Linguistic Problems in Translating Detective Fiction: Terms, Context, and Stylistic Differences

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Abstract: This article analyzes the linguistic problems encountered in the translation of detective works - terminology, context and stylistic differences. In order to translate such works perfectly, the translator must have juridical, cultural and literary knowledge. Law-related knowledge helps to correctly interpret investigative and judicial terms, while understanding the cultural context serves to convey the development of events in a form suitable for the national reader. Literary knowledge ensures the preservation of the author's style, tone of the text and artistic expression. Based on the theories of Nida (1964), Baker (2011) and Bassnett (2002), the article emphasizes that a translator can convey the true spirit of the work to the reader only when he deeply understands the substantive, stylistic and contextual aspects of the text.

Keywords: Detective works, criminalistic details, terminological differences, context, stylistic form, terminological problems, cultural setting

Introduction: Detective fiction is a genre that relies heavily on precise language, cultural references, and suspenseful storytelling. The act of translating such texts requires more than linguistic competence; it demands an in-depth understanding of genre conventions, forensic and legal terminologies, and cultural implications differences (Baker, 2011). This article investigates the key linguistic obstacles encountered in translating detective fiction, focusing on terminological precision, context sensitivity, and stylistic adaptation.

The detective fiction genre has evolved significantly since its inception in the 19th century, with authors like Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie establishing conventions that continue to influence contemporary crime literature. These works often contain intricate plots, complex character interactions, and carefully crafted suspense, all of which pose difficulties for translators. The challenge lies not only in accurately conveying the meaning of the text but also in preserving the author's original tone, atmosphere, and narrative pacing. Additionally, detective fiction is deeply rooted in its cultural and historical setting, which can complicate translation efforts. The portrayal of law enforcement agencies, judicial procedures, and investigative techniques varies widely across legal systems, making it crucial for translators to balance fidelity to the source material with comprehensibility for the target audience. The need to translate idiomatic expressions, colloquial speech, and culturally specific references further adds to the complexity of the task.

Another significant issue is the genre's reliance on wordplay, subtle hints, and intertextual references. Many detective novels employ double meanings, foreshadowing, and red herrings to engage readers, requiring translators to find equivalent ways to maintain these narrative devices in another language. The detective's deductive reasoning and logic-driven dialogue must remain compelling and intelligible, even when cultural and linguistic differences could obscure key details.

LITERATURE REVIEW

Numerous studies have explored the complexities of literary translation. Baker (1992) emphasizes the role of context in translation, highlighting that words gain meaning within their situational and cultural framework. Venuti (1995) discusses the foreignization and domestication strategies, which are particularly relevant to detective fiction translation, where cultural

markers must either be retained for authenticity or adapted for accessibility. Chesterman (1997) examines translation norms and how genre expectations shape translators' decisions. In detective fiction, scholars like Munday (2016) and Newmark (1988) have explored the genre's stylistic and terminological challenges, particularly regarding idiomatic expressions, jargon, and register shifts.

Furthermore, Bassnett (2002) argues that translating literary genres like detective fiction requires an understanding of narrative techniques and how linguistic choices impact the reader's perception. She emphasizes that elements such as suspense, irony, and characterization must be effectively conveyed across languages. Similarly, Nida and Taber (1969) introduce the concept of dynamic equivalence, which is crucial in detective fiction translation, as it prioritizes the effect of the text on the target audience rather than a strictly literal rendering.

Recent research also highlights the role of intertextuality in translation. Hermans (2007) suggests that detective fiction often contains references to legal systems, historical cases, and other literary works, which can pose challenges in translation. These intertextual elements require translators to engage in extensive research and cultural adaptation. In addition, scholars like Pym (2010) discuss risk management in translation, particularly in genres where accuracy is paramount, such as detective fiction, where an incorrect term or cultural misunderstanding can disrupt the narrative flow and confuse readers.

A growing body of work also examines how technology influences translation. Machine translation tools, while improving, struggle with detective fiction's nuanced language, requiring significant human intervention to ensure accuracy and preserve stylistic elements (Kenny, 2011). This aspect highlights the ongoing debate between traditional human translation and the integration of computational tools in literary translation.

RESULTS AND DISCUSSIONS

Detective works often use legal, forensic, and investigative terms. For example, when translating English terms such as "warrant," "forensic analysis," and "plea bargain" into Uzbek, it is necessary to find their legal equivalents. Translators face two challenges in this process. According to Baker (2011), terminological differences present two main problems for the translator:

Lack of direct equivalent: For example, the term "plea bargain" is specific to the English legal system and can be translated as "agreement in exchange for a plea of guilty" (Baker, 2011, p. 95).

Connotative meanings: The term "cold case" is understood not only as "old case", but also as a criminal case that has not been investigated and is not solved (Hatim & Mason, 1997, p. 112).

For example, in Agatha Christie's The Murder of Roger Ackroyd (1995), the term "coroner" is translated as "medical expert". In fact, this person is an investigator who conducts a forensic examination. An incorrect translation can make it difficult to understand the course of events.

Some terms can have different meanings in different contexts. The word "charge", while meaning "accusation" in a legal context, is generally translated as "charge" or "payment."

Case - this term is translated as "criminal case" (jinoyat ishi) in detective fiction, but in other contexts it can also mean "situation" or "example."

Some terms are associated only with a particular country's culture or legal system.

Miranda rights - when arrested in the United States, the accused is read his rights. In Uzbek, it can be translated as "Miranda rights", but an explanation is needed to explain it.

Scotland Yard - this is a special department of the British police. It can be translated as "London police", but an explanation is needed to fully convey the original meaning.

Context plays a crucial role in the translation process. In detective novels, events are set in a specific period, cultural setting, or geographical location. For example, Agatha Christie's works often include details about the British legal system. The translator should use a commentary or adapted translation to convey these details in a way that is understandable to the Uzbek reader (Nida, 1964, p. 83). For example, it is more appropriate to interpret the term "Scotland Yard" as "the British Central Bureau of Investigation" rather than translating it directly. As Bassnett (2002) points out, ignoring context reduces the semantic value of the translation (p. 67).

When translating detective stories, it is important to preserve the author's tone and style. Each writer has their own unique style, which gives their work its uniqueness. For example, Agatha Christie and Arthur Conan Doyle are two leading representatives of the detective genre, and their writing styles differ significantly from each other.

Agatha Christie writes in a simple and concise style. Her works use a simple, understandable language that allows the reader to easily understand the development of events. Christie pays great attention to dialogue in her works, using it effectively to reveal

characters and develop the plot. For example, in her work "The Late Mrs. McGinty", Hercule Poirot goes to a remote village to find the real murderer. In this work, Christie develops events through the lively dialogues of the characters.

Arthur Conan Doyle, on the other hand, emphasizes detailed imagery and complex sentences. His works describe the setting and the inner feelings of the characters in detail, allowing the reader to feel the setting and the characters' mental states more deeply. For example, in the collection "The Adventures of Sherlock Holmes", Conan Doyle describes various places in London in detail, taking the reader to the center of the events. This style allows the reader to clearly imagine the setting and feel the characters' mental states more deeply.

Translators should take these stylistic differences into account and strive to preserve the author's tone and style. This, in turn, helps to convey the original spirit of the work to the reader. For example, when translating Christie's simple and concise style, it is important to avoid complex sentences and use understandable language. Conan Doyle's detailed descriptions, on the other hand, are preserved in the translation, allowing the reader to fully experience the atmosphere of the events.

The issue of preserving the author's style in translation has been studied by many researchers. For example, the article by Kuvonchbek Jurakulov analyzes the problems of preserving the author's style in translation. Also, there is detailed information about lexical and grammatical means in literary translation and their translation problems. Thus, when translating detective works, it is important to preserve the author's tone and style, so as not to lose the originality of the work and its impact on the reader. This depends on the translator's skill and deep understanding of the author's style.

Terminology: Translators face difficulties in adapting legal terms to the national system (Baker, 2011, p. 95). Also, according to Pym (2010), when translating terms, translators should take into account the functional meaning of the term in addition to choosing an equivalent (p. 76).

Context: There is a need to explain or localize cultural realities (Nida, 1964, p. 83). For example, in Conan Doyle's works, the word "barrister" is specific to the English legal system, and if translated into Uzbek as "advokat", it would not be enough to explain his role as a lawyer in court (Bassnett, 2002, p. 112).

Style: Maintaining the tone and style of the author depends on the skill of the translator (Hatim & Mason, 1997, p. 96). In Holmes's works, a rapid, analytical style of speech is important, while in Christie's works,

coherence of events and psychological details are important.

In the process of translating detective stories, linguistic problems - terminology, context and stylistic differences - require the translator to be attentive. To overcome such problems, the translator must have legal, cultural and literary knowledge, correctly interpret the context of the text and preserve the author's style.

CONCLUSION

In conclusion, the process of translating detective stories, linguistic problems - terminology, context and stylistic differences - require the translator to be attentive. To overcome such problems, the translator must have legal, cultural and literary knowledge, correctly interpret the context of the text and preserve the author's style. Only then will the translated work be able to convey to the reader the spirit of the original text.

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