieve this, translators are required to accumulate and activate prior knowledge of pathetic fallacy and personification.

4.4.3: Translating Speed in Dynamic Scenes

Speed in dynamic scenes is crucial in terms of creating and enhancing tension and suspense in the story. Sometimes, in order to convey a state of emergency, the speed of the action in such scenes is particularly emphasised through narration. Hill (2011) suggests that adjusting the pace in the story can help authors create the emotion they desire. She goes on to show how short sentences or paragraphs can be used to speed up the pace and evoke suspense and fear.

The transeme "hurried through" in Section 4.3.2 is a typical example which shows the importance of speed. As Watson and Sir Henry Baskerville are in pursuit of the fugitive, the situation must be urgent. It is interesting that all three translations are faithful to the source text, however, the degree of suspense conveyed is somehow different, and this seems to result from the narrative pace in the target text. Although the length of the three renditions varies only slightly, when the scene becomes critically urgent, even the slightest difference can affect the tension and suspense. Wang's and Li's versions of this transeme are identical, and demonstrate the urgency of the incident through their use of the lexical device reiterative locution. Reiterative locution is often used in Chinese as a tool to give rhythm to the language and emphasise the descriptive attribute through repetition of the same character (Zhang n.d.). In Wang's and Li's renditions, the Chinese character "匆 (hurry)" is repeated twice to stress the urgency, and this helps increase the speed of the narration. Miao's version on the other hand slows down the tempo and readers are unable to realise that the situation in the story is critical. The demonstration of speed in the target text creates a sense of nervousness in readers' minds which makes them all the more eager to know the outcome of the chase.

4.4.3.1: Translators' Schema for Translating Dynamic Scenes

From the findings of the study, it is evident that the translators' schema, or their background knowledge, plays a crucial role when it comes to translating speed in dynamic scenes. In the above example, Wang and Li seem to have successfully activated the appropriate schema when translating the target transeme to show the readers the current situation is urgent, while in her rendition Miao fails to deliver the speed. Formal schema and content schema tend to go hand-in-hand (See Section 2.5.2). In this case, the translators will have needed formal schema to understand the language, features, and genres of the original text before they could apply their prior knowledge to the text. In this instance, Wang and Li will have understood that

sometimes in suspenseful texts, authors may speed up the narration in order to create or enhance the sense of suspense, which requires the translators to activate their formal schema. Then the translators will have had to rely on their content schema to realise that the situation is urgent and therefore acceleration of the narration is necessary. Additionally, the translators also needed to know that, in Chinese, reiterative locution is commonly used to emphasise the concept conveyed by a Chinese character, in this case, "hurry." The application of reiterative locution has speeded up the tempo of the story and enhances the tension in the story. Based on the activation of two sets of schemata, the translators were then able to produce an appropriate target transeme that recreates the tension the author intended in the first place.

4.5: Summary

In detective fiction, scenes of stasis and dynamism are often alternated and sometimes even combined to narrate the story. Both still and dynamic narrations help create or enhance suspense and it seems that the literary devices of personification and pathetic fallacy are commonly used to create or enhance suspense in both types of scene. In a way pathetic fallacy is like foreshadowing (Creative and Narrative Writing, n.d), a technique that arouses suspense by hinting at or giving an indication of what will come later. The same may be true of personification. The author uses pathetic fallacy and personification not only to offer the readers an opportunity to understand the current emotions of the characters but also to embed hints into the narration. Translators should be sensitive enough to identify authors' intentions when describing scenes with pathetic fallacy and personification, since when non-human entities in literature carry human characteristics or emotions, suspense can be aroused. The readers sense something is coming and some more experienced readers may even be able to generate a variety of outcomes in their minds. However, they can never be sure, as there are multiple possibilities and they can only keep guessing until the true outcome is revealed.

Pathetic fallacy and personification, as similar devices of foreshadowing, keep readers half-guessing by feeding them some of the emotions experienced by the characters in the story.

Speed is the chief element in dynamic scenes. Translators need to identify the rhythm or tempo in the story properly and render it accordingly. It was discovered that the identification of pathetic fallacy, personification and even speed in the given text requires the translators to activate the appropriate schema in order to produce an ideal translation. Findings of this study may add further insight to the translation of both static scenes and dynamics scenes in detective fiction when dealing with suspense. Other conditions contributing to suspense will be discussed in Chapter 5.

Chapter 5: Text Analysis and Discussion: A Focus on Characters and Characterisation and Bifurcation

Two other conditions that are effective in the generation of suspense are characters and characterisation, and bifurcation. Finding out "whodunit" is presumably one of the most important tasks for readers when enjoying detective fiction. The outcome will not normally be revealed until almost the end of the story, and to learn the identity of the villain, readers will have to pay careful attention to the depiction of characters and their characterisation to see if there is anything suspicious. Bifurcation is what happens when an alternative development of the plot occurs. Iwata (2008: 83) predicates that suspense is aroused when there are at least two outcomes in conflict with each other, such as desirable/undesirable or hoped/feared. She goes on to show that suspense is even intensified when the outcome is more likely to be the negative one (ibid.). For detective fiction, particularly in *The Hound of the Baskervilles*, the bifurcation lies in the uncertainty as to whether the new heir, Sir Henry Baskerville will ultimately survive. In this chapter, how the three translators handle the two conditions, namely characters and characterisation, and bifurcation is examined and discussed.

5.1: Characters and Characterisation in the Translation of Detective Fiction

Characters are the indispensable ingredients in any story, including detective stories, and can be seen as pillars which support the whole story. "Characterisation is the act of creating and describing characters in literature" (Characterization, n.d.). Appearance, behaviour, personality traits and interaction between characters, such as conversations are all part of the characterisation that brings characters to life. As remarked in Section 2.3.2.4 and Section 3.4.4, characters and characterisation are a key factor in the generation of suspense. In *The Hound of the Baskervilles*, the portrayal of characters, including their behaviour and personalities and the way in which they interact with other characters, is a powerful technique applied to arouse the sense of suspense. Authors sometimes meticulously plant several seeds

of suspense in the conversations and wait for readers to harvest them later. Occasionally, one can even tell the villains from the protagonists based on interactions among them. If the interaction looks suspicious, readers will wonder about the character's intention. To ensure that the readers of the target text can enjoy similar reading pleasure to that enjoyed by the readers of the source text, translators will need to pay careful attention to characters and characterisation in order to successfully transfer all the messages into their translations.

Humpage (2014) asserts that readers begin to know more about the characters as a story unfolds, thus, they become more empathetic towards the characters and as a result, they come to care about them and are eager to know what may happen to them next. Readers especially tend to empathise with the protagonists in a story. Sir Henry Baskerville is the main protagonist in this story and as a potential victim, readers will inevitably show empathy towards him. Readers fear for him and in order to find out what might happen to him, they will closely follow the narration concerning him. In this case, most of the examples of suspense in characters and characterisation concern Sir Henry Baskerville.

5.1.1: The Conversation between Watson and Beryl

The example below is taken from the point when Beryl (Stapleton's so-called sister) first meets Watson and mistakes him for Sir Henry Baskerville. She urges the heir to leave the moor and go back to London. When Beryl finds out that her brother is approaching them, she then asks Watson not to mention a word to Stapleton about what they have been talking about. As Watson has never met Beryl before, he feels puzzled about her behaviour. This conversation raises numerous questions in readers' minds and the way the translators tackle this example may affect the suspense in the target text. There are two transemes for investigation in this instance.

Example:

"Man, man!" she cried. "Can you not tell when a warning is for your own good? Go back to London! Start to-night! Get away from this place at all costs! Hush, my brother is coming! Not a word of what I have said. Would you mind getting that orchid for me among the mare's-tails yonder? We are very rich in orchids on the moor, though, of course, you are rather late to see the beauties of the place."

Transeme: a warning is for your own good

	Wang's version	Miao's version	Li's version
Chinese translation	這是為你好	人家在警告你	這是為了您好
Reference translation	This is for your own good	I'm warning you	This is for your own good
Semantic shift	Mutation shift: deletion	Mutation shift: deletion	Mutation shift: deletion

The warning has suggested that there is some sort of threat or danger on the moor and Beryl's mis-identification of Watson reveals that the victim of the threat or danger is the heir. This transeme alone has aroused many questions in readers' minds. First, who is this girl and why is there a warning for Sir Henry Baskerville? Obviously the girl has no idea what Baskerville looks like, which means she probably does not know him in person, so how can she know he is in danger? Why does the girl want to warn the heir and what is her intention? This transeme serves as an excellent example of how the conversation between characters can lead to many questions and help build suspense.

Wang's version for this transeme is "這是為你好 (this is for your own good)" which shows a mutation shift of deletion. Wang has chosen to omit the message in the source transeme that the girl, Beryl, is trying to warn Sir Henry Baskerville of something. Although Wang's translation "for your own good" has suggested that Beryl's intention is good, the reason why she asks Baskerville to go back to London remains unknown and as there is no sign of danger or threat in the target transeme, readers may not take Beryl's words seriously and hence may not pay much attention to the conversation. The lexical item "warning" is the keyword of the source transeme as it gives the readers a concrete idea that Sir Henry Baskerville might be in

danger and so they will want to follow the text closely to find out what might happen to him. Thus, failure to mention the warning seems to lessen the suspense in the translation.

Miao's translation for this transeme is "人家在警告你 (I'm warning you)" which demonstrates a mutation shift. Miao has deleted the message that Beryl's intention is for Baskerville's own good and this omission may make the target transeme read more threateningly. However, the suspense is kept in the translation as "warning" is transferred into the target transeme. It is worth noting that in Miao's rendition Beryl refers herself as "人家 (I)" which is a more intimate way of saying "我 (I)." The use of the deixis seems to lessen the suspense, as it suggests that Beryl's tone might be flighty and not serious enough. Hence, the warning could sound more like a joke or even flirtation, and this makes it difficult to convince readers that Sir Henry Baskerville's life is in danger. Furthermore, the deixis of "人家 (I)" is normally used in circumstances where the people engaging in a conversation know each other well. From the context, it is obvious that Beryl has never met Sir Henry Baskerville before. In this case, it would be inappropriate for her to refer herself as "人家 (I)."

Li's version of this transeme is "這是為了您好 (this is for your own good)" which is almost identical to Wang's rendition and shows a mutation shift by deleting the lexical item "warning." Li renders the pronoun "you" in a more respectful way which is understandable, since Beryl assumes that Watson is Sir Henry Baskerville. Similar to Wang, Li's translation has undermined the sense of suspense since readers are unable to sense that Baskerville's life might be at stake.

In all of the three translations, the translators have made some mutation shift and thereby deleted some of the messages in the target text. Wang and Li fail to mention that it is a "warning" that Beryl is trying to give and "warning" implies that Sir Henry's personal safety might be in danger. The reason why they have chosen to tone down "warning" may stem from

the assumption that readers will be able to notice it from the context themselves. It is undeniable, however, that on hearing the word "warning", people tend to become more alert and focused on the storyline as they are intrigued by the development of the story. On the other hand, Miao has kept the word "warning" but chooses to ignore the information that Beryl is only warning Sir Henry for his own good. From the context, experienced readers might be able to deduce themselves that her intention in giving the warning is well-meant, but when someone says "I'm warning you", it will appear to be more like a threat than an expression of goodwill.

Transeme: Get away from this place at all costs

	Wang's version	Miao's version	Li's version
Chinese translation	什麼都別管離開這裡	不惜任何代價地離開這裡	無論如何都要離開這地方才行
Reference translation	Just leave everything and get away from this place	Get away from this place at all costs	Get away from this place no matter what it takes
Semantic shift	Mutation shift: substitution	No semantic shift	No semantic shift

In this transeme, Beryl strongly urges Sir Henry Baskerville to leave Devon "at all costs" which suggests that regardless of any difficulty and cost, Baskerville should not continue to stay in this place. The words "at all costs" in this transeme also imply that the consequences for Baskerville if he stayed would be unpleasant and even, judging from the context, dangerous.

Wang translates this transeme as "什麼都別管離開這裡 (just leave everything and get away from this place)" which manifests a mutation shift in the target transeme. Wang replaces "at all costs" with "just leave everything" and this has significantly reduced the urgency for Baskerville to leave the place, as this rendition sounds more like a recommendation for Baskerville to drop everything he has been working on in this place, whereas the source

transeme seems to focus more on the importance of getting away. Wang's rendition reduces the state of fear and urgency conveyed by Beryl.

Miao's rendition of this transeme is "不惜任何代價地離開這裡 (get away from this place at all costs)" which is very similar to Li's translation "無論如何都要離開這地方才行 (get away from this place no matter what it takes)." Both of their translations demonstrate no semantic shift from the source transeme and the two translators have successfully transferred both the critical need for Sir Henry to leave and Beryl's sense of fear into the target text.

Among the three translations, Miao and Li have fully delivered the message into the target transeme, so that readers will wonder why it is so important for Baskerville to leave and what might happen if he chooses to stay. Wang's version shows less urgency than the original text and in this case, readers may have difficulty understanding how critical the situation really is for Sir Henry. Overall, the danger in Miao's and Li's renditions seems greater than in Wang's version.

5.1.2: Stapleton's Attitude and Behaviour

Among all the depictions of behaviour in the story, Stapleton's attitude towards Sir Henry Baskerville when the latter is interacting with Beryl is the one that particularly draws readers' attention. Conan Doyle carefully plants several episodes like this throughout the story. When readers first notice Stapleton's attitude or behaviour, they may only consider it as part of his personality. However, as the story keeps unfolding and the situation continues to develop, Stapleton's behaviour may trigger readers' interest and suspicion in a number of ways, and experienced readers may notice that something in Stapleton's behaviour is not right. Although Conan Doyle occasionally gives explanations of Stapleton's attitude or behaviour, as the frequency of this kind of incident is high, readers are more likely to remain suspicious and make their own assumptions. However, as the answer will not be revealed until later in the story, they have no choice but to wait anxiously. Repeated mention of a character's odd

behaviour is an efficient way of retaining suspense. With the seeds of suspicion planted across the story, readers will become more intrigued. The following examples demonstrate the attitudes of the characters, and the delicate relationship between Stapleton, Sir Henry Baskerville, and/or Beryl.

5.1.2.1: Watson's Observation about Stapleton

This example is taken from Watson's first report to Holmes with regard to his observation of how Stapleton reacts when Sir Henry Baskerville shows his interest in Beryl. It is clear that Stapleton is not happy about Baskerville and Beryl becoming too close to each other. Stapleton's attitude is rendered variously in the Chinese target texts, weakening or intensifying his character through the description of his physical appearance. There is one transeme for discussion in this example, quoted in full to provide context.

Example:

> On our way back we stayed for lunch at Merripit House, and it was there that Sir Henry made the acquaintance of Miss Stapleton. From the first moment that he saw her he appeared to be strongly attracted by her, and I am much mistaken if the feeling was not mutual. He referred to her again and again on our walk home, and since then hardly a day has passed that we have not seen something of the brother and sister. They dine here to-night, and there is some talk of our going to them next week. One would imagine that such a match would be very welcome to Stapleton, and yet I have more than once caught a look of the strongest disapprobation in his face when Sir Henry has been paying some attention to his sister.

Transeme: a look of the strongest disapprobation in his face

	Wang's version	Miao's version	Li's version
Chinese translation	他眼中流露出極不贊同的神色	他就臉色鐵青，一副老大不高興的樣子	因此而怒目相向，[…]，他就臉色大變，似乎對這頗為感冒
Reference translation	His eyes showed extreme disapproval	His face showed extreme anger and he appeared to be very unhappy	Looking at each other with angry eyes, […], his face suddenly changed as if he was fairly disgusted
Semantic shift	Modulation shift: specification	Modulation shift: specification Mutation shift: addition	Modulation shift: specification Mutation shift: addition

Wang's version is "他眼中流露出極不贊同的神色 (his eyes showed extreme disapproval)" which demonstrates a modulation shift in the target transeme. Wang fails to render the phrase "in his face" and instead he makes the target transeme more specific by focusing more on the emotion in Stapleton's eyes. There could be various reasons for Wang to focus on the eyes in this instance. First, he might simply associate the word "look" with eyes by instinct rather than interpreting it as some kind of facial expression. It is also possible that he assumes the "strongest disapprobation" is mainly expressed through the eyes, which is understandable since people tend to agree that eyes are the windows to the soul and one can see the emotions in somebody's eyes. However, there are other micro-expressions that can be observed to determine one's emotion on the face. On the whole, although there is a modulation shift in this transeme, Wang does successfully convey the intensity.

Miao renders the transeme as "他就臉色鐵青，一副老大不高興的樣子 (his face showed extreme anger and he appeared to be very unhappy)" which manifests a modulation shift by making the target transeme more specific. In her translation, the emotion of "strongest disapprobation" is described as "extreme anger." The lexical item "disapprobation" itself in

English is a powerful word for strong disapproval. The use of "disapprobation" indicates how intense the emotion is and this might be the reason for Miao to render the transeme in a more specific way. The mention of "disapprobation" suggests that the feeling or emotion is inclined to be negative and when encountering such a strong word with a superlative adjective, perhaps based on her personal experience and from the context, Miao has chosen to interpret the feeling as "extreme anger". To further emphasise the strong emotion, she adds "he appeared to be very unhappy" into the target transeme, which demonstrates a mutation shift of addition. By repeating the negativity of emotion, readers are able to receive the message of Stapleton's disapproval even more strongly. However, it is arguable whether this extra information is necessary, as being extremely angry is obviously an indication of Stapleton's state of mind.

Li's translation is "因此而怒目相向，[…]，他就臉色大變，似乎對這頗為感冒 (looking at each other with angry eyes, […], his face suddenly changed as if he was fairly disgusted)." As mentioned above, "the strongest disapprobation" tends to be a negative emotion, and similar to Miao, Li has made a modulation shift by specifying the emotion as anger. While the emotion of anger may seem reasonable according to the context and actually help strengthen the tension of the story, he then makes a mutation shift by providing more information to the target readers. When the phrase "怒目相向 (looking at each other with angry eyes)" is used in Chinese, there should be at least two people looking at each other with angry eyes. However, in this case, only Stapleton shows the disapprobation and no one else does. This mutation shift of addition might result from Li's misunderstanding of the Chinese phrase or it could have been his intention to enhance the tension between characters and create a more dramatic situation. He then adds the phrases "臉色大變" and "頗為感冒" to show more negative emotions. The former suggests that "the face suddenly changed" or "the face changed dramatically", which implies something unpleasant has come up, while the latter demonstrates the feeling of disgust. Similar to Miao's version, Li places more emphasis on the negative

emotion in order to convey how strong this disapproval is, and he then takes further action to worsen the situation by suggesting that anger is the mutual emotion shared between characters.

All three translations demonstrate different degrees of semantic shifts. Wang's version is the most faithful to the original while the shift in Li's version appears to be the most obvious. Although Wang makes a modulation shift, it has not really altered the suspense evoked in the source text, as readers will still wonder why there is any disapprobation and why it is so strong. As for Miao's and Li's versions, they both try to focus more on expressing the underlying emotion of the strong disapproval and Li goes even further to imply a confrontation. Both Miao's and Li's versions create a more dramatic situation which might intrigue the readers even more and heighten the tension in the story. However, Li's addition of "looking at each other" makes the target transeme illogical in the context. Readers could feel puzzled and thus suspense could be reduced.

5.1.2.2: Stapleton's Action to Sabotage the Relationship between Sir Henry Baskerville and Beryl

From Watson's observation, it seems that Stapleton is trying hard to prevent Sir Henry Baskerville and Beryl from being together. Normally, people would consider a wealthy heir an excellent match to their family and friends, however, for some reason, Stapleton seems intent on preventing any potential relationship between Baskerville and his sister. Readers may feel confused, since they have no clue as to why Stapleton is against the development of the relationship. However, experienced readers will sense something suspicious here. There is one transeme for discussion in this example.

Example:

> He is much attached to her, no doubt, and would lead a lonely life without her, but it would seem the height of selfishness if he were to stand in the way of her making so brilliant a marriage. Yet I am certain that he does not wish their intimacy to ripen into love, and I have several times observed that he has taken pains to prevent them from being tete-a-tete.

Transeme: he has taken pains to prevent them

	Wang's version	Miao's version	Li's version
Chinese translation	他忍痛阻止他們	他想辦法破壞他們	他曾想盡辦法破壞他們
Reference translation	He endured the pain to stop them	He tried to disrupt them	He has tried every way to disrupt them
Semantic shift	Mutation shift: substitution	Modulation shift: specification	Modulation shift: specification

Wang's version for this transeme is "他忍痛阻止他們 (he endured the pain to stop them)," which shows a mutation shift from the source text transeme. The phrase "take pains" referring to someone who is trying very hard to do something is replaced by the meaning of "enduring the pain". This rendition is most likely a mistranslation, as Wang might have understood the word "pain" in this transeme in its literal meaning and by so doing has dramatically altered Stapleton's attitude. By using the phrase "take pains," Conan Doyle's original intention is to show that Stapleton is doing all he can to prevent any possible opportunity that Sir Henry Baskerville and Beryl might have to be alone with each other. The target text transeme in Wang's version, however, suggests that deep in his heart, Stapleton is in favour of them developing a romantic relationship, but for some unknown reason, despite his own preference, he has no choice but to prevent the two from spending time together in private. Though there is a mutation shift, both the source text transeme and the target text transeme indicate a certain degree of suspense, leading in two different directions. The source text transeme implies that Stapleton is not happy to see "his sister" and Sir Henry Baskerville together, while the target text transeme suggests that he secretly enjoys the idea of their being a couple but has to stop it for some unspecified reason. The former arouses suspense as readers would focus on the reason why Stapleton intends to stop the possible development of the relationship, whereas in the latter, suspense is built based on why Stapleton wants to undermine the relationship if he is actually inclined to approve it and has to endure pain when he breaks the two apart.

Miao's translation of this transeme is "他想辦法破壞他們 (he tried to disrupt them)." A modulation shift can be observed here as she makes the target text transeme more specific by using the verb "disrupt", which has a negative meaning. Miao's rendition only suggests that the prevention may not come with goodwill and good intentions whereas there is no clear indication in the source text suggesting the intention is either good or bad. Miao's translation does convey the idea that Stapleton is not willing to see Sir Henry Baskerville and Beryl spending time privately and has done something to prevent it. However, the intensity is not as strong as the source text transeme, because this rendition only indicates his trying without stressing how hard he has been trying.

Li translates the transeme as "他曾想盡辦法破壞他們 (he has tried every way to disrupt them)" which demonstrates a modulation shift of specification. Li's and Miao's renditions are similar but the degree of the prevention seems to be elevated in Li's version as he specifically emphasises that all possible and necessary means have been tried in order to ruin any possibility that the two can spend any time together in private.

For this transeme, all three versions have successfully provided different experiences of suspense. Although Wang's version may simply be due to mistranslation, the result is successful and might even be seen as more suspenseful than the other two versions. Wang's translation clearly illustrates Stapleton's mental struggle between his personal preference and the reality of the situation. The personal preference refers to his desire to see Baskerville and Beryl becoming a couple, whereas the reality (the situation is unknown) forces him to prevent the development of the relationship between the two. From Wang's rendition, the readers may keep wondering why Stapleton is still trying to sabotage the relationship if he is delighted to see Sir Henry Baskerville and Beryl become a couple. From Miao's and Li's renditions, readers would like to know why Stapleton is trying so hard to disrupt this relationship. Of the three translations, Li's version seems to be the most faithful to the source text as it

demonstrates the similar degree of effort Stapleton has made to stop the development of the relationship between Baskerville and Beryl.

5.1.2.3: The Discussion about Stapleton's Behaviour

The scene below takes place after Stapleton suddenly shows up angrily and interrupts the interaction between Sir Henry Baskerville and Beryl. Baskerville feels confused and has no idea why Stapleton is so angry and even refuses to listen to his explanation. He tells Watson about the incident and discusses Stapleton's behaviour with him. Suspense is created in this example because readers become more increasingly perplexed by Stapleton's irrational behaviour. A brother can sometimes be protective, however, judging from the context, Stapleton's reaction can be seen as irrational and readers become even more eager to know what really happens among the three characters.

Example:

"Did he ever strike you as being crazy -- this brother of hers?"

"I can't say that he ever did."

"I dare say not. I always thought him sane enough until to-day, but you can take it from me that either he or I ought to be in a straitjacket. What's the matter with me, anyhow? You've lived near me for some weeks, Watson. Tell me straight, now! Is there anything that would prevent me from making a good husband to a woman that I loved?"

Transeme: Did he ever strike you as being crazy -- this brother of hers?

	Wang's version	Miao's version	Li's version
Chinese translation	你有沒有覺得他有點神經病 —— 她那個哥哥	你可曾看過這麼瘋狂的哥哥	你過去可曾見過她那位寶貝哥哥像是瘋了似的？……我的老天，這位做老哥的還真會照顧自己的妹妹
Reference translation	Did you ever feel that he is a bit crazy -- the brother of hers?	Did you ever see a brother crazy like this?	Did you ever see her precious brother as being crazy? – My goodness, this brother surely knows how to take care of his own sister
Semantic shift	No Semantic shift	Mutation shift: substitution	Mutation shift: addition

Wang renders this transeme as "你有沒有覺得他有點神經病 —— 她那個哥哥 (did you ever feel that he is a bit crazy -- the brother of hers?)" and there is no semantic shift between the source transeme and the target transeme. The use of the phrase "神經病" in Chinese is strictly speaking erroneous. The original meaning was "neuropathy", which refers to illness affecting the nerves. The intended meaning should be "精神病 (psychosis)" which relates to mental illnesses. However, since the phrase has been persistently misused, it has now become a term with negative implications to describe someone with a mental illness or unusual behaviour. In other words, the underlying meaning of it is similar to "crazy" in English and it is fair to say that Wang is faithful to the source text transeme and no major shift can be found in his rendition.

Miao's rendition of this transeme is "你可曾看過這麼瘋狂的哥哥 (did you ever see a brother crazy like this?)" which manifests a mutation shift of substitution. In the source text transeme, the main focus is on Sir Henry Baskerville asking Watson if he has ever seen Stapleton acting so crazily, which implies that Stapleton usually acts in a reasonable manner.

To be more specific, in the source text transeme, Stapleton is being compared with himself, the old him before today. However, in Miao's translation, the focus is changed to Stapleton being compared with every single brother Watson has ever encountered. This rendition indicates that Stapleton might be the most insane older brother that Sir Henry Baskerville and Watson have ever met in their lives. This mutation shift seems to intensify the sense of suspense because the degree of craziness is unprecedented in the experience of Watson and Baskerville and readers will of course wonder about the reason for Stapleton's loss of control. The level of craziness is increased in the source text and suspense is therefore intensified, as readers are likely to expect something dangerous or unpredicted will happen.

Li's version for this transeme is "你過去可曾見過她那位寶貝哥哥像是瘋了似的？……我的老天，這位做老哥的還真會照顧自己的妹妹 (did you ever see her precious brother as being crazy? − My goodness, this brother surely knows how to take care of his own sister.)". It is obvious that there is a mutation shift of addition between the source transeme and the target transeme as the translation is significantly lengthier than the source text. From the first sentence of Li's rendition, "寶貝 (precious)" is added in front of "brother", and this addition demonstrates the close relationship between Stapleton and Beryl, although it could also be ironic and imply that Stapleton is being overprotective of his sister. The first sentence has already fully delivered the original message, however, Li has decided to provide even more information to the readers in an additional sentence. Literally, the addition suggests that in being so protective the brother is doing a good job of taking good care of his sister. On the other hand, Sir Henry Baskerville could also be responding sarcastically to Stapleton's reaction and actually expressing his thought that Stapleton is being over-protective. However, this addition does not seem to enhance or create any suspense, since it only reveals how Baskerville feels about Stapleton's overprotectiveness.

Wang's rendition is again the closest of the three versions to the source text and demonstrates no semantic shift. Miao and Li both make a mutation shift in their translations and Li goes even further and adds extra information even though the message in the source text transeme has already been delivered appropriately into the target transeme. In a way Li's version gives Baskerville more personality and emphasises his resentful reaction to Stapleton's irrational behaviour. However, in terms of creating suspense, this addition does not seem to be successful. Although the three versions all create suspense, the degree seems to vary. Wang's translation delivers the original meaning as it should be and the suspense occurs when readers are wondering why Stapleton is suddenly acting as though he is crazy, whereas in Miao's translation, the suspense which arises in readers' minds might be even more intense as the readers not only have questions about the reason for Stapleton's craziness but will also expect something unusual to happen, because his insanity is magnified in the target text transeme. Similar to Wang's version, Li's rendition is suspenseful because readers will want to know what makes the brother suddenly become so mad.

5.1.3: The Depiction of the Hound

The hound, as the character which is constantly referred to but has never been spotted until the example below, is the key to the whole story. Hence, it is of paramount importance to introduce it to the readers appropriately, so that they will be able to understand why it is so frightening. As the hound remains a mystery until close to the end of the story, every mention of the creature has been in the form of a rumour. This contributes greatly to the suspense as none of the main characters (except the killer) has actually witnessed it until the end of the story. To contribute to the suspense, the description of the hound should be dramatic enough otherwise the effect of suspense may be weakened.

5.1.3.1: The First Appearance of the Hound

Throughout the story, Conan Doyle has cleverly used the image of the hound as a means of retaining suspense. Although the "hound" is part of the title of the story and the legend is all about the creature, it has rarely appeared in the fiction except through hearsay. The following example is taken from the point where Dr Mortimer is reading the manuscript concerning the legendary hound to Holmes and Watson. In this example, the hound is portrayed concretely for the first time and since it is considered a killer animal in the source text, retaining its horrifying image in the target text is crucial.

Example:

> The moon was shining bright upon the clearing, and there in the centre lay the unhappy maid where she had fallen, dead of fear and of fatigue. But it was not the sight of her body, nor yet was it that of the body of Hugo Baskerville lying near her, which raised the hair upon the heads of these three daredevil roysterers, but it was that, standing over Hugo, and plucking at his throat, there stood a foul thing, a great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon. And even as they looked the thing tore the throat out of Hugo Baskerville, on which, as it turned its blazing eyes and dripping jaws upon them, the three shrieked with fear and rode for dear life, still screaming, across the moor.

Transeme: plucking at his throat

	Wang's version	Miao's version	Li's version
Chinese translation	緊抓著他喉嚨	吸吮著他喉嚨	用力撕扯他喉頭
Reference translation	Tightly grabbing his throat	Sucking his throat	Tearing his throat with force
Semantic shift	Mutation shift: substitution	Mutation shift: substitution	Modulation shift: specification

The lexical item "pluck" in this context can be used to describe the act of pulling something with sudden force, suggesting an act of violence. Suspense is aroused because readers will wonder why the hound is fierce and vicious and begin to worry about the safety of the protagonists. The use of "pluck" can also imply that the hound is using its paw to play with its prey, and it also suggests a rather tentative, soft action. It seems that the hound has not yet determined what to do with the man and this heightens the suspense, as readers do not know

what the beast will do next. Both meanings convey the suspenseful atmosphere in the context, but in different ways.

Wang's version of this transeme is "緊抓著他喉嚨 (tightly grabbing his throat)" which demonstrates a mutation shift. Wang substitutes "grab" for "pluck" and this has weakened the cruelty and violence of the hound's action. There is still suspense in the target transeme because readers are anxious to know if the hound is going to kill the man. However, from Wang's rendition, readers may have difficulty understanding why the hound is so terrifying.

Miao renders this transeme as "吸吮著他喉嚨 (sucking his throat)" which shows a mutation shift of substitution. The verb "pluck" is replaced with "suck" and it is likely that readers will associate "suck" with blood and even vampires. The association with vampires could imprint the idea in readers' minds that the creature might be supernatural, while at the same time telling them how brutal it can be. As there are carotid arteries located on each side of the neck which bleed profusely when cut, it is logical to assume that the beast may be sucking the man's blood after attacking him. Li's translation creates a bloodthirsty image of the hound and brings a supernatural touch into the story, hence intensifying the tension of the story.

Li's rendition of this transeme is "用力撕扯他喉頭 (tearing his throat with force)" which shows a modulation shift. Li translates "pluck" as "撕扯 (tear)," which has already fully conveyed the act of pulling with force. However, he further specifies the force of the "tear" to emphasise the cruelty and violence of the hound. In this case, readers will fear for the protagonists even more as they now realise that the hound is violent and brutal.

All three translations manifest a certain amount of suspense. However, Wang's rendition has lessened the sense of suspense as the danger in the target text seems to be reduced. Miao's rendition is suspenseful because the hound is described as a monster or ghostly creature that thirsts for blood. Li's version is the most faithful to the source text and his emphasis on the

force applied to tear the man's throat demonstrates the brutality of the hound and further magnifies the danger that the protagonists might encounter later.

Transeme: foul thing

	Wang's version	Miao's version	Li's version
Chinese translation	怪物	龐然怪物	可怕東西
Reference translation	Monster	Gigantic monster	Horrific thing
Semantic shift	No semantic shift	Modulation shift: specification	Modulation shift: generalisation

"Foul" in English has the meanings of filthy, ugly and disgusting, and more importantly, it has the implication of evil. Wang's version for this transeme is "怪物 (monster)" and no major semantic shift can be found between the source transeme and the target transeme. "怪物 (monster)" in Chinese normally refers to an imaginary creature that is huge, terrifying and ugly, causing people fear and giving them an unpleasant feeling. Although "怪物 (monster)" also implies evil, it is not as strong as "foul". Wang has successfully delivered the unpleasant features of the "foul thing" into the target text. However, suspense would have been further intensified if he had focused more on the feature of being evil. As for Miao, her translation of this transeme is "龐然怪物 (gigantic monster)" which is rather similar to Wang's version. Miao makes the transeme more specific by emphasising that the size of the monster is enormous, which might result in readers feeling more intimidated by the monster. However, as mentioned before, the aspect of evil could be further stressed when rendering the "foul thing" so as to enhance the tension of the story. Li's rendition for this transeme is "可怕東西 (horrific thing)" which shows a modulation shift in the target transeme as he generalises the lexical item "foul" as "horrific". Li's rendition does convey the unpleasant feature of "foul" by suggesting that the thing provokes horror. Indeed, the feature of evil can cause horror. However, as it is not specified clearly in the target text, readers might have problems connecting "horrific" with "evil" and hence suspense is undermined.

Although all translators have delivered the unpleasant feeling in their renditions, the chief quality of "foul", which is evil, is not properly rendered. The feature of "evil" gives readers the impression that the "thing" may come from another world, more specifically, it may be from Hell. Failure to stress the "evil" may lessen the tension of the story.

5.1.3.2: The Hound's Brutal Attack on Sir Henry Baskerville

The example below takes place immediately after the hound is released to hunt and kill Sir Henry Baskerville. Holmes, Watson and Inspector Lestrade are chasing after it, endeavouring to save the heir's life. It is the first time that the protagonists see the hound personally. Three transemes are investigated in this example and they all concern the appearance of the hound when it is hunting.

Example:

A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame.

Transeme: but not such a hound as mortal eyes have ever seen

	Wang's version	Miao's version	Li's version
Chinese translation	絕不是平常看到的那種獵犬	絕對不是我們常見的那種	不是人們所常看到的那種
Reference translation	Definitely not a hound that one can normally see	Definitely not the kind that we commonly see	Not the kind that people commonly see
Semantic shift	Modulation shift: generalisation	Modulation shift: generalisation	Modulation shift: generalisation

Wang's version of this transeme is "絕不是平常看到的那種獵犬 (definitely not a hound that one can normally see)" which demonstrates a modulation shift. "Mortal eyes" in the context refers to "human beings without any superpower" which serves as a contrast to the mysterious, dangerous, ghostly hound. It is the dramatic contrast that arouses suspense in readers' minds, since they are uncertain what the characters are actually dealing with. "Mortal eyes" also

makes people appear more vulnerable, and this increases readers' anxiety as they feel the protagonists are now in even greater danger. Wang's rendition seems to weaken the dramatic effect in the target text as "mortal eyes" is generalised as "one" which fails to show the contrast between the "mortal" and the ghostly hound. Similar to Wang, Miao's translation of this transeme is "絕對不是我們常見的那種 (definitely not the kind that we commonly see)." As can be seen, the phrase "mortal eyes" is again generalised and hence the contrast effect is sabotaged. Li's version of this transeme is "不是人們所常看到的那種 (not the kind that people commonly see)" which demonstrates a modulation shift. Li has not only generalised "mortal eyes" to "people", he also fails to deliver the assertion that it is the kind of the hound that one has "never" seen, and this further lessens the suspense in the story.

All three translators have generalised the phrase "mortal eyes", resulting in the suspense being undermined, as the dramatic contrast between "mortal" and "evil" is omitted in the target text. Conan Doyle chooses the word "mortal" as a contrast to an unknown beast. It is justifiable to assume that he intends to demonise the beast by giving it a mysterious, dangerous image which intensifies the story tension. However, the generalisation in the three translations actually plays down the overall intensity and therefore makes the storytelling less appealing. Li's version is the least suspenseful among the three because he fails to emphasise the certainty that a hound like this has never been seen by human beings before.

Transeme: Fire burst from its open mouth

	Wang's version	Miao's version	Li's version
Chinese translation	牠張著的嘴巴像噴著火	牠那像地獄之火般的嘴臉，臭氣熏天	牠那張著的血盆大口向外噴著火
Reference translation	Fire seems to burst from its open mouth	Its look is like the fire of Hell and smells horrible	Fire bursts from its wide open bloody mouth
Semantic shift	Mutation shift: addition	Mutation shift: addition	Modulation shift: specification

Wang renders the first transeme as "牠張著的嘴巴像噴著火 (fire seems to burst from its open mouth)" and this is a mutation shift compared to the source transeme. Wang adds a sense of uncertainty to his translation by using the word "seems" which suggests that there may be fire coming from the hound's mouth but it is not certain. The way Wang renders the text has weakened the sense of suspense, as his translation gives the readers the impression that there may not really be fire bursting from the hound's mouth. This decreases the suspense, as readers now begin to suspect that the hound is not as dangerous and horrifying as they expected. Wang's decision may be a result of the fact that as a translator he will have read through the whole book before starting his translation and hence was already aware that the fire is not real but the effect of phosphorus.

Miao's version for this transeme is "牠那像地獄之火般的嘴臉，臭氣熏天 (its look is like the fire of Hell and smells horrible)" which manifests a mutation shift by providing extra information. First, Miao's rendition of the "mouth" is "嘴臉" which in Chinese refers to "appearance" or "look" rather than "mouth." She may have misunderstood the meaning of the phrase in Chinese or assume that a focus on the entire face would be stronger than the mouth alone. However, her translation does not seem to make sense when linking the "look" to "the fire of Hell." Readers are likely to have difficulty understanding why the animal's look can be described as the fire of Hell. Miao's intention of describing the fire coming from Hell is understandable, as she might want to convey the image that the hound is not what mortal eyes can normally see. Rather, it is more like a creature one might encounter in Hell. Miao may originally have intended to create a more horrific image for the hound, however, as she chooses to use an inappropriate phrase in Chinese, her good intention has been sabotaged. To further emphasise the negative image of the hound, Miao goes on to add the information that the hound smells horrible. This addition might enhance the sense of suspense in the target text if Miao had rendered the "mouth" correctly in Chinese, as a scary monster giving off a horrible smell is always seen as negative.

Li's rendition of the transeme is "牠那張著的血盆大口向外噴著火 (fire bursts from its wide open bloody mouth)" which also shows a modulation shift in the target transeme. Li stresses that the mouth is "wide open" and adds "bloody" to further describe it. The image of the mouth covered with blood might help enhance the suspense, as readers would wonder where the blood comes from and the danger posed by the hound is therefore increased. In the context, the phrase "血盆大口" in Chinese could also mean that the hound opens its mouth wide with the intention of eating its prey. Either way, Li has successfully enhanced the tension of the story.

All three Chinese translations have demonstrated a certain degree of mutation shift. The added uncertainty in Wang's translation has undermined the sense of suspense. When Watson first sees the hound, his impression is that there is fire bursting from its mouth. He would have no time to investigate whether the fire is real as he is not only in great shock but also at a critical point to stop it from killing Baskerville. As portrayed in the source text, Watson's first impression was that he was seeing fire. By using the word "seem" in his translation, Wang implies that Watson, as the narrator, still has time to tell if it is real fire coming from the hound's mouth and this weakens the sense of urgency suggested by the scenario. Miao's version would have been a success, if she had managed to choose a more appropriate rendition for "mouth". As for Li's version, his addition of "bloody" to describe the mouth helps enhance the suspense by giving the hound a more dreadful image. It is also possible that the use of "血盆大口" in his rendition is to imply that the hound's intention is to eat its prey. Suspense in this instance is still heightened, because the degree of danger is increased and readers become even more worried about the outcome.

From this example, it is worth discussing whether a translator's knowledge of the whole plot of a story can undermine the sense of suspense. This will be further elaborated in a later section.

Transeme: were outlined in flickering flame

	Wang's version	Miao's version	Li's version
Chinese translation	勾畫出一個巨大而不停抖動的軀體	都閃著鬼怪的火光	都在閃閃發光
Reference translation	Are outlined as a huge and constantly shaking body	Are outlined in flickering, ghostly flame	All are shining
Semantic shift	Mutation shift: substitution	Modulation shift: specification	Mutation shift: substitution

Wang's version for this transeme is "勾畫出一個巨大而不停抖動的軀體 (are outlined as a huge and constantly shaking body)" which shows a mutation shift from the source transeme, as he replaces it with a completely different message. In the source transeme, it appears that the author originally intended to create an image of the hound illuminated in flame to emphasise the impression of its being dangerous, horrific and ghostly. The hound is portrayed as something from the dark world of evil and this certainly amplifies the fear felt by the characters. Since readers fear for them, they will experience intense suspense, as no one can predict what might come next. However, Wang fails to deliver the image of flickering flame in his translation. Instead, the hound has become a "huge and constantly shaking body", which is more substantial and therefore less suspenseful. Of course, readers would have expected the hound to be large, however, with the description of it shaking all the time, readers might wonder if the hound is ill or has some other reason for shaking. It is not clear why Wang has decided to give the hound this image. It could simply be a mistranslation, as Wang might have misread the word "flame" as "form" which might be one explanation why the image of "flame" has been omitted and replaced with "body." Furthermore, the word "flickering" is normally associated with a light that shines unsteadily or a flame burning fitfully. From Wang's rendition, it is obvious that he has not been able to link "flickering" with the flame and this results in the translation of "constantly shaking body".

Miao translates this transeme as "都閃著鬼怪的火光 (are outlined in flickering, ghostly flame)" which demonstrates a modulation shift by making the transeme more specific. Part of her translation "in flickering flame" has already conveyed the full meaning from the source text. However, Miao goes further to add "ghostly" into her translation. It can be assumed that as the image of the hound comes across as mysterious and evil throughout the story, in order to enhance suspense, Miao chooses to turn the hound into an even more surreal creature that terrify both the characters in the story and readers. The word "flickering" when used to describe a flame normally suggests the flame alternately flaring up and dying down. Miao's application of the word "ghostly" subtly indicates that the flame burns unsteadily but her emphasis on the instability of the flame also gives the readers the impression that the hound and the whole situation is unpredictable and at the same time creates a ghostly atmosphere.

Li's rendition of the transeme is "都在閃閃發光 (all are shining)", which shows a mutation shift by replacing "flickering in flame" with "all are shining." Readers are more likely to associate the word "shining" with something positive, and therefore to use the word to describe the hound is somewhat awkward, as in the story it is portrayed as a killing monster. Li's translation paints a too elegant or beautiful image of the hound and therefore softens its impact and reduces the degree of suspense.

Miao's version seems to be the most successful of the three translations here, as she not only retains the image of the source transeme but also manages to intensify the sense of suspense in the target transeme by cleverly implanting the word "ghostly". Wang's version, on the other hand, could cause confusion as he completely alters the source transeme and the alteration does not seem to help create or intensify the suspense. Li's version uses the word "shining" to describe the hound and fails to emphasise that the hound appears to be surrounded by fire. Li could have chosen a more appropriate word, as "shining" is overly positive for a context like this and hence undermines the suspense.

5.2: Contributors to Suspense in the Translation of Characters and Characterisation in Detective Fiction

From the data analysis, it is found that, compared to other conditions of suspense, the translators tend to be relatively faithful in their translation of characters and characterisation and have retained a similar level of suspense in their translations most of the time. However, it is observed that there are nevertheless still factors which could either enhance or undermine the suspense in the translation of characters and characterisation. Readers will benefit from a better reading experience, with greater suspense, if translators can pay special attention to these factors when rendering suspenseful texts such as detective fiction.

5.2.1: Translators' Knowledge of the Plot Development in Detective Fiction

Translators are privileged to have the opportunity of reading the source text before readers of the target text will do, which means that they will know how the story develops. In this case, it is possible that sometimes they may either consciously or unconsciously reveal the plot of the story in their translations. In detective fiction, the revelation of the plot in advance is likely to undermine the sense of suspense. During the analysis of data, it is found that sometimes the translator's knowledge of the story may hinder the suspense in a detective story, because they may unconsciously reveal elements of the plot ahead of time. As can be seen in the transeme "fire burst from its open mouth" in Section 5.1.3.2, the hound is described as a ghostly figure with the ability to spew fire from its mouth. From the depiction, readers, and the main characters too, are still uncertain about what the "foul thing" is really up to at this point, indicating that no one knows if the hound can be incapacitated or killed. At the point when the story is close to the end and the outcome is about to be revealed, tension needs to be heightened in order for the suspense to reach its peak, as tension and suspense are inseparable. James (2013) claims that escalating tension is essential for suspense creation and if the tension does not escalate, the suspense that has been developed will eventually evaporate. Wang's rendition reduces the certainty of the source transeme by implying that the

fire coming from the hound's mouth may not be real, because he adds the lexical item "seem" in the target text to create uncertainty, despite the fact that it is clearly stated in the source text that it is fire that bursts from the hound's mouth. This transeme is taken from the point when Sir Henry Baskerville is chased and hunted by the hound and Holmes, Watson and Inspector Lestrade are trying to save him. Under these critical circumstances, as the narrator, Watson should not have time to think about whether the fire is real nor not. When something happens so quickly and the situation is urgent, people tend to believe what they see in front of them immediately and without any suspicion. While the revelation may be made unconsciously, it is undeniable that the disclosure of information in advance has lessened the threat posed by the hound and weakened the tension and suspense in the target text, because the creature has now become less horrifying. This is a typical example to show how a translator's knowledge of how the story develops can sabotage the suspense in the story. In this case, readers are likely to figure out that the hound is not really in possession of superpowers and can even be harmed or killed by human beings. As readers feel more relieved and less worried about the protagonists' safety, suspense is therefore undermined. The revelation of the plot can be either done consciously or subconsciously without the translator's knowledge. Either way, it is advised that when dealing with suspenseful texts such as detective fiction, translators should check their translations carefully and pay close attention to ensure that information that may lessen the sense of suspense is not disclosed too early.

5.2.2: Lack of Logic in the Translation of Characters and Characterisation

As discussed in Section 4.2.2, illogical renditions can undermine the flow of a story and hence hinder the sense of suspense. When a translation appears to be illogical, in order to understand the context properly, readers will have to dissociate themselves from the story to think and analyse logically, and this will distract them from enjoying the sense of suspense. It is noted that a lack of logic is also an issue when tackling the translation of characters and characterisation. In Section 5.1.3.2, Miao's translation for the transeme "fire burst from its

open mouth" seems illogical because it makes no sense to describe some animal's appearance with the term "the fire of Hell." Fundamentally, "look" and "fire" belong to two different categories which cannot be compared with each other.

Detective fiction as a genre focuses more on logic than other literary genres and also challenges its readers to be logical. In other words, readers of detective fiction are eager to solve the puzzle in the story and could easily feel distracted from the story if there is any contradiction in the context. If translators can pay extra attention, when dealing with detective stories, to ensuring their translations read logically, suspense can be preserved.

5.2.3:   Translator's Schema for Identifying Particular Words Intended for Suspense Creation

Conan Doyle uses "mortal eyes" at least twice in the story to describe the viewers' reaction when seeing the hound for the first time. It is obvious that he is trying to create a dramatic contrast between human beings and the hound that might possess a special power or even be immortal in the sense of living for ever. "Mortal eyes" gives readers the impression that the characters in the story and human beings in general are vulnerable. The killer hound, on the other hand, is evil and enormous, with the ability to spew fire from its mouth. The inequality between mortals and such evil beings evokes suspense because readers are empathetic towards the characters and fear what might happen to them next. All three translators have chosen to generalise "mortal eyes" with simply "one", "we", and "people" and this has significantly reduced the dramatic effect of the story and makes the target text less appealing. Tomitch (1990: 30) claims that even when one knows a language thoroughly, he or she may still be unable to grasp the meaning and properly comprehend the text because of "lack of relevant schemata or lack of activation of schemata". In the case of "mortal eyes", it is evident that as readers the translators understand that "mortal eyes" refers to "normal people" or "human beings". However, it seems that they have failed to activate the relevant schema to realise the author's intention of using "mortal eyes" to create a dramatic contrast and increase

the tension in the story. After all, the phrase "mortal eyes" is not as commonly used as "people" or "human beings" and translators should notice that there must be some reason for the particular choice of words. Again, this example has shown that schema may be the reason why translators demonstrate different degrees of suspense in their translations. When the appropriate background schema is activated, translators tend to demonstrate stronger suspense in their translations.

5.2.4: Adjustment in the Target Text: Translators' Schema for Enhancing Suspense

It is noted during the data analysis that there are cases when the sense of suspense in the target text is in fact greater than in the source text. Translators, based on their knowledge of the fiction, known as schema for detective fiction, and the tastes of their readers, will occasionally adjust the text to make the translation read more suspensefully. Readers of translated detective fiction may not be capable of reading the text in English, and often they are the ones interested in crime stories. Hence, it is not likely that they will be able to compare the translated texts with the original ones. Fundamentally, the motivation for people to read detective fiction is that they enjoy solving puzzles and the suspenseful plots which they might never have the chance to experience in real life. Some adjustments in the target texts, without changing the main story plot, may be acceptable, because they enable readers to better experience the suspenseful moments in the story.

In the transeme "fire burst from its open mouth" in Section 5.1.3.2, Miao and Li both add extra information in the target text and the addition or specification do help enhance suspense. As discussed in Section 5.2.2, Miao's rendition lacks logic. However, her attempt to add the elements of "hell" and "horrible smell" into her rendition for in order to create and intensify suspense can still be considered a success. For most readers, when the word "hell" is mentioned, the first thing that comes to mind would normally be death, followed by negative emotions. People tend to associate "hell" with final destruction or eternal punishment

(Crockett 1996:144). The idea of "hell" seems to be rather similar in both Western and Eastern cultures. When "地獄 (Hell)" is referred to in Chinese, images of punishment, suffering, and evil will naturally appear in one's mind. The addition of "Hell" in Miao's rendition indeed enhances the tension and, as Eboch (2013) suggests that suspense is built through tension and the accumulation of tension, suspense in the target text is thus intensified. It is fair to say that Miao's prior knowledge of "Hell" has helped create a vivid image in readers' minds which helps strengthen the suspense in her translation. Li's version of the same transeme also provides his readers with greater suspense because "open mouth" is rendered as "血盆大口" in Chinese, a choice which may stem from the relevant schema to create a more dramatic effect. This phrase could have two implications in Chinese within the context. The first implication has no direct link with "blood" but is used to emphasise the size of the open mouth as well as pointing out the intention of swallowing or eating the prey. The second implication, however, suggests that the mouth is covered with blood, or there is blood inside the mouth. Both of the implications successfully heighten the sense of suspense as they both give readers the impression of danger, violence, and brutality, which increases the likelihood of a negative outcome. Another similar example can be seen in the transeme "were outlined in flickering flame" in the same Section. Miao specifies this transeme by adding "ghostly" into the target text, creating a spectral atmosphere and hence increasing the dramatic effect and tension in the story, adding a touch of mystery to the translation.

It is evident that dramatic effect and tension both help create or intensify suspense. Based on their own knowledge and experience of detective fiction, translators sometimes choose to make semantic shifts in the target text for the purpose of providing readers with a more suspenseful reading experience. As suspense is one of the essential factors for readers to enjoy detective fiction, it seems worth pointing out that in the translation of detective fiction, it may sometimes be acceptable to leave space for the translator to "interpret" the text themselves

within a reasonable scope. Sometimes some liberty for adjustment in translating detective fiction can do more good than harm.

5.2.5: Summary

As pointed out before, characters and characterisation are sometimes the key that helps create or intensify the sense of suspense in detective stories. If translators pay close attention to the portrayal of characters, they are able to provide a suspenseful experience for readers to enjoy while appreciating the story. When translating detective stories, translators should take the whole story into account and adjust their translation accordingly, to ensure that the story reads logically and that no critical information is revealed in advance. A translators' schema again plays a crucial role in terms of suspense generation. It is critical for translators to activate relevant schema in order to pay constant attention to the author's use of language so that suspense is not weakened. Additionally, each translator has his or her own knowledge concerning detective fiction, which can be useful to heighten the sense of suspense. Under these circumstances, provided that the main plot of the story is not altered, some reasonable adjustment of the text may be allowed for readers to enjoy greater suspense.

5.3:   Translation of Bifurcation in Detective Fiction

Bifurcation is the alternative plot lines in the story that concerns the chief protagonist(s) in detective fiction. More specifically, bifurcation refers to the possible outcomes of the main story plot, and, as remarked before (See Section 2.3.2.1), suspense is significantly evoked or enhanced when a negative outcome is more likely than a positive one. In the case of *The Hound of the Baskervilles,* the possible outcomes of bifurcation would be whether or not Sir Henry Baskerville can survive till the end. Compared to other conditions of suspense creation, bifurcation is a relatively broad category which takes more space to describe as it concerns the main development of the story. This being the case, it is likely that other conditions might

also appear in an example of bifurcation. In other words, bifurcation may be a useful way to examine how translators render multiple conditions of suspense creation at the same time.

5.3.1:   The Fate of Sir Henry Baskerville

Authors introduce the element of danger early but deliberately delay the outcome and leave readers trapped in the period of anticipation (Eboch, 2013). In a way bifurcation creates suspense because it keeps readers waiting for the outcome, and suspense is especially intensified when the outcome is more likely to be unfavourable. The following incident takes place when, after Holmes and Watson hear the prolonged scream and the new sound (the sound of the hound), they run to try and find the source of the sound, fearing that Sir Henry Baskerville might have been killed. Suspense in this example arises when readers feel that they are about to find out whether Sir Henry will survive the attack. After all, one of the fundamental questions of detective fiction is the final fate of the protagonist. Readers have been waiting for this moment to discover the mystery of what has happened to the heir. By now they are desperate to know if Baskerville is dead. Based on the context, there is a high possibility that the outcome could be negative. As an undesired or unhoped-for outcome seems more likely, readers cannot help but fear for Baskerville, and suspense is therefore intensified. As the main purpose of this extract is to describe what is assumed to be the brutal and tragic death of Sir Henry, it is crucial that the scene is described accurately and in detail to the readers. Up to this point, readers are not absolutely sure about the fate and the identity of the victim. The detailed description of the horrific incident helps to enhance the sense of suspense. There are four transemes for investigation in this example.

Example:

A low moan had fallen upon our ears. There it was again upon our left! On that side a ridge of rocks ended in a sheer cliff which overlooked a stone-strewn slope. On its jagged face was spread-eagled some dark, irregular object. As we ran towards it the vague outline hardened into a definite shape. It was a prostrate man face downward upon the ground, the head doubled under him at a horrible angle, the shoulders rounded and the body hunched together as if in the act of throwing a somersault. So grotesque was the attitude that I could not for the instant realize that that moan had been the passing of his soul. Not a whisper, not a rustle, rose now from the dark figure over which we stooped. Holmes laid his hand upon him and held it up again with an exclamation of horror. The gleam of the match which he struck shone upon his clotted fingers and upon the ghastly pool which widened slowly from the crushed skull of the victim. And it shone upon something else which turned our hearts sick and faint within us -- the body of Sir Henry Baskerville!

Transeme: the head doubled under him at a horrible angle

	Wang's version	Miao's version	Li's version
Chinese translation	頭以恐怖的角度壓在身下	頭以很可怕的角度窩在身上	頭顱窩在身軀下
Reference translation	The head crushed under him at a horrible angle	The head laid on the body at a horrible angle	The head hidden under the body
Semantic shift	Modulation shift: specification	Mutation shift: substitution	Mutation shift: deletion

Wang's version for this transeme is "頭以恐怖的角度壓在身下 (the head crushed under him at a horrible angle)" which shows a minor deviation from the source transeme as the translator makes the target transeme more specific. Wang has successfully transferred the dreadful image into the target transeme concretely and may even have strengthened the tension. The character "壓" in Chinese has the meaning of "crush," and in order for the head to be crushed under the victim's own body, the head must first be bent or doubled. Compared to the source transeme, Wang's version conveys a stronger degree of the force and brutality of the death. This transeme generates horror and suspense at the same time. The horror arises from the way the body is described, which suggests the death was miserable and horrific. Suspense is evoked because the scene raises multiple questions in readers' minds as they now wonder about the identity of the person, the cause of death and what really happened to the victim.

More importantly, since readers have become empathetic towards Baskerville as the story unfolds, they fear even more for him now.

Miao's rendition is "頭以很可怕的角度窩在身上 (the head laid on the body at a horrible angle)" and a mutation shift is found between the source transeme and the target transeme. At first glance, Miao's version seems to be reasonable, however, because the victim is described as "a prostrate man face downward upon the ground," how could the head possibly be laid "on" the body? Miao's rendition is contradictory to the position of the body and hence undermines the horrific and suspenseful atmosphere because readers are now feeling puzzled about the description. In fact, Miao's rendition makes the situation rather comical, and spoils the tension completely.

Li's translation for this transeme is "頭顱窩在身軀下 (the head hidden under the body)" which demonstrates a mutation shift by deleting some of the message. Li's decision to translate "doubled" into "hidden" has lessened the dramatic effect as there is no indication that the head, or more specifically the neck, is broken. Furthermore, Li has made the decision to omit "at a horrible angle" which again has undermined the tension, as readers will have no clue that the death is so brutal that even the victim's neck is twisted.

Of the three translations, it is obvious that Wang's rendition demonstrates the most suspense as he not only successfully delivers the full message from the source transeme to the target transeme, but furthermore, he increases the brutality of the transeme by specifying that the posture of the head is due to some degree of force, and this helps intensify the suspense. As a result, readers may become even more eager to discover the cause of the death. Miao's version seems to contradict other information given in the context and hence it is likely to confuse readers and could dissociate them from the plot. As for Li, it is fair to say that from his rendition, readers would find it difficult to associate the transeme with a particularly dreadful death.

Transeme: the shoulders rounded and the body hunched together

	Wang's version	Miao's version	Li's version
Chinese translation	肩寬而圓，身體 […] 縮一團	肩膀朝裡縮著	身體則朝裡縮成一團
Reference translation	The shoulders were wide and round and the body […] hunched together	The shoulders rounded	The body hunched together
Semantic shift	Mutation shift: substitution	Mutation shift: deletion	Mutation shift: deletion

As the extension of the previous transeme, this transeme continues to describe the posture of the body on the ground. The more detailed the depiction is, the better the readers can picture the scene and understand how horrible the body looks.

Wang's version of this transeme is "肩寬而圓 (the shoulders were wide and round and the body […] hunched together)" which demonstrates a mutation shift. It is normally considered a compliment to describe someone's (mainly a male's) shoulders as wide and round as it suggests that the upper body is strong. However, the wideness and roundness of the shoulders do not seem to be the focus of this transeme, as this is unlikely to be the first thing people would notice when checking a dying person or a dead body. "Rounded shoulders" refers to the posture of having the shoulders bent forward. Wang may have misread the source transeme and misunderstood "doubled" as "extra large" and therefore mistranslated the message. As for the part of "the body hunched together" Wang has managed to convey this message into his translation. However, if one looks at the depiction of the shoulders and the body as a whole, Wang's rendition is inconsistent, because when people hunch their bodies, it is improbable for others to conclude whether the shoulders are wide and round. Miao's rendition for this transeme is "肩膀朝裡縮著 (the shoulders rounded)" which has faithfully delivered the first part of the transeme. However, she has made a mutation shift by deleting the second half of the transeme and this has deprived readers of the chance to fully understand

and visualise the scene. Li has also made a mutation shift by rendering the transeme as "身體則朝裡縮成一團 (the body hunched together)." Unlike Miao, Li has chosen to omit "the shoulders rounded" and the deletion has removed the readers' right to know the whole picture of the incident.

All three translations demonstrate a mutation shift in the target transemes. Wang may have misread the source transeme and as a result produced an irrational translation which readers could have problems understanding. Miao has omitted the second half of the transeme, whereas Li has removed the first half. If their translations were combined, they would produce the ideal version. The reasons why Miao and Li omit part of the transeme may be their interpretation of the transeme: they may have considered "the shoulders rounded" and "the body hunched together" to be similar postures. Indeed, although these two postures could be similar, they are not entirely the same. The description of the shoulders suggests that the shoulders are bent forward or inward slightly while the depiction of the body implies a larger degree of movement of the posture with the victim bending the top of his body forward closely to his lower body. Conan Doyle's intention in describing both the shoulders and the body may have been to allow readers to clearly picture the posture of the body themselves. The horrific details of the body also add a touch of horror to the scene, and this helps to heighten the tension.

Transeme: with an exclamation of horror

	Wang's version	Miao's version	Li's version
Chinese translation	發出一聲恐怖的驚嘆	驚恐的大叫一聲	驚恐地大叫了一聲
Reference translation	With horrible exclamation of admiration	With exclamation of horror	With exclamation of horror
Semantic shift	Mutation shift: addition	No semantic shift	No semantic shift

This transeme describes the moment when Holmes tries to hold up the body and is so shocked by what is in front of him that he exclaims in horror. From this transeme, readers will realise that the scene is so appalling that even Holmes, a man of iron, would feel appalled. The emotion in this transeme is crucial, as readers will be keen to know what can make a tough man scream with horror, and this further enhances the tension in the story.

For this transeme, both Miao and Li have successfully delivered the source message in the target transeme without making any semantic shift, however, in Wang's translation there is a mutation shift. Wang's version for this transeme is "發出一聲恐怖的驚嘆 (with horrible exclamation of admiration)" and it can be noted that Wang has added another emotion of admiration into the target transeme. This addition does not seem to make any sense, and readers may find it difficult to believe that the two emotions can co-exist under these circumstances and hence feel the translation is less convincing, because the current situation is supposed to be dreadful.

This example again shows how important it is for the translation to be logical. When readers are anxious to find out what is really happening, a minor mistranslation can harm the reading flow and the readers' application of schema would also be affected.

Transeme: and upon the ghastly pool which widened slowly from the crushed skull of the victim

	Wang's version	Miao's version	Li's version
Chinese translation	也照在死者碎裂的腦殼中流出來越聚越多、慘不忍睹的腦漿上	也照出死者頭顱上流出來的血，正慢慢擴大成為一灘血漬	也照出了一灘可怕的鮮血，我們定睛一瞧，才發現這灘血正從他幾乎被打爛的腦袋裡汩汩流出
Reference translation	And upon the brain fluid flowing out from the crushed skull of the victim which widened into a pool that was too tragic to watch	And upon the blood flowing out from the skull of the victim which widened slowly into a pool of blood	And upon the dreadful pool of blood, we looked closely and found that the pool of blood was from his nearly smashed skull where the blood kept flowing out fast
Semantic shift	Modulation shift: specification Mutation shift: substitution	Mutation shift: deletion	Mutation shift: addition and substitution Modulation shift: specification

Wang's version for this transeme is "也照在死者碎裂的腦殼中流出來越聚越多、慘不忍睹的腦漿上 (and upon the brain fluid flowing out from the crushed skull of the victim which widened into a pool that was too tragic to watch)" which demonstrates a modulation shift, as he specifies that the pool consists of brain fluid. In the source text, Conan Doyle does not indicate clearly what the pool consists of, and judging by the crushed skull, it is likely that the pool contains both blood and brain fluid, possibly along with other brain tissue. However, Wang has chosen to specify the flowing liquid as brain fluid instead of blood and his intention could be to emphasise that the death was horrific and miserable. As the skull is described as crushed, it is normal to assume that the flowing liquid is at least partly brain fluid. In addition, when discussing the severity of injury, leaking brain fluid tends to have a greater impact on readers as it happens rarely and when it does happen, the death rate is significantly higher and

the death is normally brutal. Apart from the brain fluid, it can be assumed that there would also be blood coming from the crushed skull. The colour of blood would be more conspicuous than that of brain fluid, which would be a mixture of colourless cerebrospinal fluid and some brain tissue. Yet Wang still chooses brain fluid, since the image of brain fluid seems to overpower that of blood. In addition, Wang has also made a mutation shift in the transeme by substituting "too tragic to watch" for "ghastly". The lexical item "ghastly" in English focuses more on the terrifying or horrible atmosphere whereas "too tragic to watch" stresses how miserable and tragic the sight in front of him is. Despite the different focuses, both "ghastly" and "too tragic to watch" have shown the readers how unpleasant the scene is.

Miao's rendition of this transeme is "也照出死者頭顱上流出來的血，正慢慢擴大成為一灘血漬 (and upon the blood flowing out from the skull of the victim which widened slowly into a pool of blood)" which demonstrates both modulation shift and mutation shift. First, Miao makes the transeme more specific by telling the readers directly that it is a pool of blood. As mentioned before, Conan Doyle has not clearly stated whether the pool is blood or brain fluid, though most likely it would be a mixture of both. However, Miao's specification is reasonable, as a pool of blood is sufficiently noticeable to catch Holmes' and Watson's eyes immediately. Miao has also omitted two messages in this transeme. The first one is "ghastly" which is used to describe the pool. Conan Doyle's intention of using this adjective is probably to create a horrific atmosphere and at the same time emphasise that the damage to the skull is severe. The other omission from the transeme is the word "crushed" used to describe the skull. The "crushed skull" is what induces a feeling of horror in the readers. Miao's version suggests that although there might have been force trauma on the victim's skull, his skull may still be intact: this may reduce the tension in the story, as the death is not made to seem as horrific and brutal as the source transeme suggests. Omitting the message might result in the tension being reduced, because as the translation is less exciting.

Li's translation of this transeme is "也照出了一攤可怕的鮮血，我們定睛一瞧，才發現這灘血正從他幾乎被打爛的腦袋裡汩汩流出 (and upon the dreadful pool of blood, we looked closely and found that the pool of blood was from his nearly smashed skull where the blood kept flowing out fast)." It demonstrates several semantic shifts. Li has first made a modulation shift by specifying the pool as a pool of blood, which is justifiable, because whenever there is an injury, there tends to be blood and a pool of blood does give the readers a sense of horror and increases the tension. Furthermore, Li has made a mutation shift by adding "我們定睛一看 (we looked closely)" into the target transeme, but it is not clear why Li feels this addition is necessary. A possible assumption is that Holmes and Watson are in shock when they first see the ghastly pool of blood and so they are less able to pay attention to other details. Thus, to better understand the situation, they now have to look closely. However, this addition does not seem to help enhance the tension in this example. Li has then again made the transeme more specific by telling the readers that the skull is "nearly smashed" which implies that someone or some creature has brutally hit the victim. In the source text, Conan Doyle simply describes the skull as being crushed and the cause of the crush could come from human force, animals or a fall. Li has also made another mutation shift by changing the blood flow from slow to fast when he uses the phrase "汩汩 (flowing out fast)." Li might assume that rapid bleeding would make the situation appear more critical and that bleeding must be severe when the skull is crushed. On the other hand, Conan Doyle's description of the pool widening slowly seems to suggest that the life or vitality of the victim is gradually fading away. Both Li and Conan Doyle have created a certain dramatic effect in this transeme, but the two versions are very different.

Wang seems to demonstrate more suspense in this transeme than the other two translations, as he has succeeded in showing the severity of the crushing of the brain as well as the misery of the death. His choice of brain fluid over blood might have resulted from his schema, or his

background knowledge what happens to skulls when crushed. When he comes across messages relating to a broken skull, he automatically relates it to brain fluid. As Miao has failed to deliver the source message of the skull being crushed, it is possible that she would not have thought that the liquid flowing out of the skull might be brain fluid, since in her translation the skull is not crushed. Despite the medical fact that judging by their colours, brain fluid might not be as conspicuous as blood, Wang's rendition has successfully intensified the tension in the translation, since the injury appears more severe and readers will be keen to find out the cause of the death. As for Li's translation, he has narrowed down the cause of death by implying that the skull has been crushed by either some person or some animal. This seems to be too explicit, as by now the readers know the cause of death and are only wondering about the identity of the perpetrator. On the other hand, in Wang's and Miao's versions, readers would wonder not only about the cause of death but also about who the culprit might be. It is worth noting that Li's rendition seems to be more explicit than the others and it is debatable whether or not explicitness helps or hinders the creation of suspense.

5.4: Contributors to Suspense in the Translation of Bifurcation in Detective Fiction

As mentioned before, bifurcation is a broader condition in the model of suspense that normally describes some of the most important developments in the story. This means it is most likely for this particular condition to involve in other conditions as they sometimes help construct bifurcation. In this case, the contributors to translating suspense in bifurcation may be similar to those of other conditions.

5.4.1: The Feeling of Presence in the Translation of Bifurcation

It is observed during the data analysis that the feeling of suspense is critical in terms of inducing suspense. As bifurcation tends to depict one of the most important incidents that takes place in the story, the primary task for the translators is to re-present all the details in the

target text so that readers are able to get a full picture of the story and visualise the scene themselves.

There appear to be several mutation shifts of deletion in the translation of bifurcation, which may result in readers being unable to properly construct the story and picture the scene. For example, in Section 5.3.1, both Miao and Li have deleted part of the transeme "the shoulders rounded and the body hunched together." Without full information in the target text, readers will have difficulty visualising the posture of the dead person. Hence, the more detail that is given to them, the better they can understand the whole situation. This will create a feeling of presence, as if they are truly there and experiencing all the events with the characters. The closer the readers feel they are to the characters, the greater the suspense is as they become attached and sympathetic to the characters, especially the protagonists. In this case, generalisation would do more harm than good in terms of creating suspense.

Another example of deletion which results in weakening the tension and hindering readers' visualisation of the scene is found in the same Section, where Miao has omitted the lexical item "crushed" in the transeme "and upon the ghastly pool which widened slowly from the crushed skull of the victim." "Crushed" is the key word in this transeme, because it signals the brutality of the death and this enables the readers to know how miserable and horrific the death was. "Imaging experiencing brings a sensuous feeling of presence that may pull the spectator into fictional engagement, as well as dwell upon, marvel at, and reflect about these sensuous experiences, different from his actual here-and-now" (Vaage, 2007: 198). Readers of the target text should be provided with similar "imaging experiencing" to feel present at the scene.

5.4.2: Lack of Logic in the Translation of Bifurcation

It is discovered in this study that when rendering the condition of bifurcation in detective fiction, the lack of logic again seems to be a problem that hinders readers' suspenseful experience. In some examples, the suspense is obviously undermined due to the irrational renditions. Logic is of paramount importance in detective fiction and to fully grasp all the clues in the story, readers will inevitably pay close attention to the narration. When readers are enjoying the atmosphere of suspense in the story and happen to come across some illogical passages, the sense of suspense will of course be interrupted. The need for logical writing applies to all the narration of the story, regardless of conditions of suspense creation. It is the translators' responsibility to make sure that the story is rational so as to ensure that readers can appreciate the suspense. All the examples discussed in this section are taken from Section 5.3.1.

Miao's rendition of the transeme "the head doubled under him at a horrible angle" is an example of a lack of logic. She renders it as "the head laid on the body" when the head in fact should be under the victim's body. The alteration of the position not only reduces the tension in the text, as there is no indication, that the victim's neck is broken, it also creates a rather comical effect as the description is simply too absurd to be possible. In this transeme "the shoulders rounded and the body hunched together", Wang describes the shoulders as "wide and round" which indicates that the person probably was in good physical shape. It would have made more sense if a person in this condition were not dead. When first looking at a dead body, the size and shape of the shoulders are not what people would notice. Wang's translation in this context is confusing as readers are unable to find any correlation between the description of "wide and round shoulders" and the development of the plot. A more obvious example of illogic can be found in Wang's version of the transeme "with an exclamation of horror" which he renders as "with horrible exclamation of admiratio". The emotion of "admiration" is positive and does not seem to fit within the context of a horrible

death. The illogic in this transeme is so evident that readers may consider the translator to be careless and even unprofessional.

5.4.3:   Summary

Bifurcation can be seen as one of the most important plot lines of the story. Suspense in the example of bifurcation tends to reach a peak, or at least a sub-peak, as a major outcome that concerns the protagonist(s) significantly is about to be disclosed. In this case, preserving the sense of suspense in the target text has become a prime task for the translators. During the process of analysing the data, it is discovered that a feeling of presence and the logic in the target text are two primary factors that affect the degree of suspense. If these factors can be taken into consideration when dealing with the translation of bifurcation, suspense can be retained and intensified.

5.5:   Message Adjustment in the Translation of Detective Fiction

During the process of analysing the data, it is found that some examples which cannot be categorised based on the existing conditions of the modified model of suspense still demonstrate a certain degree of suspense, sometimes even more intense than in the source text. The contributor to suspense generation in these examples is termed "message adjustment" in this study, because certain messages in the source text are "adjusted" in the target text. Message adjustment takes place either when translators consciously feel the necessity to heighten the suspense in the story in order to provide readers with a more suspenseful reading experience, or it can be done unconsciously, without the translator being aware of it. More specifically, a translator's decision to adjust the message in the translation often comes from his/her personal schema (See Section 2.5) of suspense in detective fiction or other suspenseful texts. Message adjustment is not an independent condition in the model of suspense for translation. Rather, it serves to complement and strengthen the sense of suspense in all conditions. In a sense, message adjustment can be regarded as manipulation on the part of the

translator, with the intention of intensifying readers' suspenseful experience. Whether message adjustment is done consciously or unconsciously, it is undeniable that suspense is created or intensified in the instances examined in the study. Chinaveh and Suzani (2015: 1296) claim that the phenomenon of manipulation which commonly exists in the translation of literature could result from the fact that this genre is written to evoke in readers an emotive perception of the text. They further suggest that a literary translation which readers appreciate might be the result of the translator's "personal, emotional, ideological, and aesthetic reading" (ibid). In the case of detective fiction, the suspense the translators feel is part of their emotive perception and they deliver what they perceive in the source text into their translations. In the following sections, some examples of message adjustment will be introduced and discussed in an attempt to find the contributing factors to the suspense.

5.5.1:   The Death of Sir Charles Baskerville

The following example is taken from an article in the *Devon County Chronicle* regarding Sir Charles Baskerville's death. In this example, there are two transemes for investigation and as they are closely related to each other, it would make sense to discuss them together to present a clearer discussion of the suspense in the three translations. Originally there seems to be no major suspense manifested in the source text. However, after comparing the three Chinese translations to Conan Doyle's source text, it is found that one particular translation has demonstrated greater suspense.

Example1:

The circumstances connected with the death of Sir Charles cannot be said to have been entirely cleared up by the inquest, but at least enough has been done to dispose of those rumours to which local superstition has given rise. There is no reason whatever to suspect foul play, or to imagine that death could be from any but natural causes.

Transeme1: The circumstances connected with the death of Sir Charles cannot be said to have been entirely cleared up by the inquest, but at least enough has been done to dispose of those rumours to which local superstition has given rise

	Wang's version	Miao's version	Li's version
Chinese translation	與查理士爵士死亡有關的一些狀況雖然並沒有因為經過偵訊而完全澄清，但至少足以除去地方上所升起的迷信謠言	調查指出查爾斯爵士的死因之所以引人疑竇，是由於其家族的詛咒所致。然而這全為無稽之談	遺憾的是驗屍結果尚未完全釐清死因，至少由於當地迷信所引發的諸多謠傳和揣測，並未因此而消除
Reference translation	The circumstances connected with the death of Sir Charles have not been entirely cleared up by the inquest, but at least it is enough to dispose of rumours caused superstitious rumours caused by local superstition	The inquest has suggested that Sir Charles' cause of death is considered suspicious because of his family curse. However, it is all nonsense	Regretfully, the post-mortem has not completely confirmed the cause of death. At least it has not stopped the rumours or speculation resulting from local superstition
Semantic shift	No semantic shift	Mutation shift: substitution Modulation shift: specification	Modulation shift: Specification Mutation shift: substitution

Transeme2: There is no reason whatever to suspect foul play, or to imagine that death could be from any but natural causes

	Wang's version	Miao's version	Li's version
Chinese translation	沒有任何理由令人懷疑是謀殺，所有情形都指向自然死亡	質疑其死因更是毫無理由，而且除了自然死亡外，任何蓄意犯罪致死的情況均不可能發生	自然也無法證明其中沒有任何犯罪成分，或任何非自然死亡的原因
Reference translation	There is no reason to suspect a murder as all the signs point to natural causes	There is no reason to suspect the cause of death and apart from natural causes, there is no possibility of attempted murder	There is no evidence proving that the death has not involved any crime nor can it be sure that the cause of death could not be from unnatural cause
Semantic shift	No semantic shift	Modulation shift: specification	Mutation shift: substitution

Wang's rendition of the first transeme is "與查理士爵士死亡有關的一些狀況雖然並沒有因為經過偵訊而完全澄清，但至少足以除去地方上所升起的迷信謠言 (The circumstances connected with the death of Sir Charles have not been entirely cleared up by the inquest, but at least it is enough to dispose of rumours caused superstitious rumours caused by local superstition)." There is no major semantic shift found between the source transeme and the target transeme. Wang appears to have successfully delivered all the messages into the target text, which suggests that although there might still be questions regarding Sir Charles' death, one thing that is sure is that there is no connection between his death and the local superstition. If combining this with Wang's translation of the second transeme "沒有任何理由令人懷疑是謀殺，所有情形都指向自然死亡 (There is no reason to suspect a murder as all the signs point to natural causes)" which again shows no semantic shift compared to the source transeme, readers are clearly informed that there was no foul

play in the death of Sir Charles, and although they may wonder about the exact cause of death, as there is no indication that the death is suspicious, they are unlikely to dwell on the matter.

Miao's rendition for the first transeme is "調查指出查爾斯爵士的死因之所以引人疑竇，是由於其家族的詛咒所致。然而這全為無稽之談 (The investigation has suggested that Sir Charles' cause of death is considered suspicious because of his family curse. However, it is all nonsense)." A mutation shift of substitution is detected, because the focus of the source transeme is changed in the target transeme. In the source transeme, the main focus is on informing readers that Sir Charles' death is confirmed to have no connection with local superstition. In Miao's rendition, however, readers are told that the finding of the inquest suggests that it was the family curse that made the death suspicious and this has been proved to be nonsense. It seems as if Miao is writing another story altogether and as her tone is so assertive, there is no room left for any imagination and readers can only accept the statement passively. In the source transeme, readers are at least given the opportunity to wonder about the cause of Sir Charles' death, even if it is confirmed as unsuspicious. In addition, Miao also makes this transeme more specific by directly linking the "local superstition" to the "family curse" For experienced readers, it is not difficult to deduce that the so-called local superstition refers to the legend regarding a hound that has haunted the family for a long time. Miao seems to underestimate readers by simply connecting the death to the family curse and this could deprive them of some of the pleasure of reading and at the same time lessens the suspense. Miao translates the second transeme as "質疑其死因更是毫無理由，而且除了自然死亡外，任何蓄意犯罪致死的情況均不可能發生 (There is no reason to suspect the cause of death and apart from natural causes, there is no possibility of attempted murder)". She has made the transeme more specific by emphasising the certainty that the death does not involve attempted murder. This is again an assertive statement which leaves no room for any suspense.

Li renders the first transeme as "遺憾的是驗屍結果尚未完全釐清死因，至少由於當地迷信所引發的諸多謠傳和揣測，並未因此而消除 (Regretfully, the post-mortem has not completely confirmed the cause of death. At least it has not stopped the rumours or speculation resulting from local superstition)." His translation demonstrates a mixture of specification and substitution. First, Li has specified the lexical item "inquest" as "post-mortem". "Inquest" in English refers to an official investigation conducted to find out the facts relating to an incident, such as someone's death. An inquest may or may not require a post-mortem depending on the real situation. Li may choose the word "post-mortem" to emphasise that the death is suspicious. He further alters the source transeme by indicating that the cause of death remains unclear even after the post-mortem is performed, which means that rumours resulting from local superstition cannot yet be stopped. Contrary to the source transeme, Li's rendition shows intense suspense because even a post-mortem has not been able to fully determine the cause of death. As there are still rumour and speculation going around, the death of Sir Charles has now become even more mysterious. Readers would be intrigued to find out what the rumours and speculations are about, as well as to ascertain the exact cause of death. Li's translation evokes suspense in readers' minds because it implies that there might be something unusual about Sir Charles' death. Li's rendition of the second transeme is "自然也無法證明其中沒有任何犯罪成分，或任何非自然死亡的原因 (There is no evidence proving that the death has not involved any crime nor can it be sure that the cause of death could not be from unnatural cause)" which shows a mutation shift of substitution. In the target transeme, Li goes on to emphasise the possibility that Sir Charles' death could have been unnatural and even have involved foul play.

When the two transemes are combined, Wang's version is the closest of the three translations to the source text while Miao and Li both make a certain degree of semantic shift. Miao's rendition demonstrates a great degree of certainty that the cause of Sir Charles's death can only have been due to natural causes, leaving readers no room for imagination. It is fair to say

that no suspense can be found in Miao's rendition. Li's rendition has gone completely the opposite way as compared to the source text. His translation raises many questions about the cause of death and readers now expect something dramatic to happen as they have been told that the death may have been unnatural.

Surprisingly, Li's mistranslation ends up engendering suspense. Perhaps the negative outcome that the rumours were unable to be stopped after the inquest has manifested the difficulty of this case and the fact that there are other possible causes for Sir Charles' death. This puts the readers in a situation of not knowing and suspense is therefore intensified. By pointing out that it is possible for mistranslation to help generate suspense in the target text, I should make it clear that here I am not intending to encourage translators to mistranslate the text. As seen in the examples above, however, it is found that sometimes mistranslation or some alteration of the source text in fact helps generate and intensify suspense. Although this example is considered to be the result of mistranslation, it is still possible that Li intended to substitute the message in order to make his rendition more suspenseful. The example above shows that substituting messages may be useful for suspense creation in the target text. It is not clear whether Li has simply mistranslated the source text or deliberately altered the plot line with the intention of arousing suspense in readers' minds. Either way, his translation is evidently more suspenseful than the source text. It is worth noting that substitution in this case has no profound impact on the major story development. Other than the possible "mistranslation", it is also observed that specification and addition are sometimes also practical for suspense enhancement. It is undeniable that specification and addition both sometimes do more harm than good in terms of generating suspense, and this is because too much information provided in the target text may leave readers with too many clues and hence spoil the suspense. Additionally, the translation may appear lengthy and redundant. However, under some circumstances, these methods are evidently useful to create or enhance suspense in the target text (See Section 5.2.4).

5.5.2: Summary

As mentioned above, message adjustment in translated detective fiction can help arouse or enhance readers' experience of suspense in reading detective fiction. It is noted during the data analysis that substitution (See Section 5.5.1), addition, and specification (See Section 5.2.4) are the most noticeable methods which give rise to suspense when applying message adjustment in the target text. Detective fiction is a genre where suspense is offered to readers as entertainment. In this case, it is worth considering that translators of this genre should be allowed more liberty to interpret the text based on their schema of suspense, provided that the major plot is not altered and false clues are not fabricated in the target text.

5.6: Conditions of Suspense in the Translation of Detective Fiction: Summary

After modifying Iwata's (2008) suspense model for literary texts, there are currently four conditions that help generate or enhance the sense of suspense in the translation of detective fiction, which are: sound; environment in static and dynamic scenes; characters and characterisation; and bifurcation.

5.6.1: Sound

When a sound is brought into the plot, it is reasonable to assume that it plays a crucial role, since authors do not normally waste time and space introducing something irrelevant or unimportant into the plot. Therefore, delivering the auditory effects into the target text becomes crucial, in order to allow target readers to have an equal opportunity to "hear" the sounds that authors meticulously plant in the text. It is justifiable to assume that other sensory details such as sight, smell, touch and taste can all contribute to suspense creation, since they too bring a sense of reality to the story by evoking sensations in the readers and helping them immerse themselves in the world of adventure.

5.6.2: Environment in Static Scenes and Dynamic Scenes

The description of the environment allows readers to understand the surroundings of the characters. Normally the condition of environment consists of static scenes and dynamic scenes. When the scenes are depicted vividly, readers feel that they are present at the scene and become more engaged in the story. Authors occasionally plant some clues in the depiction of the environment to keep readers wondering about the dénouement. Special attention to the details of environment is essential so that target readers are able to receive all the messages transferred from the source text.

5.6.3: Characters and Characterisation

Characters and characterisation are indispensable for suspense creation in detective fiction. Depictions of appearance, behaviour, and interactions among characters, such as conversations, are all carefully planned by the authors as means to create a sense of suspense. As the story develops, readers tend to become more attached and sympathetic towards the characters, especially the main protagonist(s). The more they sympathise, the greater suspense they feel when the character they care about might be in danger.

5.6.4: Bifurcation

Bifurcation is the possible outcomes of the major plot lines in the story. While there may be multiple alternative outcomes, two appears to be the ideal number, because too many outcomes may weaken the suspense in the text (Iwata, 2008: 169). Compared to other conditions, bifurcation is a relatively broad condition because it narrates the most crucial developments. Hence, an incident of bifurcation could involve other conditions of suspense. Bifurcation seems to provide readers with the most excitement, because the outcome tends to concern the protagonists' lives and the readers have been waiting so long to know the result. In this case, retaining a similar degree of suspense in the bifurcation becomes critical. When

tackling bifurcation, translators may need to pay attention to contributors that arouse suspense in other conditions to produce a good translation.

5.7:   Contributors to Suspense in the Translation of Different Conditions

It is also observed during the data analysis that there are four contributors which can help further consolidate the suspense in the existing conditions. The contributors mentioned here are not particularly limited to any specific condition, rather, they can be applied to multiple conditions, if not all. The findings of this study suggest that if translators can take the following issues into account when tackling detective fiction, suspense is more likely to be further intensified.

5.7.1:   The Feeling of Presence

It is discovered in this study that the feeling of presence is essential for suspense creation because it brings the readers into the story and allows them to "see", "hear" or "feel" what happens in the story and experience the whole journey with the characters. In order to create the feeling of presence, all the details from the source text will need to be re-presented clearly and carefully in the translation so that readers are able to construct the sounds and visualize the scenes in the story.

5.7.2:   Logic in the Target Text

From the analysis, several examples have suggested that a translator's illogical rendition can result in the target text being less convincing and hence interrupting the reader's reading flow and undermining the sense of suspense. Illogical rendition can be found across examples of different conditions of suspense creation and hence is recognised as a common problem in the translation of detective fiction. Unlike other genres where logic may seem less important, the entire structure of the detective story relies on the narration of the story being convincing and logical, as readers of this particular genre are inclined to want to solve the puzzle actively. If the translator fails to present the story in a logical way, the story will become less convincing

and suspenseful and readers may even choose to give up reading as they cannot make sense of the story. Reasons why the translation lacks logic may vary, however, it is the translator's responsibility to go through the whole translation thoroughly and conduct a final check before submission so as to ensure the logic in the target text.

5.7.3: The Translator's Schema

When translating detective fiction, in order to produce an ideal translation, translators will have to activate and apply relevant prior knowledge, known as schema (See Section 2.5.2), to successfully deliver the source messages into the translation. Schema in a broader sense probably concerns multiple contributors to suspense generation or intensification, since a translator's translating process also greatly depends on their prior background knowledge. However, the translator's schema as a contributor in this section refers to the translator's ability to identify the key words and main ideas used by authors to generate suspense. Sometimes authors use literary devices such as pathetic fallacy and personification as a means to reflect the characters' emotions while also hinting at the development of the story. The tempo or rhythm of the storytelling is another element which translators need to recognise. The activation and application of the relevant schema helps translators re-create the suspense in the target text. The study adopts a literary approach to analyse the data by using the modified model of suspense and the transeme model. The findings suggest that schema is a potential contributor to suspense creation and intensification. Therefore, schema theory can also serve as an analysis model for future study to examine how a translator's schema affects his or her rendition of suspenseful texts, although this of course depends on the availability of the translators for interview.

5.7.4: Message Adjustment

Message adjustment in the translation of detective fiction refers to the adjustment of narration that the translators feel it is necessary to make in the target text in order to generate or

intensify the suspense, which can be done either consciously or unconsciously. From the findings of the data analysis, it is found that message adjustment is normally done via substitution, addition, and specification. Whether translators should be allowed such liberty to adjust the messages in the text is debatable, however, it is evident that the adjustment does help suspense in the translation. It is worth mentioning that the adjustment in this context refers to changes that do not concern the main story plots, and the main story development remains intact.

5.8: Model of Suspense in Translation

Although this study focuses on the translation of detective fiction, the findings can also serve as a reference when translators are tackling other texts that contain elements of suspense. The proposed model for suspense in translation is shown below in Figure 8:
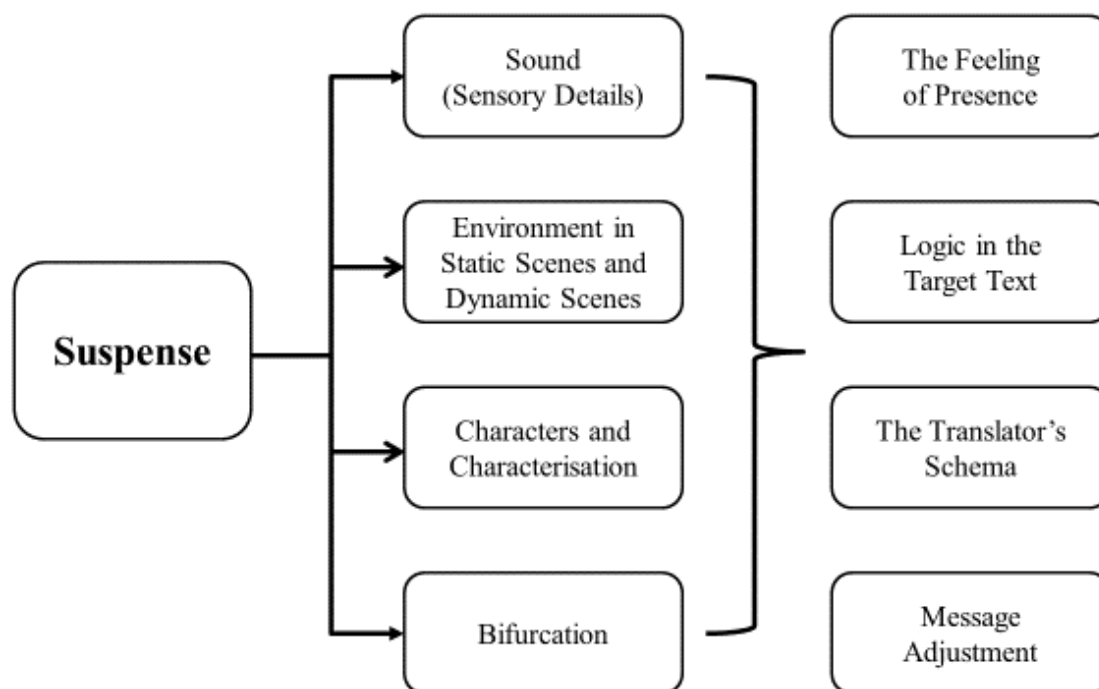

Figure 8: Model of suspense in translation.

Chapter 6: Conclusion

6.1: Synopsis

Detective fiction is without question one of the most embraced genres nowadays around the globe. It may be difficult to imagine that such a popular genre that provides readers with enormous pleasure was once considered as a means to save a nation (See Section 2.2). However, the social function of detective fiction is completely different in today's society as people now read this genre for entertainment. Although detective fiction is well-loved across borders, it is surprising that the genre seems to be under-researched in both literature and translation studies. One possible explanation could be that detective fiction as a genre is not taken seriously with much literary value (See Section 2.1.3). However, a genre that has gained so much popularity deserves to be properly researched. People read detective fiction for pleasure and suspense is one of the most appealing ingredients that draw people into the story. Throughout the history of literature, suspense has always been one of the key factors that fascinate readers of specific genres such as detective fiction. However, the investigation of how suspense in the source text is reconstructed in its translation seems to have been neglected.

In order to fill in the research gap, the study has set out to investigate how suspense is re-created and re-presented in translation into Chinese and to examine whether and how the translation affects the suspense. To answer these questions, an exploratory comparative textual analysis was performed. First, the source text was compared with each of the three Chinese translations to evaluate whether the suspense was changed in the target text. Then, the three Chinese versions were compared to see if suspense in any of the versions is particularly strong or weak, and if so, the reasons for the difference.

Before conducting the actual textual analysis, some criteria were applied to identify the suspense in the selected texts. As there seem to be no published studies regarding suspense in translated texts, theories from other disciplines were employed in order to find the answers to the proposed questions. The study makes use of Iwata's (2008) model of suspense to identify the suspense in the source text and the three Chinese translations. Iwata's model was originally designed for the analysis of literary texts, which is similar to the nature of detective fiction as this genre is also considered one of the literary genres. Hence, it is reasonable to introduce the model of literary suspense as a means to help identify the suspense in the source text and the three Chinese translations. However, in Iwata's study, the data are mainly short stories, and the texts she was dealing with were not translated texts, which means that not all of her conditions would fit in the context of translation studies. Under these circumstances, some modifications are necessary to carry out the textual analysis in this study. Iwata claims that in her model there are six conditions which can generate or intensify the sense of suspense in literary texts, including bifurcation, resolution, episode of interest, character and characterisation, point of view and suspense. After modification, four conditions were established in the modified model of suspense, namely sound; environment (static scenes and dynamic scenes); characters and characterisation; and bifurcation (See Section 3.4). The modified model of suspense is used to help categorise suspenseful examples in both the target text and the three Chinese versions. To analyse the selected examples of suspense more systematically, van Leuven Zwart's (1989) transeme model is introduced to examine if there is any shift (in this study, semantic shift) between the source text transeme and the target text transeme (See Section 3.6). The study focuses on semantic shifts because when the fundamental meaning of the source text is altered, it is most likely that the suspense is affected in the translated texts. If the target text transeme shows no deviation from the source text transeme, supposedly the sense of suspense is similar in the translation, since the message from the source text is successfully preserved in the target text. However, a comparison of the

three Chinese translations published in Taiwan reveals that although they all demonstrate no shift from the source text, suspense among them may still vary. The reason for this can be explained by schema theory (See Section 2.5). If there is a semantic shift between the source text transeme and the target text transeme, then suspense is most likely to be affected in the target text. The findings suggest that all translations have shown some inconsistency when tackling the suspenseful examples in Chinese as the three translators have demonstrated various semantic shifts across their translations. None of the three is consistently more successful than the others in creating or intensifying suspense. Each of them has occasionally enhanced suspense but reduced it in other cases. This could suggest that although they may be aware of the occurrence of suspense in the source text based on their own schema of detective fiction as well as of suspense, and may well realise the importance of suspense in this genre, their relevant schema does not seem to be sufficient to allow them to determine when and how to emphasise suspense in their translations. It is worth mentioning that Wang's version appears to be the most faithful to the source text, which means suspense in his version is closest to the original story. Li's version is the longest of the three and he appears to add substantial amounts of information into his translation. As a freelance translator, Li focuses more on translating reference books in the fields of business and investment, for which it is necessary to provide sufficient supplementary information to enable readers to comprehend the ideas and concepts introduced in such books. Consequently, he might also feel compelled to provide extra details and explanation for readers of detective fiction. Miao, by contrast, with more experience in literary translation than Li, might understand that sometimes it is better to leave readers some space for imagination, and so her translation is not as lengthy as Li's. Wang is an experienced translator of the Sherlock Holmes series and has translated all 56 stories and four novels. Having said that, his awareness of suspense could still be improved when dealing with suspenseful texts as his translation does not always demonstrate the strongest suspense among the three versions. Miao and Li also have some experience of

translation, but unlike Wang, this has been in a variety of different fields, ranging from business to subtitle translation. Since their focus has not been on translating suspenseful texts, they do not always notice suspense in the texts.

Some examples have shown that extra information in the target text may affect the sense of suspense in the target text (See Chapter Four and Five) while additions in other examples are irrelevant to suspense creation or intensification. It is important to note that the phenomenon of addition in a broad sense (not limited to suspense creation/intensification) in detective fiction is not stressed in this study. All shifts may be double-edged, either strengthening or undermining the sense of suspense in the target translations, but on the basis of observation from a comparative textual analysis, generalisation and deletion tend to lessen the suspense in translation, athough there are some cases when generalisation and deletion may help intensify suspense by making the target text less explicit, allowing readers more room for imagination and interpretation. The suspense is weakened because the translations fail to convey essential details into the target text, so readers have no comprehensive understanding regarding what really happens in the source text. As a result, readers are unable to picture the scene or construct the sound and hence no feeling of presence is created. Specification, addition, and substitution, on the other hand, are found to be helpful for suspense creation and intensification in this study, although specification and addition can still occasionally undermine the suspenseful atmosphere in the target text because they reveal too much information and underestimate the readers' ability to deduce from the context. As for substitution, whether suspense is undermined would depend on what message is replaced. The added or specified information tends to bring more tension and dramatic effect into the story, for example by increasing the degree of danger and thus deepening the characters' emotions. The same principle applies to the message replaced in the shift of substitution. As all types of shift, namely specification, generalisation, addition, deletion, and substitution can help or

harm suspense, the translator will need to find a balance between offering readers excessive information and giving them insufficient information.

For the four conditions in the modified model, it is found that there are shared features that affect suspense across conditions in the translation of detective fiction. If translators are aware of the existence of these features when dealing with detective fiction, suspense in their renditions is more likely be retained or even enhanced. Since the purpose of the features is to help improve suspense in the translation, they can therefore be described as contributors to the suspense, and these can include the feeling of presence, logic in the target text, the translator's schema, and message adjustment (See Section 5.7).

The feeling of presence is crucial because it makes readers feel they are present at the scene to actually see, hear and embark on the adventurous journey with the fictional characters. The feeling of presence enables readers to deeply immerse themselves in the story and the closer they feel to the story, the more they invest their emotions in it, and suspense is thus strengthened when they feel uncertainty in the fiction. Logic is another issue found to be relevant during the textual analysis. It is unclear why the final production of the translator's work will still read illogically since it should have been carefully proofread before being published. However, it is undeniable that a lack of logic is not uncommon in the translation of detective fiction, at least in the three Chinese versions selected. Detective fiction is a genre that demands logical analysis and acute reasoning (See section 2.1.3). Illogical renditions will only undermine readers' reading flow and sabotage the suspenseful atmosphere the readers are currently enjoying. The translator's schema as a contributor to enhancing suspense is about the translator's knowledge and ability to recognise the author's intention in using specific wording or literary devices such as pathetic fallacy and personification. Translators are responsible for acquiring and activating the relevant schema before the actual translation process begins. It would be unfair on the readers if a translator simply started the translation without preparation and without obtaining knowledge of the subject area of the text. Message

adjustment is a unique contributor for suspense generation. Occasionally, translators may consciously or unconsciously feel the necessity to create or enhance the suspense in the story, and in this case they would adjust the source text message to make it more suspenseful in the translation. Based on the findings of this study, message adjustment is normally manifested through the application of specification, addition, and substitution (See Section 5.5). It is worth noting that the adjustment should only be done on condition that the main plot development in the story is preserved without any alteration. If translators as readers of the source text can take these contributors into account when translating detective fiction, suspense can be replicated or even intensified.

In summary, the study has devised a model of suspense in translation as follows:
1. Four conditions in model of suspense:

    - Sound

    - Environment in static scenes and dynamic scenes

    - Characters and characterisation

    - Bifurcation

2. Contributors to the four conditions:

    - The role of the feeling of presence in translation of suspense

    - The role of logic in the target text in translation of suspense

    - The role of the translator's schema in translation of suspense

    - The role of message adjustment in translation of suspense

6.2:   Limitations of the Study

Suspense as one of the major factors contributing to the pleasure of reading detective fiction seems to be taken for granted and neglected, both in literary studies and translation studies. The lack of research is surprising considering the popularity of this genre. The findings of the present research assist the understanding of suspense translation in the literary field in Taiwan. However, there are still some inevitable constraints in terms of the scope and availability of resources. The literature in the area of suspense translation is limited, hence borrowing

theoretical frameworks from other disciplines such as literature and psychology becomes a necessity. Even so, research and literature regarding detective fiction and suspense in other disciplines are still limited. As the existing literature is significantly insufficient to research suspense in translated texts, this study is covering new ground. Furthermore, the data collection and analysis of this study is based on a single piece of fiction and three of the Chinese translations, which means the data are limited and the result may not be sufficiently conclusive. Hence, further research is needed, using a larger fictional genre, to validate the findings of this study.

The study originally set out to conduct a questionnaire and interview readers to try and understand their perspectives on suspense in detective fiction. However, as the source text *The Hound of the Baskervilles* is one of the best known detective stories about Sherlock Holmes, it is likely that many people would have already read it and hence be aware of the plot development. Because of their knowledge of the storyline, when questioned about the selected passages from the story, it is likely that their opinions of suspense in the story would be biased. As a result, a questionnaire and interview methodology would have been difficult to design under these conditions. Moreover, due to the time constraints of this study, reader interviews would not have been a practical possibility. However, it is suggested that for future research, an investigation of reader response could be conducted by carefully selecting a newly published or less widely circulated suspenseful text so that readers are unfamiliar with the storyline. In this case, their reactions and responses to suspense in the text would be more accurate and real. One of the original ideas was to interview the translators, with the aim of finding out the strategies they had employed for suspense creation. However, due to issues of data protection and confidentiality, the publishers were unable to provide personal information and background for the three translators, and therefore it was not possible to interview them. Although the comparative textual analysis in this study adopts Iwata's (2008) model of literary suspense and van Leuven-Zwart's (1989) transeme model as the theoretical

framework for analysing the text, the textual analysis is not only carried out between the source text and the three Chinese translations, but also between the three translations themselves, allowing a cross-comparison. Inevitably, textual analysis has its flaws, and it is often criticised as being subjective (McKee, 2003: 119). However, to examine how suspense is affected in the translation of detective fiction, textual analysis seems the most direct method.

6.3: Implications for Theory and Practice

Findings from this study may have implications in the area of translation studies and their practical application. As already remarked, literature on the translation of suspense is limited. The newly proposed model of suspense in translation can serve as a theoretical framework to investigate suspense not only in detective fiction but also in other types of suspenseful texts in which suspense is an indispensable element. It is also hoped that the findings of this study can serve as a starting-point for researchers to pay more attention to suspense in translation.

In terms of implications for practice, based on the findings from this study, translators could gain awareness that suspense is the key element that they should take into account when tackling detective fiction. Moreover, suspense does not merely exist in detective fiction, it can also be observed in other genres such as gothic fiction and spy fiction. In fact, suspense exists in almost every kind of story, since readers are always waiting to find out what comes next and how the story ends. Translators may be able to use this model as a checklist to help them evaluate the suspense in their translations and ensure that they deal with it in a more comprehensive way. Although the study focuses on the sense of suspense in translation from English into Chinese, since suspense is universal, the findings of this study may also be applied to other language pairs. From a broader perspective, the findings from this study could even be applied to a non-translation context. They can offer some insights to writers of fiction, short stories and even film script writers when they are creating a story with suspenseful elements.

6.4: Implications for Further Research

The findings of the exploratory textual analysis have pointed out some potential directions for future research on suspense in the translation of detective fiction or other suspenseful texts. Reader response such as questionnaires and interviews could be integrated into future research to help researchers better understand how readers perceive suspense.

If possible, interviewing translators would be helpful to gain an understanding of the state of mind during the process of translation. For example, do translators really think about suspense when rendering the target text into another language? Have they had any experience of translating suspenseful texts before? A study could even be conducted by comparing translations by experienced and inexperienced translators of detective fiction, to investigate whether the degree of suspense varies. Additionally, interviews with translators could also help establish exactly how schema affects a translator's decisions in the process of translating detective fiction and other suspenseful texts.

Future research could even take textual analysis further by comparing different detective novels of different periods and their translations, since authors all have their own unique way of manifesting suspense in their novels. For each time period, the focus of suspense may be different. For example, having justice served may be the focus for some periods while other periods may place more emphasis on the social problems of the time. Another potential question would be whether research on suspense in translation could be conducted collaboratively with other disciplines such as psychology (psycholinguistics) to further enhance the credibility and objectivity of the results. My current plan is to collaborate with the School of Psychology at Cardiff University to investigate whether participants, including target readers and translators as readers truly feel suspense when they are exposed to texts that are supposedly suspenseful. For example, presenting translated suspenseful texts audibly or visually to the readers/subjects when they are connected to an electroencephalogram (EEG) to

record and examine the emotions of the subjects at the time they are exposed to the text. This would allow researchers to understand whether and how the subject feels the suspense created in the source and target texts. If the findings from the EEG prove to be significant, further research using functional magnetic resonance imaging (fMRI) may help to further identify brain activities during the reading of a translated suspenseful text. The emotion of suspense in previous empirical research has found that when reading suspenseful texts, brain areas associated with social cognition and predictive inference will be activated (Lehne, Engel, Rohrmeier, Menninghaus, Jacobs, & Koelsch, 2015). Providing the participants with subdivided translated suspenseful texts and detecting activity in the relevant areas of their brains will help determine if the participants truly feel the suspense in the given texts. It is important to note that there is an ever-growing technological advancement available through the application and usability of fMRI. In addition, EEG research has been understood and extensively refined and validated over the past 90 years. Therefore, the methodologies, tools and techniques available from the field of psycholinguistics can provide supporting objective measures of suspense to further strengthen the more traditional subjective measures that were highlighted above through the use of questionnaires and interview techniques.

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