



Estetisk-filosofiska fakulteten

Anna Gavling

The art of translation

A study of book titles translated from English into Swedish and from Swedish
into English

Engelska
C-uppsats

Termin: Vårterminen 2008
Handledare: Michael Wherrity

Titel: The art of translation, A study of the translation of book titles from English into Swedish and Swedish into English

Författare: Gavling, Anna

English III, 2008

Antal sidor: 46

Abstract: The purpose of this paper is to investigate the process of translating a book title from English into Swedish and vice versa. I have investigated the different methods used when translating a title, as well how common each strategy is. By contacting publishing companies and translators in Sweden, I learned of the process of adapting a title from the source language into a foreign market and the target language. Studying 156 titles originally published in English, and 47 titles originally written in Swedish, I was able to see some patterns. I was particularly interested in what strategies are most commonly used.

In my study I found nine different strategies of translating a book title from English into Swedish. I have classified them as follows: *Keeping the original title*, *Translating the title literally*, *Literal translation with modifications*, *Keeping part of the original title and adding a literal translation*, *Adding a Swedish tag to the English title*, *Adding a Swedish tag to the literal translation*, *Translation with an omission*, *Creating a new title loosely related to the original title* and finally *Creating a completely different title*. In the study of titles translated from Swedish into English, I found eight different translation strategies; seven of the strategies were the same as in the translation of titles from English into Swedish. The one method that differed is called *Translation with an addition*. The study of titles originally published in Swedish was much smaller; and yet more variety and creativity was shown in the translations. The conditions for translating from Swedish into English are different since English readers normally have no knowledge of Swedish. Names of characters and places for example, are very likely to sound very odd to an English reader, and therefore more translations are necessary. Swedish readers on the other hand are generally relatively proficient in English since they are exposed to the language naturally in their everyday lives through for example, television. Therefore it was easier to stay close to the original in the translations from English into Swedish.

Nyckelord: Translation, translation strategies, book titles, English titles, Swedish titles

Table of contents

1 Introduction and aims.....	1
2 Background.....	2
2.1. Translation of titles	2
2.2. Translation as a profession	3
2.3. Methods used for translating titles.....	4
2.4. Translation of children's literature	6
3 Methods and material	6
4 Analysis and results.....	8
4.1. Titles translated from English into Swedish	8
4.1.1. Keeping the original title	9
4.1.2. Translating the title literally	10
4.1.3. Literal translation with modifications	12
4.1.4. Keeping part of the original title and add a literal translation.....	15
4.1.5. Adding a Swedish tag to the English title	15
4.1.6. Adding a Swedish tag to the literal translation.....	16
4.1.7. Translation with an omission	17
4.1.8. Creating a new title loosely related to the original title	17
4.1.9. Creating a completely different title.....	19
4.2. Titles translated from Swedish into English	22
4.2.1. Keeping the original title	22
4.2.2. Translating the title literally	23
4.2.3. Literal translation with modifications	24
4.2.4. Keeping part of the original title and add a literal translation.....	24
4.2.5. Translation with an addition.....	26
4.2.6. Translation with an omission	25
4.2.7. Creating a new title loosely related to the original title	26

4.2.8. Creating a completely different title.....	28
4.3. Most commonly used translation strategies.....	29
5. Summary and conclusion.....	30
References	33
Appendix 1	35
Appendix 2	41

1. Introduction and aims

Have you ever finished reading a translated book and wondered why it was called the way it was? Or are you like me and like to check the original title of a foreign book, out of curiosity. Either way, the title is often the first impression a reader gets of a book and it can attract or discourage potential readers. Some books become bestsellers globally, and in order to make the books accessible to a wider audience, they need to be translated into different languages to suit each country. Therefore it is crucial that the translator is very familiar with the source language as well as the target language. Equally important is extensive knowledge of the cultures concerned.

My inspiration for this paper comes from my interest in translating and subtitling from English into Swedish. Sometimes I come across an impressive translation, but more often I notice the poor translations where it is clear that it is a translation. This led me to investigate translating further by conducting a study of the translation of book titles. I have looked at both the translation from English to Swedish, and vice versa, to see if there were any differences regarding the use of the different methods used. I also investigated the different strategies used in book title translation and looked for new trends. My study involves both modern books as well as classics, in order to find out if the translation of book titles is changing. Since the English language plays a bigger part in the everyday lives of Swedish people today than fifty years ago, the conditions for translators have changed. The question is if translators and publishers have kept this in mind when they translate titles for the Swedish market.

Despite the importance of people understanding each other even though they speak different languages, translating is often an underestimated profession. Perhaps it comes down to the fact that translators “only” translate what others have written. Looking at for example a novel, the author is often praised for his or her creativity, fascinating portrayals of characters, beautiful language et cetera. But the translator who had the difficult task of transferring all these elements into another language is not often mentioned. A recent exception that I came across was in the Swedish newspaper *Aftonbladet* where the reviewer Ragnar Strömberg not only praised Cormac McCarthy’s book *The Road*, but he also praised the translator Thomas Preis for capturing McCormack’s language so well in Swedish (*Aftonbladet*).

2. Background

“Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida & Taber, 1969: 12). A translator has to take several elements into account when translating any type of text. The primary aim should be to reproduce the message, which can require many grammatical adjustments as well as lexical ones (Nida & Taber, 1969). Nida and Taber stress the importance of using the closest equivalent as well as using a natural equivalent, which means that the translator should not be seen. They add that the “best translation does not sound like a translation” (Nida & Taber, 1969: 12). According to Nida and Taber, style is also an important factor although it is secondary to content. When translating poetry for example, it is crucial to keep the style and rhyme of the original poem. Another problem facing translators is objectivity; no person is completely objective. Lois Tyson wonders if objectivity is not only subjectivity in disguise (Tyson, 2006). Nida and Taber mention different factors that can impair a translation, often on an unconscious level. It can actually be negative if the translator has too much knowledge of the subject matter because this can result in the translator translating over the heads of the audience. Another personal problem concerning translators can be that they are only looking at one sentence at a time. Although this is better than translating word for word (Nida & Taber, 1969) in order to make a successful translation.

2.1 Translation of titles

There is very little research on the subject of translating book titles, and therefore I have been in contact with a number of Swedish publishing companies, a translating agency, as well as a few translators. They have given me quite similar answers as to how a foreign title arrives at its target language title. The target language is the language something is translated into as opposed to the source language, which is the original language of a text. All those that I contacted agreed that the title for the Swedish market is decided upon in Sweden without too much interference from the original publishing company. Anders Olofsson (Översättarcentrum), is the only one who mentioned that the author of a book usually wants to have a say in the matter. Apart from that, he gave the same picture of the process as the other people I have been in contact with. According to Maria Nilsson, editor with the publishing company *Natur och Kultur*, it is usually the editor working with that particular book who is in

charge of finding a suitable translation of the title. It can be discussed with other people at the editorial office, for example the marketing department. Anders Olofsson also mentions the publishing company's interest in coming up with a title that sells. Annika Seward-Jensen (Wahlström & Widstrand förlag), says that when a foreign book is introduced into a new market, for example the Swedish market, it is up to the publishing company in Sweden to make sure that the translation holds to a high literary standard and a contract is signed in order to ensure that. Since the translator has knowledge of both the language and the author, it can be a good idea to involve them in the process of translating the title (Olofsson). The right to publish a foreign book in Swedish is bought from the original publishing company, or the author's agent, and when that is done, the Swedish publishing company needs to find a suitable translator to translate the book. Translators often work as freelancers and can be hired by different publishing companies (Seward-Jensen). The translator of the *Harry Potter*-series from English into Swedish, Lena Fries-Gedin, believes she got the job because she had already translated many children's books for Rabén & Sjögren, whose subsidiary publishing company, Tidens förlag published *Harry Potter* in Swedish. She also believes that the fact that she had recently translated some books about princesses and dragons helped her get the job (Death, 2002).

2.2. Translation as a profession

Traditionally, translation has had quite a low status as a profession, and still does today to a certain extent. One reason has been that historically no formal education was needed; during the 19th century in France, translations were done by authors interested in foreign literature, without any qualifications for translating. There was also no follow up between the source text and the target text (British Council). For this reason, the quality varied. Still today it is possible to work as a translator without a degree, although to get serious assignments, a university education in translating, a degree in the target language, or something else that is considered useful, is often necessary. A successful translator of literature today needs extensive knowledge of languages as well as of literature and linguistics. In the United Kingdom, translation is now viewed more positively and its creativity and research aspects are acknowledged, due to Translation Studies¹ (British Council).

¹ According to the British Council, Translation Studies have been made regarding areas of translation such as cultural transfer and historical perspectives.

2.3 Methods used for translating titles

There is no one solution that works for translating all titles and therefore different methods have been developed. Which type of translation method that is chosen depends on how easy it is to translate the original title, as well as on who the target reader is. Young people generally have better knowledge of English than older people and therefore need fewer translations. On the other hand, if the target readers are very young, they might lack even basic English skills and for them titles definitely need to be translated. Below I will explain some of the translation strategies.

The original title is kept when it is believed that the English title can be understood by Swedish readers. It is also judged better to keep the original version when it is almost impossible to provide a satisfactory translation. The novel *High Fidelity* by Nick Hornby would not have the same effect if translated. When the title is a name it is also often considered best to keep the original title since names can be difficult to translate. *Jane Eyre* is an example where the Swedish version of the book has the same title as the English original. When the book is aimed at children who naturally do not have the same knowledge of English as adults do, it is more uncommon to keep the original title (Death, 2002). Even titles with names are translated; *Snow White* becomes *Snövit* in Swedish (Hinchliffe, 2005). On the other hand, another book with a title referring to the main character is *Pocahontas* where the original title was kept. One reason for this is that since *Pocahontas* is a Native American name, it is impossible to find a Swedish equivalent. But an even stronger reason for keeping the original title is that the book is based on a film. It is normal that a book based on a film gets the same Swedish title as the film. Similarly a film based on a book usually gets the same title as the book (Lundin, 2003).

A common method when translating a book title is to translate the original title literally. It is a good choice when the words have the same meaning and value in both languages. *The glass key* is such a title; it becomes *Glasnyckeln* in Swedish. The reason it works so well here is because there are no untranslatable words, plays on words, or names, which can cause problems for translators. The meaning of the title can easily be understood by the target

language readers, in this case, the Swedish readers. Another straightforward example is James Frey's novel *My friend Leonard* which is literally translated to *Min vän Leonard* (Adlibris). In the translation of another novel by Frey, *A million little pieces*, the title is translated close to the original, but still not quite literally. *A million little pieces* becomes *Tusen små bitar* ("A thousand little pieces"), in Swedish (Adlibris). This choice has to do with style; 'a million' is obviously translatable as well. If something breaks into many small pieces, there is a Swedish idiom: *tusen små bitar*. Perhaps this is the reason why a million became a thousand in this title. A case where the change at first glance is only cosmetic, is *Flowers in the Attic* by Virginia Andrews, which is translated into *Vindsträdgården* ("The garden in the attic") in Swedish (Adlibris). However, the original title is metaphorical; the flowers symbolize children, a fact that is lost in the Swedish translation.

Then there is also the choice of using a completely different title when translating from English into Swedish. This strategy can be used when it is believed that neither keeping the original title, nor translating it literally will work for the Swedish readers. Thus *Angela's Ashes* becomes *Ängeln på sjunde trappsteget* ("The angel on the seventh step") in Swedish (Adlibris). Both the English and the Swedish title requires reading the book in order to discover what the title actually refers to. This is a very interesting translation; *Angela* is the name of the protagonist's mother, and comes from the word 'angel'. Instead of keeping the name *Angela* or substituting it with a more Swedish sounding name the Swedish title translates 'angel' into the Swedish equivalent *ängel*. While *Angela* is real person, an angel is not; however *Angela* dies in the story and perhaps you can say she becomes an angel then. Patricia Cornwell's *Cause of death* becomes *Dunkla vatten* ("Gloomy waters") in Swedish. The plot revolves around a murder investigation after a dead body has been found under water, and therefore both titles seem suitable (Amazon).

Yet another strategy is to keep part of the English title and add a Swedish literal translation. This method is used for instance in the Harry Potter-series; *Harry Potter and the Deathly Hallows* is translated into *Harry Potter och dödsrelikerna*. The translator of the Harry Potter-books into Swedish, Lena Fries-Gedin, says that after the great success of the first books all over the world, she was asked to sign a contract with Warner Bros promising to keep the original names. The reason for this is that the film company wants fans everywhere to

recognize the names when they distribute the films and other merchandise related to Harry Potter (Death, 2002).

2.4. Translation of children's literature

I will now discuss children's books since they are sometimes treated differently from books aimed at adults. Birgit Stolt (Stolt, 2006) believes that the respect for children's books is much lower than that of books for adults. The translation of titles falls under the category she describes as the preconceived ideas adults have about what children like to read. Children are often underestimated as readers, and false ideas are created about what they appreciate and can understand (Stolt, 2006). Children's author Astrid Lindgren has written numerous well known books that have been translated into many different languages all over the world. In some cases it is fully understandable that title names have to be adapted for the new target readers, but in other cases this is not necessary. Birgit Stolt discusses the case of *Emil i Lönneberga* who is renamed *Michel* in German. This translation is done despite the fact that *Emil* is also a German name and should not cause any problems in pronunciation, while *Michel* is not Swedish sounding at all (Stolt, 2006). One can only guess at the reason for this translation; Stolt believes it could be because of two different factors. One, *Emil* is an old-fashioned name in Germany, and secondly, the Germans already have a famous literary *Emil*. The first reason should not matter since Astrid Lindgren's books take place in the past anyway. Also, the other first names of the characters such as *Ida*, *Lina* and *Alfred*, are left unaltered (Stolt, 2006). Birgitta Stolt feels that this kind of alteration affects the original setting and that children would in fact benefit from reading books with foreign names and environments. Another case where it might have been better to leave the original title, or at least choose a more suitable name, is the case of *Nancy Drew* who becomes *Kitty* in Swedish. *Nancy* is not a common Swedish name, but neither is *Kitty*, and *Nancy* creates no more problems in pronunciation than *Kitty* does. On the other hand, the surname *Drew* is kept although it should be more difficult to pronounce for a Swedish reader, especially for a young person, who is the intended reader of the *Nancy Drew* books. As in the case of *Emil*, the decision has been made to keep the original names of the other important characters. In both cases, the name of the protagonist occurs in the title of the book, which might be the reason for translating that name, and to leave the other names as they are.

3. Methods and material

I started by collecting titles exemplifying different translation strategies, using books I owned myself. I realized fairly quickly that I needed to look further in order to have a larger variety of books. I also learned quickly that finding examples of literal translations of titles was far easier than discovering titles where the Swedish title was something completely different. Therefore I searched for lists of books such as all the books from *Oprah's Book Club*² and *The New York Best Seller* lists³. Looking at the books chosen by Oprah Winfrey presented me with the problem of nonfiction literature such as memoirs, as well as titles that were not originally in English. I knew already when I started looking at *The New York Best Seller* lists that it could be a problem finding those titles in Swedish since some of the books have recently been published and distributed in English. My suspicion proved to be true and I had to find another strategy. That is when I came across the dictionary *Bonniers Författarlexikon över utländsk litteratur*, which contains information about writers and their works, from all over the world. This was a very useful tool when it came to finding older works, which is something I needed in order to look at translations from a diachronic point of view. The lexicon was also a reliable source when it came to the year of publication of the work not only in English but in Swedish as well. Having a book where I could find both the English and the Swedish titles made my research easier and much less time consuming.

Having found a dependable source, my collection of titles began on a large scale. In order to have a representative sample, I decided to go from A-Z choosing three authors for every letter, and about three titles for each person depending on how many were listed in the lexicon. I also strived for a balance between works ranging from the nineteenth century until the 21st century. After including the titles I had already worked with, I ended up with a total of 156 titles, which I believe is sufficient for carrying out this study.

Two titles had to be excluded; *Snow White* and *A Nice and Private Place*. In the case of *Snow White* it got complicated since the original story was written by the Grimm brothers, and was therefore translated from German into Swedish. When Disney much later made a movie

² http://www2.oprah.com/obc/pastbooks/obc_pastdate.jhtml (Accessed on 5 April 2008)

³ <http://www.nytimes.com/pages/books/bestseller/index.html> (Accessed on 5 April 2008)

which led to books with the same name, *Snow White* had already been translated which disqualifies it for this investigation. In this essay I refer to the Disney version of the book and film. The other case *A Nice and Private Place* had to be removed because of insufficient information regarding the plot. Instead it was replaced by another book written by the same authors writing under the pen name *Ellery Queen*.

For Swedish titles translated into English, I found a useful dictionary on children's literature called *The Oxford Encyclopedia of Children's Literature* where both Astrid Lindgren and Barbro Lindgren (not related), were included. There I could find reliable information of the English titles as well as years of publication in both English and Swedish. The number of Swedish authors published in English is limited and in order to find some titles of novels aimed at adults, I searched the internet for well known Swedish authors. I found all of Henning Mankell's novels in English and in Swedish on his official website. To find more authors I searched on Amazon for Swedish writers whose books I thought might have been translated into English. Using these methods I ended up with a total of 47 titles.

4. Analysis and results

By studying the 156 titles collected, I was able to clarify which methods were used when translating a title from English into Swedish. I will discuss some cases in each category in order to explain how every strategy works. I will also when it is possible, say something about the frequency the method is used and discuss possible changes over time. Some books have received different translations at different times and these have been categorized according to the last translation. I will address the books concerned as they come up.

4.1. Titles translated from English into Swedish

I have found nine different strategies for translating an English book title into Swedish and I have classified them as follows:

1. Keeping the original title
2. Translating the title literally

3. Literal translation with modifications
4. Keeping part of the original title and adding a literal translation
5. Adding a Swedish tag to the English title
6. Adding a Swedish tag to the literal translation
7. Translation with an omission
8. Creating a new title loosely related to the original title
9. Creating a completely different title

4.1.1. Keeping the original title

Category 1 where the original title was kept represents 14% of all titles. I found an overwhelming majority of proper names; 13 out of the 22 cases. Some examples are *Emma* by Jane Austen, *Nicholas Nickleby* written by Charles Dickens, and Stephen King's *Carrie*. It is normal to leave a name untranslated and this can explain why this translating method is used evenly over time even though the level of English has improved greatly in Sweden since 1816, when the earliest example was published.

Table 1: Strategy 1, Keeping the original title

Original title (English)	Swedish title
Ruth	Ruth
Nicholas Nickleby	Nicholas Nickleby
Ethan Frome	Ethan Frome
Middlemarch	Middlemarch
Cranford	Cranford
Mrs. Dalloway	Mrs Dalloway
Destination Biafra	Destination Biafra

Ruth is one of the early novels in this category that has kept its original title from the beginning. The name exists in both English and Swedish so an adaptation for the Swedish market is unnecessary. Looking into the plot which is about a young woman named *Ruth*, one finds no reason to change the title.⁴

⁴ If no other source is given, the information is either my own knowledge of the book or Wikipedia.

In the case of *Nicholas Nickleby*, the book was not named the same in Swedish until 1958, 119 years after it was first published in English. Earlier titles in Swedish were: *Nicholas Nickleby's lefnad och ävfentyr* (1842), *Nicholas Nicklebys lif och äventyr* (1873-74), and *Nicholas Nicklebys liv och äventyr* (1928). The earlier titles all mean 'Nicholas Nickleby's life and adventures', with different spellings depending on the norm at the time of translating. The many changes were possible since the book was published so long ago. *Ethan Frome* had a completely different title until 1992 when it was changed to *Ethan Frome* in Swedish too. The earlier title was *Hans öde* ('His destiny'), which relates well to the plot, but one sees no connection to the original title.

In three cases, the title is a name of a place; *Mansfield Park*, *Middlemarch* and *Cranford*. Both *Middlemarch* and *Cranford* had different translations to start with. *Middlemarch* was first published as *Ur landsortslifvet* ('From the country life'), and *Cranford* used to be called *Småstadsliv i Cranford* ('Country life in Cranford'). This shows a slight trend towards keeping the original title when it is possible. It is also a simplification, the older titles offer an explanation to what the book is actually about, while the decision to leave the English title untranslated, requires the readers to be more active in order to find out about the plot.

In the case of *Mrs. Dalloway*, the full stop after 'mrs' has been removed in the Swedish title. Despite this very small change, I would like to place the title in this category since the word for 'mrs' in Swedish is *fru*. Since the Swedish word has not been used, it cannot be called a translation, it is simply a difference in punctuation. In the last title mentioned, *Destination Biafra*, the title can be a literal translation as well since the word 'destination' is the same in English and Swedish. However, I chose to place it in this category since it is spelled and written the exact same way in both languages. Normally Swedish titles only capitalize the first word in a title as opposed to what used to be the standard in English where all important words were capitalized. Since *Biafra* is a name it is capitalized in Swedish as well, resulting in identical titles.

4.1.2. Translating the title literally

The second category where the translation is literal, is by far the most common method. 67 out of the 156 titles studied, belong to this category which amounts to about 43%. Still I have been rather strict in my categorization; such a small detail as a determiner has placed a title in the next category *Literal translation with modifications*, instead of in this one. This strategy is obviously very common but its use decreased over the course of the previous century. Below I have listed eight of the cases belonging to this category:

Table 2: Strategy 2, Translating the title literally

Original title (English)	Swedish title
The hitch hiker's guide to the galaxy	Liftarens guide till galaxen
The good earth	Den goda jorden
The sign of four	De fyras tecken
The cider house rules	Ciderhusreglerna
The great Gatsby	Den store Gatsby
The bride of Lammermoor	Bruden från Lammermoor
The old man and the sea	Den gamle och havet

In the case of *The hitch hiker's guide to the galaxy*, a word by word translation is possible. The word structure works the same in English and Swedish and there are no ambiguous words. The case of *The cider house rules* is the same; the words mean the same thing in both languages. The only difference is in appearance; four words in English become one word in Swedish. My reason for not putting this title under the strategy of translating literally with modifications is simple; the change is not freely chosen but required by Swedish writing conventions.

Two books that have received different titles at different times are *The sign of four* and *The bride of Lammermoor*. The first one was called something completely different when it was first published: *Agra-skatten* ('The Agra treasure') became *De fyras tecken* in all later publications. The *Bride of Lammermoor* was first simply called *Bruden* ('The bride') before it received a literal translation, *Bruden af Lammermoor* in 1857. This spelling must later have

been considered old-fashioned because in 1918 the book came out with the same literal meaning, only the word for ‘of’ in English had changed from *af* to *från* in the Swedish title.

In the case of *The Good Earth* and *The Great Gatsby*, these books are translated literally. Although, the words ‘good’ and ‘great’ leave quite a bit of room for interpretation. Looking up ‘great’ in the *Oxford Advanced Learner’s Dictionary*, one finds fourteen different senses listed. A Swedish dictionary mentions six different senses, the first one being ‘big’ as in size. Then follow explanations that I believe are closer to what the author F. Scott Fitzgerald had in mind: ‘important’, ‘prominent’ and ‘powerful’. This is a good example of the difficulties facing the person translating a title, and it shows how important it is to be familiar with the book in order to be able to choose a suitable title.

In Ernest Hemingway’s novel *The Old Man and the Sea*, there is an omission; the word for ‘man’ is left out in the Swedish translation. It is fully possible and grammatically correct to say ‘Den gamle mannen och havet’ (‘The old man and the sea’) instead of *Den gamle och havet* which is the official Swedish title. The reason I still call this a literal translation is because in Swedish it is possible to show that it is an old man by using the single word *gamle*. *Gamle* is a form of *gammal* which means old and the -e signals that the person is male, and therefore ‘old man’ is implied by just using one word in Swedish.

4.1.3. Literal translation with modifications

The third strategy is clearly similar to the one just mentioned since the titles in this category still have the same basic meanings. However, some modifications have been made, sometimes very minor ones and some with a slight change in meaning; for example a million becomes a thousand in the book *A million little pieces*. The title is replaced by a corresponding phrase in Swedish which preserves the meaning. The reason I still use the word literal, is due to the fact that nothing significant changes; the basic meaning remains and the changes are merely adaptations to suit the target language better. There are 26 titles belonging to this group which makes it the second most common translation strategy. However, it was very uncommon in the 19th century; there were only two cases during that whole century. From the 1930s and

onwards, this method has been used between 20 and 60 percent of the time. There were two low points: the 1950s and the 1990s. In the 50s there are no titles translated literally with modifications, and in the 90s this strategy is used only about 6% of the time.

Table 3: Strategy 3, Literal translation with modifications

Original title	Swedish title
The restaurant at the end of the galaxy	Restaurangen vid slutet av universums ände
A study in scarlet	En studie i rött
Nineteen eighty-four	Nitton åttiofyra
Women in love	Kvinnor som älskar
Rabbit run	Haren springer
Rabbit is rich	Haren är rik
Alice's adventures in Wonderland	Alice i underlandet

In the case of *The Restaurant at the End of the Galaxy*, the change of one word landed it in this category instead of in the previous one together with *The Hitch Hiker's Guide to the Galaxy* written by the same author Douglas Adams. In that title the word 'galaxy' was translated correctly with the Swedish word *galax*. But in the case of *The restaurant at the end of the galaxy*, galaxy is translated to *universum*, 'universe' in English. The person in charge of this translation probably liked the sound of *universum* more than *galax*. It is rather surprising though to translate two books written by the same author, revolving around the same topic, differently. In the book by Sir Arthur Conan Doyle, *A study in scarlet*, the difference is even slighter; 'scarlet' is replaced by 'red'. Scarlet is a shade of red and corresponds to Swedish *scharlakansröd*. The change is understandable though since *scharlakansröd* is quite long compared to both 'scarlet' as well as *röd* (red). *Scharlakansröd* is also less common in Swedish compared to the English 'scarlet'. Word length is another aspect one has to consider when translating a title since brevity of expression is often regarded as desirable.

The novel *Nineteen eighty-four* has been translated in two different ways over time, both with the same meaning but with a modification in the later translation. The first version was called *Nittonhundraåttiofyra* which is the way to say the year 1984 in Swedish. In the year 1983 the title changed slightly to *Nitton åttiofyra* which is an exact translation of the original title.

However, this is not how 1984 is spelled and pronounced in Swedish and I believe the title has been stylistically changed to look the same way as the English title, even though it looks odd to a Swedish reader.

Women in Love feels slightly vague and that may be the reason behind the two very similar translations of the title. At first the book was published in Sweden under the name *Kvinnor som älska* (1936), and in 1993 a new edition was released called *Kvinnor som älskar*. Both titles mean ‘women in love’; the earlier title sounds more old-fashioned which can be expected considering the time of publication. However, a literal translation, would result in *Förälskade kvinnor*, and therefore a small change has taken place. If the Swedish title had been translated literally to *Förälskade kvinnor*, the focus had been on the fact that they were in love. By changing the title slightly the focus changes to women, who happen to be in love. The actual Swedish titles suit the plot better since it is about women in love, but the book is not only about those relationships.

John Updike has written four novels about the character Harry ‘Rabbit’ Angstrom, of which the first one is called *Rabbit Run*. ‘Run’ seems to be an imperative and the Swedish imperative would be *spring*. But instead the Swedish word *springer* (‘runs’) is used, which is a different word form even though a corresponding imperative exists in Swedish. A grammatical change like this would alone qualify the mentioned title in this category. But the other reason for putting the title in this category along with *Rabbit is rich* which has no grammatical changes, is the translation of ‘rabbit’ into *hare* which has the same meaning as the English word. Rabbits and hares may be similar but the Swedish language makes the same distinction between the two species as English does. Since the main character is a person nicknamed ‘Rabbit’ it is hard to see why it was changed into a ‘hare’. Perhaps it has something to do with the first book called *Rabbit run*. Hares are known to be faster than rabbits, and maybe that is why *hare* was chosen for the Swedish title. Then when more books in the same series were published, the change from ‘hare’ to ‘rabbit’ had to be kept in order for readers to see the connection between the books.

Alice's adventures in Wonderland (1865) has received three different titles in Swedish. The first one was *Alices äfventyr i sagolandet* ('Alice's adventures in Fairytale Land') which besides an old-fashioned spelling, translates 'Wonderland' into 'Fairytale Land'. This edition was published in 1870 so it is understandable that another newer edition had another spelling. The next one came out in 1946 and was called *Alices äventyr i Underlandet* ('Alice's adventures in Wonderland') which contains modern spelling, but more importantly, 'Wonderland' is translated literally. Then just nine years later, another edition was published with the title *Alice i Underlandet* ('Alice in Wonderland'). The protagonist is still in 'Wonderland' although the word meaning 'adventures' has been removed. A search on the site of the large web based bookshop, Amazon, one finds examples in English of both *Alice's Adventures in Wonderland* and *Alice in Wonderland*. This is the probable reason for the change in Swedish as well. Since I'm working with the original English titles, the last Swedish translation qualifies as a literal translation with modifications.

4.1.4. Keeping part of the original title and adding a literal translation

The fourth strategy is keeping part of the original title and adding a literal translation, which is the smallest group of the titles investigated. Only one title from my investigation belongs here. The title concerned here is the seventh book in the *Harry Potter* series, *Harry Potter and the Deathly Hallows*. However, the six preceding books would also be placed in this category if they had been included in the study.

Table 4: Strategy 4, Keeping part of the original title and adding a literal translation

Original title	Swedish title
Harry Potter and the deathly hallows	Harry Potter och dödsrelikerna

Even though the books about *Harry Potter* are children's books, the decision to keep the English name has been made. Perhaps the initial reason was partly because the name is not difficult for a Swedish person to pronounce whether one chooses to pronounce it in English or Swedish. And as I mentioned before, after a few books and a worldwide success, the original names had to be kept, and therefore this solution makes a lot of sense.

4.1.5. Adding a Swedish tag to the English title

The fifth method is rather unusual; normally titles should be rather short and catchy, but in some cases the Swedish title has actually been extended from the original. In my investigation I found three cases where this occurred out of the 156 titles, about 2 %.

Table 5: Strategy 5, Adding a Swedish tag to the English title

Original title	Swedish title
Mary Barton	Mary Barton: En berättelse ur lifvet i Manchester
Kim	Kim, hela världens lille vän
Ivanhoe	Riddaren av Ivanhoe

A little surprising translation occurs in the case of Sir Walter Scott's well known novel *Ivanhoe*. The book was first translated simply *Ivanhoe* when it was first published in Sweden a few years after the English original. Then in 1947, the new edition was called *Riddaren av Ivanhoe* ('The knight of Ivanhoe'). Perhaps the addition was made to make it absolutely clear who Ivanhoe is and what the book is about. It is still rather surprising that a book moves away from the original title in a later edition; the opposite is far more common.

The novel *Mary Barton* is renamed *Mary Barton: En berättelse ur lifvet i Manchester* ('Mary Barton: A story of life in Manchester') in Swedish. By reading the English title one cannot possibly guess more of the plot than that it involves a woman, Mary Barton. The Swedish tag gives potential readers more of an idea of what to expect. In the same way, the translation of *Kim* by Rudyard Kipling, tries to explain some of the story by calling it *Kim, hela världens lille vän* ('Kim, the whole world's little friend').

4.1.6. Adding a Swedish tag to the literal translation

The next category sounds very similar since it also includes adding a tag. The difference lies in the fact that no English is kept; the words are translated literally and a tag is added as well.

I only found two examples of this method; both books belong to the trilogy *Lord of the Rings* written by J.R.R. Tolkien.

Table 6: Strategy 6, Adding a Swedish tag to the literal translation

Original title	Swedish title
The two towers	Sagan om de två tornen
The return of the king	Sagan om konungens återkomst

De två tornen is a word by word translation of the English title *The two towers*, and *konungens återkomst* also mean the exact same thing as the English title (*The return of the king*), only the word order is changed due to differences in Swedish grammar. However, both books have the addition *Sagan om* which means ‘the story of’ in English. I believe the reason for this can be found in the first book of the trilogy *The Fellowship of the ring*. The word ‘fellowship’ is not entirely easy to translate to make a nice sounding title in Swedish. A Swedish-English dictionary suggests nouns such as *brödraskap* (‘brotherhood’) and *sammanslutning* (‘association’). ‘Brotherhood’ can make one think of brothers and the fellowship in the book does not include any brothers at all; the characters are not even of the same fictional species. The nine members do become very close on their mission to destroy the ring, which is why ‘association’ feels too weak to describe this group. These difficulties can be reason for why ‘fellowship’ was replaced by *sagan om* which was then continued in the other two books as well as in the films directed by Peter Jackson in the 21st century.

4.1.7. Translation with an omission

A translation with an omission is another small category. Only two titles belong to this category, which amounts to 1.3% of the 156 titles.

Table 7: Strategy 7, Translation with an omission

Original title	Swedish title
Dinner at the Homesick restaurant	Restaurang Hemlängtan
Heat and dust	Hetta

Dinner at the Homesick Restaurant by Anne Tyler is translated into *Restaurang Hemlängtan* ('Restaurant Homesick') in Swedish. The core of the title, the restaurant called 'Homesick' remains, but the word 'dinner' is for some reason left out in the Swedish translation. The book revolves around a family who cannot seem to get through a single dinner in peace, arguments always arise (Amazon), and therefore I think the word dinner is an important one, since it has an impact on the meaning of the title. The reason for omitting part of title, might be to make a short and easy title. The title *Heat and Dust* in English, changes into only *Hetta* ('Heat') in Swedish. The story takes place in India both in the 1920s and 1970s, the latter decade being when the book was actually written. The plot gives no clear reason for the title, the first reason that comes to mind is that it refers to the weather conditions in India. The reason for the omission of 'dust' in the Swedish version is also unclear. If the title refers to India, perhaps it was thought better to describe the country merely as hot and not dusty as well. There is quite a scandal involved in the plot which could also be what 'heat' refers to. Maybe the decision to remove 'dust' was to move the focus from the scenery to the plot.

4.1.8. Creating a new title loosely related to the original title

The next strategy is difficult to name; the titles show a connection to the original titles but the changes made are a little bit more than small modifications in my opinion. Therefore I created a special category for these 15 cases, which amounts to about 10% of the 156 titles. This category is quite uncommon but the 15 cases are spread out quite evenly over time; the first title occurs in the 1840s and the last example is from the 1980s.

Table 8: Strategy 8, Creating a new title loosely related to the original title

Original title	Swedish title
The inheritors	Det nya folket
Good behaviour	En mycket väluppfostrad flicka
From Doon with death	Vem var Doon?
Diamond's are forever	Diamantfeber
A Christmas carol	En spökhistoria vid jul

The first title, *The inheritors* might not at first glance look very similar to *Det nya folket* ('The new people'). But considering the definition of 'inheritor' in the *Oxford Advanced Learner's*

Dictionary: “a person who is affected by the work, ideas, etc. of people who lived before them”, one sees the connection between the English and Swedish title. There is also one other meaning of the word ‘inheritor’ according to the above mentioned English-English dictionary: “a person who receives money, property, etc. from somebody when they die” (*arvtagare* in Swedish). This is the only meaning of the word that comes up in *Norstedts English-Swedish, Swedish-English dictionary*. The lack of the first sense mentioned in an English-English dictionary can explain why a literal translation was not used. On the other hand, both titles actually mean the same thing so it is not a matter of a different title altogether.

Two textbook examples of this strategy are *Good behaviour* and *From Doon with death*. In the first case, the original title hints at the plot while the Swedish translation *En mycket väluppfostrad flicka* (‘A very well-behaved girl’) reveals more details on the same subject. The protagonist is mentioned and the reader finds out who behaves well. Therefore there is a clear link between the two titles despite the lack of a close literal translation. In the second case *From Doon with death*, I believe a literal translation would have proven difficult, and instead an attempt is made to make a more understandable title related to the original. The Swedish title *Vem var Doon?* means ‘Who was Doon?’ in English. The decision to keep such an unusual name as ‘Doon’ qualifies this book in this category; the name is the link between the original version and the Swedish title. The Swedish title does not reveal a murder mystery in the slightest, while the word ‘death’ in the English title does. The word ‘murder’ is not mentioned though, but an avid reader of crime novels might recognize the signs of a book with an unnatural death.

Diamonds are forever was originally given a completely different title in Swedish *Döden spelar falskt* (‘Death cheats’). Seventeen years later though when the book was released again in 1973, it received a title more similar to the original: *Diamantfeber* (‘Diamond fever’), which places it in this category. *Diamonds are forever* could be translated literally so one can only speculate of the reason why ‘diamond fever’ was chosen instead. The plot suggests an obsession with diamonds, several people are killed over them, while *Diamonds are forever* sounds more peaceful in my opinion. The fact that diamonds last forever is often used as a reason why they make great gifts. Since this is a book about *James Bond* it was perhaps thought that ‘diamond fever’ suited this genre better. *A Christmas carol* by Charles Dickens

has received no less than five different titles over the years. The first three versions meant ‘a Christmas story’, while the fourth one *En julsång på prosa* (‘A Christmas carol in prose’) moved one step closer to the original by including the meaning of a song which is what a ‘carol’ is. Anyone who has read the book can agree that ‘a story’ fits the plot, and it is not a surprising choice of translation. However, during this study it became evident just how common it is to translate a title close to the original, and I believe that the fourth publication is proof of this strive. The fifth and final translation *En spökhistoria vid jul* (‘A ghost story at Christmas’), moves back to the choice of replacing ‘carol’ with ‘story’. An addition is also made with the meaning of ghost story, which explains the plot somewhat more. The main character Scrooge, is visited by three ghosts who wish him no harm, but simply make him appreciate the true meaning of Christmas. ‘A Christmas story’ might give the impression of a peaceful story and by calling it a ghost story, one might think of a scary plot instead. Since the plot is not very scary despite the ghosts, the previous Swedish titles are understandable.

4.1.9. Creating a completely different title

The last method is quite common even though it consists of creating a completely different title. This could of course confuse readers, but sometimes it is still considered a better choice than to try to translate the English words into Swedish. 18 titles of the 156 belong to this category which is about 12 % and the fourth largest strategy. This method was very unusual in the 19th century; only two titles, both in the 1860s were given a completely different title. In the 1990s 37.5% of the titles were translated according to this strategy, which is the decade when this strategy was mostly used.

Table 9: Strategy 9, Creating a completely different title

Original title	Swedish title
Good wives	Våra vänner från ifjol
From potter’s field	Offer utan namn
The mill on the Floss	Bror och syster
The Hobbit or There and back again	Bilbo

Good Wives by Louisa M. Alcott, continues to tell the story of the women from her earlier novel *Little women*. Naming the book *Good wives* tells the reader that the women are growing

up, and a little bit about what to expect of the story. The Swedish title which literally means ‘Our friends from last year’ does not reveal as much about growing up; one can assume the characters are one year older. With reference to the plot, the use of ‘friends’ in the Swedish title can be understood. The four girls are friends with each other and there is also another friend, Laurie.

A contemporary author, whose books are often given completely different titles in Swedish, is Patricia Cornwell. All four of her books in my investigation ended up in this category, along with 16 others. *From potter’s field* becomes *Offer utan namn* (‘Nameless victim(s)’), in Swedish. A ‘potter’s field’ is a burial place for unknown people, and the plot revolves around an unknown victim. Hence the Swedish translation meaning nameless victim. The Swedish title focuses on the person while the English title focuses on the scene of the murder. I have observed that in many cases where the book is a crime novel, the Swedish title is quite clear that the plot revolves around a murder case, while the English title might not reveal anything of that sort.

The Mill on the Floss was originally translated literally to *Qvarnen vid Floss*, in 1890, 30 years after the publication of the original book. In 2002 however, a new Swedish edition was released under the name *Bror och syster* (‘Brother and sister’). The new Swedish title seems suitable since the plot is focused on a girl and her relationships to a number of people including her brother. The river Floss and the mill make up the background. Though, their lives take place around the mill and they die in a flood in the river Floss. It is therefore understandable why the title was also translated literally at one time. ‘Brother and Sister’ sounds more modern, and the change was probably made to appeal to today’s readers. The old title *Qvarnen vid Floss* sounds old-fashioned, and a more up-to-date spelling of the word *qvarnen* (‘mill’) was necessary anyway. The new translation also shifts the focus from the location of the action to the protagonists. Another similar case is *The Hobbit or There and Back Again* which was also translated literally in the first Swedish edition (*Hompen, eller En resa dit och tillbaks igen*). Since ‘hobbits’ are made up creatures by the author J.R.R. Tolkien, it created a problem in translating the title. The initial choice was to make up a word in Swedish as well; *Hompen*, that sounded a bit like the English word. But since the book revolves around one hobbit in particular, *Bilbo*, another edition published the same year as the

first one was called *Bilbo*, which was kept in later editions dating from 1971 and 1992. *Bilbo* represents the whole species of hobbits and the change of title moves the focus from the whole class onto one hobbit with a proper name.

4.2. Titles translated from Swedish into English

My study of titles translated from Swedish into English is smaller than that of English titles translated into Swedish. The simple reason for this is the dramatically smaller number of Swedish authors whose works have been translated into English compared to English titles translated into Swedish. In the end I came up with 47 titles ranging from early 20th century until present time which I classified into eight different categories. It is obvious that the situation is different when translating from Swedish into English, since Swedish is such a small language compared to English. But my interest lies in the methods used and this smaller study shows some clear patterns. I have listed the different strategies below:

1. Keeping the original title
2. Translating the title literally
3. Literal translation with modifications
4. Keeping part of the original title and adding a literal translation
5. Translation with an addition
6. Translation with an omission
7. Creating a new title relating to the same object as the original title
8. Creating a completely different title

4.2.1. Keeping the original title

The first strategy of keeping the original title occurred in 2 cases out of the 47, which amounts to about 4 %. One title was a name of a city; *Jerusalem* and obviously does not need a translation, since it is called the same in both English and Swedish. The other title is called *Prime Time*, which is an expression that the Swedish language has borrowed from English, and therefore it creates no problems for the English readers to understand.

Table 10: Strategy 1, Keeping the original title

Original title (Swedish)	English title
Jerusalem	Jerusalem
Prime time	Prime time

4.2.2. Translating the title literally

The strategy of translating a title literally is definitely the most common strategy when it comes to Swedish-English translations just as it was the preferred strategy in English-Swedish translations. 28 of the total 47 titles belong to this category which comes to almost 60%, another 17 percentage points higher than the same category in English-Swedish translations. Perhaps because almost all titles with Swedish words in them need to be translated in one way or another in order to be understood by the target readers.

Table 11: Strategy 2, Translating the title literally

Original title (Swedish)	English title
Steget efter	One step behind
Villospår	Sidetracked
Paradiset	Paradise
Sprängaren	The bomber

One step behind did not at first glance look like an exact translation of *Steget efter*, but when the differences in English and Swedish grammar are taken into account, it is. The English title clearly states that somebody is **one** step behind, but the Swedish ending -et has the same effect. If there were more than one step, the Swedish ending -en would be used instead.

The word *villospår* is a noun in Swedish but there seems to be no corresponding noun in English. Instead the past participle ‘sidetracked’ is used which has almost the same meaning as the Swedish one, though it belongs to a different word class. Despite the small grammatical difference, this translation comes as close to the original as it is possible, which lands it in this category. The Swedish title first made me think that since it is a crime novel, the murderer was trying to lead the investigators in the wrong direction. But after studying the plot, it turns

out that the *villospår* were unintentional. Therefore ‘sidetracked’ is a better choice than ‘wrong track’, which I first thought of. The English translation of *Paradiset* into *Paradise*, also contains a small grammatical difference that cannot be avoided. ‘Paradise’ is not used together with the determiner ‘the’ in English, which is why I decided to place this title in this category despite the fact that the Swedish title includes the determiner. The English title *The bomber* gives potential readers a clear idea of what the book is about, while the Swedish word *sprängare* is not necessarily connected to a person with bad intentions. If one looks up *spränga* in an English-Swedish, Swedish-English dictionary, the first word that comes up is ‘burst’ which does not have the same connotations as the second word on the list ‘blast’ which is more associated with explosions of different sorts. But since *sprängare* is also used when talking about ‘bombers’, the English title belongs to this category.

4.2.3. Literal translation with modifications

The third strategy, making minor changes of the literal translation, is a quite common strategy. The meanings of the titles in this category are kept; it is just a matter of what is believed to be a suitable title.

Table 12: Strategy 3, Literal translation with modifications

Original title (Swedish)	English title
Rasmus på luffen	Rasmus and the vagabond
Max bil	Sam’s car
Sista brevet till Sverige	The last letter home

In the case of *Rasmus på luffen*, a verb is replaced with a noun, which results in the English title *Rasmus and the Vagabond*. A ‘vagabond’ is called *luffare* in Swedish, hence the verb *luffa*. According to *Norstedts English-Swedish, Swedish-English dictionary*, there are verbs for this activity in English too: ‘vagabond’ or ‘tramp’ is suggested. However, in an English-English dictionary, these two words are only given as nouns. This shows that if the usage exists, it is very unusual and therefore natural to change the Swedish verb *luffa* into the noun ‘vagabond’. If one is unfamiliar with the story, the Swedish title can give the impression that Rasmus is the vagabond, when in fact he is an orphan who meets a vagabond named *Oskar* when he runs away from the orphanage since no one seems willing to adopt him. Rasmus

wants Oskar to be his father and eventually joins him in his vagabond lifestyle, and that is the reason why both titles work. The English title describes the scenario in the beginning of the book, and the Swedish title relates to the later part of the story.

Max bil ('Max' car') is translated to *Sam's car* even though 'Max' is a common name in English. One can only guess why this change of names took place. Perhaps because *Max* is not an ideal name to use with a genitive; the grammatical rule to put an -s after a singular noun does not work with Max since it ends with an -s sound. The problem with genitive and an -s sound exists in Swedish too though, so one can only speculate why the change took place. *The Last Letter Home* also includes a change despite the fact that a literal translation would not have created any problems language wise. A literal translation of the Swedish title *Sista brevet till Sverige* would have resulted in 'The last letter to Sweden'. This is another way of saying the same thing since the book is about Swedish emigrants and 'home' is Sweden. I believe that the English title *The last letter home* was chosen because it can appeal to a larger audience. Everyone has a notion of 'home', while 'Sweden' does not invoke the same feelings for a foreign reader. Since no information is really lost, I think it was a good choice to adapt this title for the English target readers. This book is part of a series of four books where two books were translated literally and two were not, even though there are no obvious difficulties in the cases of the two books which did not receive literal translations.

4.2.4. Keeping part of the original title and adding a literal translation

This is a very small category with only one title, just as in the case with translation from English into Swedish. And again the part that is kept is a proper name, which is most certainly the reason why that part was kept and not omitted or translated.

Table 13: Strategy 4, Keeping part of the original title and adding a literal translation

Original title (Swedish)	English title
Pippi Långstrump	Pippi Longstocking

The well-known and loved children's book *Pippi Långstrump* is known to English-speaking children as *Pippi Longstocking*. The name *Pippi* is not a real name in Swedish, which is part

of the story; Pippi is not an ordinary girl. Therefore the name did not need to be translated even though it is an unfamiliar name for an English-speaker. It is actually closer to a proper name in English where ‘Pippa’ is a female name, even though it is rather uncommon. Pippi’s ‘surname’, *Långstrump* is even more peculiar since it means ‘long stockings’, which describes her and therefore needed to be translated in order to be appreciated by the English target readers.

4.2.5. Translation with an addition

There is only one example in this category. The Swedish book named simply *Madicken* after the protagonist, is called *Mischievous Meg* in English. *Madicken* is a made up name which makes it unique and therefore extra difficult to translate. ‘Meg’ on the other hand is a normal English name, and perhaps it was believed that something extra was needed to make the title stand out. An addition giving potential readers an idea of what to expect if reading the book, is always helpful. I might add that the book is a children’s book, and it reminds me of another popular children’s book where an adjective is added to a name; namely *Curious George* (*Nicke Nyfiken*). That book has been very successful, and that is, of course, what all publishing companies want for their books.

Table 14: Strategy 5, Translation with an addition

Original title (Swedish)	English title
Madicken	Mischievous Meg

4.2.6. Translation with an omission

The next category is the opposite of the previous one; instead of adding something, information is omitted. This strategy is slightly more common with three cases (6.4%).

Table 15: Strategy 6, Translation with an omission

Original title (Swedish)	English title
Nils Holgerssons underbara resa genom	The wonderful adventures of Nils

Sverige	
Alla vi barn i Bullerbyn	The children of Noisy Village

Nobel Prize-winner Selma Lagerlöf wrote *Nils Holgerssons underbara resa genom Sverige* ('Nils Holgersson's wonderful journey through Sweden') for Swedish schoolchildren to teach them about the geography of Sweden. The English title *The wonderful adventures of Nils* has two omissions. The first one is the name; Nils' surname is removed which is very understandable since it is very foreign sounding and difficult to pronounce for an English speaker. Keeping the first name despite its unfamiliar sound is a good idea since it should be possible to pronounce for foreign speakers, and it adds to the effect of reading about something foreign. That the trip takes place in Sweden is the second omission; the English title refers to the trip as a series of adventures while the original title specifies where they take place. Another English title where a difficulty has been resolved simply by removing the part causing problems is *The children of Noisy Village*. The Swedish title *Alla vi barn i Bullerbyn* includes an expression that is not possible to translate literally. In Sweden it is possible to say *alla vi*, meaning 'all we' which is not possible to say in English. In this case the expression is connected with the word for children, *barn* and a literal translation would result in 'all we children', which obviously sounds very odd to an English speaker. No important information is lost by removing the Swedish expression; 'children' and the place where they live, are the two important factors of this book, which is conveyed perfectly well in the English translation *The children of Noisy Village*.

4.2.7. Creating a new title loosely related to the original title

The last category is made up of five titles representing almost 11% of the total amount. What these six titles have in common is that they reflect major changes from the original title, though there are still enough similarities to see a connection between the original title and the new title.

Table 16: Strategy 7, Creating a new title loosely related to the original title

Original title (Swedish)	English title
Tomtebobarnen	Children of the forest

Puttes äventyr i blåbärsskogen	Peter in Blueberry land
Flickan som lekte med elden	The girl with the dragon tattoo

To see the link between *Tomtebobarnen* and *Children of the forest*, I feel an explanation of the Swedish title is necessary. The last part: *barnen* means ‘the children’ in English, and which is why ‘children’ is part of the English title. The first part however is more difficult to explain. *Tomtar* are the counterparts of Santa Clause in Sweden. They are small, grey and can be a little bit cranky as opposed to the big, red, and jolly character we call Santa today. These little ‘santas’ usually live in forests which is where the characters of Elsa Beskow’s book live. *Bo* means to live and the children in the book live in the forest, hence the English translation which suits the story perfectly and show similarities to the original as well. Another book by Elsa Beskow, *Putte i blåbärsskogen*, is also very difficult to translate literally, especially if one has to use few words, which is normal for titles. *Blåbär* is the Swedish word for ‘blueberries’ and *skog* means ‘forest’. The ending -en corresponds to the determiner ‘the’ in English. Consequently a literal translation would result in the odd sounding title ‘Putte in the Blueberry Forest’. The official English title, *Peter in Blueberry Land* does not leave out any important information in my opinion. The other change, renaming *Putte Peter* is also understandable and helps create a better selling title in English than might otherwise be the case.

The Swedish title *Flickan som lekte med elden* (‘The girl who played with fire’), and the English translation: *The girl with the dragon tattoo* share the same beginning: ‘the girl’ which lands it in this category. Why ‘who played with fire’ was replaced with ‘with the dragon tattoo’, is difficult to say since the Swedish title is obviously not untranslatable. The woman who is referred to as ‘the girl’ in both titles does have the mentioned tattoo, and lives a risk taking life which I assume the ‘playing with fire’ part refers to.

4.2.8. Creating a completely different title

I found one case where the English title was completely different from the original title. One title equals around 2% of all titles studied.

Table 17: Strategy 8, Creating a completely different title

Original title (Swedish)	English title
Det grovmaskiga nätet	The mind's eye

Det grovmaskiga nätet would be called something like 'The wide-meshed net' in English if one tried to translate the Swedish title literally. Therefore it is not surprising that a different title was chosen. Why it became *The mind's eye* is difficult to say. Neither the English title nor the Swedish one is easily explained. In a wide-meshed net things can obviously slip through more easily than in a net with smaller meshes. Relating this to the book, a hunt for a murderer does not stop until six people have been killed. The murderer gets away time after time but he could have been stopped earlier if the killer's mother had told the police what she knew. But by keeping quiet she allowed her son to get away for eight years. The killer is tormented by his past and his image of himself is distorted which might be what the English title refers to.

4.3. Most commonly used translation strategies

There is a large gap between the five most common translation strategies from English into Swedish, and the four smallest ones. The fifth most common method, *Creating a new title loosely related to the original title*, is used 10 percent of the time, while the sixth most common method, *Adding a Swedish tag to the English title*, is only used 1.9% of the time.

Table 18: Top three most common translating strategies from English into Swedish

Frequency	Most common	Second most common	Third most common
Strategy	Translating the title literally (43%)	Literal translation with modifications (17%)	Keeping the original title (14%)

The three most common strategies are those with the least amount of changes. This shows a strong strive towards staying as close to the original as possible. Among the top three most common translation strategies from Swedish into English, two categories are the same as in

the translation from English into Swedish. It is natural that the third category is not the same since more translations are needed from Swedish into English, than vice versa.

Table 19: Top three most common translating strategies from Swedish into English

Frequency	Most common	Second most common	Third most common
Strategy	Translating the title literally 60%	Literal translation with modifications 13%	Creating a new title loosely related to the original title 11%

5. Summary and conclusion

When this study started, I was aware of five different strategies for translating a book title from English into Swedish. During my research I found four more strategies that I labeled: *Adding a Swedish tag to the English title*, *Adding a Swedish tag to the literal translation*, *Translation with an omission* and finally *Creating a new title loosely related to the original title*. All except the last mentioned were very small categories; they contained only 7 titles altogether. Counting all four newly discovered strategies, they make up 22 cases out of all 156 titles. In other words, one of these strategies was used about 14% of the time, and this can explain why I was not familiar with them before. They simply occur rather seldom. There is a significant difference in frequency between the most common strategy, *Translating the title literally*, and the second and third most common strategies namely *Literal translation with modifications* and *Keeping the original title*. It is interesting to note though that these three strategies interfere the least with the message, staying as close to the original as possible. Therefore it is clear that when translating a title from English into Swedish, it is usually believed best to make as few changes as possible. The reason is probably that both the author and the publishing company do not want the original message to be lost in translation.

When looking at titles translated from Swedish into English, I found eight different strategies. The five biggest categories - *Keeping the original title*, *Translating the title literally*, *Literal translation with modifications*, *Creating a new title loosely related to the original title* and

Creating a completely different title were the same as when titles were translated from English into Swedish. Two much smaller categories that were also the same were - *Keeping part of the original title and adding a literal translation* and *Translation with an omission*. The first strategy mentioned occurred in one case where the original title was English, and one case where the original book was written in Swedish. Both titles had a proper name in the title which is the part that was kept. This supports my observation that names are often left untranslated. I believe there are two main reasons for this: first of all, names are difficult to translate; secondly, names add, for example, character to the book which can be lost if translated. In the case of *Translation with an omission*, there were two cases of Swedish titles translated into English and vice versa. Both titles where Swedish was the original language, difficulties were removed in order to still stay close to the original meaning. *Nils Holgerssons underbara resa genom Sverige* became *The wonderful adventures of Nils* and *Alla vi barn i Bullerbyn* became *The children of Noisy Village*. In the case of the first title translated from English into Swedish – *Dinner at the Homesick restaurant*, some rather important information is left out even though it would not be very difficult to translate. In the second title, *Heat and dust*, no apparent reason for the omission can be found. Perhaps this is why it happens so seldom, since more interference than necessary should be avoided. In the translation from Swedish into English, the original title was kept in the two cases where it was possible for the English readers to understand the original title. Otherwise the strategy of translating a title literally was by far the most common strategy; 28 out of 47 titles belong to this category. The third largest strategy, where the new title is loosely related to the original title, shows the struggle between keeping the original message, and still making the title appealing to the target readers.

There is one category that I found in the translation from Swedish into English, that I did not find in English titles translated into Swedish. The title in question is classified as *Translation with an addition*, and there is only one title belonging to this category - *Mischievous Meg*. I was slightly surprised to find that all categories but one were the same in the translation from Swedish as from English. Since the investigation of titles translated from English into Swedish, was three times greater, I had expected to find larger differences in the number of strategies. On the other hand, the conditions are different from Swedish into English since English readers are not expected to have any knowledge of Swedish whatsoever. Swedish readers however, generally have a good knowledge of English and are used to being exposed

to both spoken and written English in their everyday lives. Therefore I think more creativity in the translation from Swedish into English was needed and evidently used. In several cases the meaning of the title remained almost intact while difficulties were removed such as a difficult name or expression.

If I were to write another paper, it would be interesting to investigate the translation of Swedish titles further. Since so much creativity was shown in the small study I conducted, I believe many fascinating translation solutions would come up in a larger study. It would also be interesting to compare the translation of specific book titles into several different languages, not only English.

References

ADLIBRIS BOKHANDEL AB. (2008) (Online) Available from: www.adlibris.se (Accessed on 6 March 2008).

AMAZON.COM, INC. (2008) (Online) Available from: <http://www.amazon.co.uk/> (Accessed on 6 March 2008).

ASTRATE FÖRLAG. (2008) (Online) Available from: <http://user.tninet.se/~gut877f/forlag.htm> (Accessed on 5 March 2008).

Death, Sarah. 2002. Dunkare, Klonken och den gyllene Kvicken: translating the *Harry Potter* phenomenon into Swedish. *Swedish Book Review*, 8-14.

Ian, Hinchliffe. 2005. *Translating Names*. The Swedish Association of Professional Translators.

Lundin, Anders E. 2003. To Translate or Not to Translate. Unpublished term paper. Karlstad. Karlstads universitet.

LEOPARD FÖRLAG. (2008) (Online) Available from: <http://www.henningmankell.com/> (Accessed on 4 April 2008).

Michelsen, Knud. 2002. *Bonniers Författarlexikon över utländsk litteratur*. Rosinante Forlag A/S. Köpenhamn.

Nida, Eugene A. and Taber, Charles R. 1969. *The theory and practice of translation*. Leiden. *Norstedts engelska ordbok*. 1997. Norstedts förlag.

NORSTEDTS FÖRLAG. (2008) (Online) Available from: <http://www.norstedtsforlagsgrupp.se/templates/norstedts/StartPage.aspx?id=28717> Accessed on 6 May 2008).

Oxford Advanced Learner's Dictionary. 2005. CD-Rom version.

PETERSEN, DAVID. (2005) (Online) Available from: <http://www.proz.com/translation-articles/articles/329/1/Source-Language-versus-Target-Language-Bias> (Accessed on 5 April 2008).

Stolt, Birgit. (2006) *How Emil becomes Michel: On the Translation of Children's Books*

(Online) Stolt, Birgit. Available from:

[http://books.google.se/books?id=SmcDCulnN2IC&printsec=frontcover&dq=birgit+stolt+chil
dren%27s+literature#PPA67,M1](http://books.google.se/books?id=SmcDCulnN2IC&printsec=frontcover&dq=birgit+stolt+chil+dren%27s+literature#PPA67,M1) (Accessed on 5 April 2008).

STRÖMBERG, RAGNAR. (2008) *Du glömmet den aldrig* (Online) Strömberg, Ragnar.

Available from: <http://www.aftonbladet.se/kultur/bokrecensioner/article2280641.ab> Accessed
on 19 April 2008).

THE BRITISH COUNCIL. (2008) (Online) Available from:

<http://www.literarytranslation.com/art/> (Accessed on 5 April 2008).

Tyson, Lois. 2006. *Critical theory today*. Routledge. New York.

WIKIPEDIA. (2008) (Online) Available from: http://en.wikipedia.org/wiki/Main_Page

(Accessed on May 7 2008).

Zipes, Jack. 2006. *The Oxford Encyclopedia of Children's Literature*. Oxford University
Press. New York.

Personal communication:

Nilsson, Maria. (Natur och Kultur). E-mail, 7 April, 2008

Olofsson, Anders. (Översättarcentrum). E-mail, 10 April, 2008

Seward-Jensen, Annika. (Wahlström& Widstrand förlag). E-mail, 4 April, 2008

Appendix 1

1. Keeping the original title

Original title (English)	Swedish title
Mansfield Park (1841)	Mansfield Park
Jane Eyre (1847)	Jane Eyre
Emma (1816)	Emma
Oliver Twist (1837-38)	Oliver Twist
Nicholas Nickleby (1838-39)	Nicholas Nickleby
Jennie Gerhardt (1911)	Jennie Gerhardt
Middlemarch (1871-72)	Middlemarch
Destination Biafra (1982)	Destination Biafra
Gwendolen (1989)	Gwendolen
Casino Royale (1953)	Casino Royale
Cranford (1851-53)	Cranford
Ruth (1853)	Ruth
High Fidelity (1995)	High Fidelity
Carrie (1974)	Carrie
Mama Day (1988)	Mama Day
Trainspotting (1993)	Trainspotting
Ethan Frome (1911)	Ethan Frome
Orlando (1928)	Orlando
Pocahontas (1995)	Pocahontas
Shirley (1849)	Shirley
Dr. No (1958)	Dr No
Mrs. Dalloway (1925)	Mrs Dalloway

2. Translating the title literally

Original title	Swedish title
The hitch hiker's guide to the galaxy (1979)	Liftarens guide till galaxen
Pride and prejudice (1813)	Stolthet och fördom
Sense and sensibility (1811)	Förnuft och känsla

The house in Paris (1935)	Huset i Paris
The death of the heart (1938)	Hjärtats död
The professor (1857 posthumously)	Professorn
The good earth (1931)	Den goda jorden
East wind, west wind (1930)	Östanvind, västanvind
The mother (1934)	Modern
Waiting for the barbarians (1980)	I väntan på barbarerna
Age of iron (1990)	Järnålder
The hours (1998)	Timmarna
Flesh and blood (1991)	Kött och blod
The sign of four (1888)	De fyras tecken
The hound of the Baskervilles (1902)	Baskervilles hund
Sister Carrie (1900)	Syster Carrie
An American tragedy (1925)	En amerikansk tragedi
Invisible man (1952)	Osynlig man
Second-class citizen (1974)	Andra klassens medborgare
As I lay dying (1930)	Medan jag låg och dog
Light in August (1932)	Ljus i augusti
The great Gatsby (1925)	Den store Gatsby
My friend Leonard (2005)	Min vän Leonard
Lord of the flies (1954)	Flugornas herre
The spire (1964)	Spiran
Red harvest (1929)	Röd skörd
The glass key (1931)	Glasnyckeln
In our time (1925)	I vår tid
About a boy (1998)	Om en pojke
The cider house rules (1985)	Ciderhusreglerna
Goodbye to Berlin (1939)	Farväl till Berlin
Mr. Norris changes trains (1935)	Mr Norris byter tåg
It (1986)	Det
The jungle book (1894)	Djungelboken
The rainbow (1915)	Regnbågen
Lady Chatterley's lover (1932 censored)	Lady Chatterleys älskare

The spy who came in from the cold (1963)	Spionen som kom in från kylan
The little drummer girl (1983)	Den lilla trumslagarflickan
A perfect spy (1986)	En perfekt spion
The member of the wedding (1946)	Bröllopgästen
The ballad of the sad café (1951)	Ballade nom det sorgsna kaféet
Song of Solomon (1977)	Solomons sång
Beloved (1987)	Älskade
The mystic masseur (1957)	Den mystiske massören
A house for Mr Biswas (1961)	Ett hus åt mr Biswas
Guerillas (1975)	Guerilla
The women of Brewster Place (1928)	Kvinnorna på Brewster Place
Lempière's dictionary (1991)	Lempières lexicon
The house of stairs (1989)	Trappornas hus
The satanic verses (1988)	Satansverserna
Midnight's children (1981)	Midnattsbarnen
The moor's last sigh (1995)	Morens sista suck
Light years (1975)	Ljusår
The bride of Lammermoor (1857)	Bruden från Lammermoor
The grapes of wrath (1939)	Vredens druvor
The adventures of Tom Sawyer (1876)	Tom Sawyers äventyr
The adventures of Huckleberry Finn (1885)	Huckleberry Finns äventyr
The centaur (1963)	Kentauren
To the lighthouse (1927)	Mot fyren
Dead-lock (1984)	Dödläge
The house of mirth (1905)	Glädjens hus
Little women (1868)	Unga kvinnor
The sea-wolf (1904)	Havsvargen
The old man and the sea (1952)	Den gamle och havet
The call of the wild (1903)	Skriet från vildmarken
The accidental tourist (1985)	Den tillfällige turisten
A study in terror (1966)	En studie i skräck

3. Literal translation with modifications

Original title	Swedish title
The restaurant at the end of the galaxy (1980)	Restaurangen vid slutet av universums ände
Flowers in the attic (1979)	Vindsträdgården
Alice's adventures in Wonderland (1865)	Alice i Underlandet
Life & times of Michael K (1983)	Historien om Michael K
A study in scarlet (1887)	En studie i rött
Tender is the night (1934)	Natten är ljuv
A million little pieces (2004)	Tusen små bitar
The world according to Garp (1978)	Garp och hans värld
A mind to murder (1963)	Mord i sinnet
The children of men (1992)	Människors barn
Thy servant a dog (1930)	Din tjänare hunden
The heart is a lonely hunter (1940)	Hjärtat jagar allena
House made of dawn (1969)	Hus byggt av gryning
The bluest eye (1970)	Be blåaste ögonen
Them (1969)	Dom där
American appetites (1989)	Amerikansk aptit
Burmese days (1934)	Dagar i Burma
Animal farm (1945)	Djurfarmen
A sport and a pastime (1967)	En lek och ett tidsfördriv
Of mice and men (1937)	Möss och människor
Tar baby (1981)	Tjärdocka
Rabbit run (1960)	Haren springer
Rabbit is rich (1981)	Haren är rik
The sound and the fury (1929)	Stormen och vreden
Nineteen eighty-four (1948)	Nitton åttiofyra
Women in love (1920)	Kvinnor som älskar

4. Keeping part of the English title and adding a Swedish tag

Original title	Swedish title
Harry Potter and the deathly hallows (2007)	Harry Potter och dödsrelikerna

5. Adding a Swedish tag to the English title

Original title	Swedish title
Mary Barton (1848)	Mary Barton: En berättelse ur lifvet i Manchester
Kim (1901)	Kim, hela världens lille vän
Ivanhoe (1819)	Riddaren av Ivanhoe

6. Adding a Swedish tag to the literal translation

Original title	Swedish title
The two towers (1954)	Sagan om de två tornen
The return of the king (1955)	Sagan om konungens återkomst

7. Translation with an omission

Original title	Swedish title
Dinner at the Homesick Restaurant (1982)	Restaurang Hemlängtan
Heat and dust (1975)	Hetta

8. Creating a new title relating to the same object as the original title

Original title	Swedish title
A Christmas carol (1843)	En spökhistoria vid jul
Diamond's are forever (1956)	Diamantfeber
The inheritors (1955)	Det nya folket
The sun also rises (1926)	Och solen har sin gång
Good behaviour (1981)	En mycket väluppfostrad flicka
Fly away home (1984)	Flyg hem och du skall finna
The Roman hat mystery (1929)	Håll i hatten
From Doon with death (1964)	Vem var Doon?
A demon in my view (1976)	Demonen
Cup of gold (1929)	Blod och guld
The Fellowship of the ring (1954)	Sagan om ringen

Setting free the bears (1968)

Three men in a boat (1889)

Interview with the vampire (1976)

Little men (1871)

Släpp björnarna loss!

Två veckor på Themsen

En vampyrs bekännelser

Goss-skolan i Plumfield

9. Creating a completely different title

Original title

Good wives (1868)

Cause of death (1996)

Postmortem (1990)

From potter's field (1997)

Unnatural exposure (1997)

Shroud for a nightingale (1971)

Devoted ladies (1934)

You must remember this (1987)

Cry, the beloved country (1948)

Too late the phalarope (1953)

Gone to soldiers (1987)

Solo faces (1979)

Morality play (1995)

Indemnity only (1982)

The shining (1977)

The mill on the Floss (1860)

The Hobbit or There and back again (1937)

Angela's ashes (1996)

Swedish title

Våra vänner från ifjol

Dunkla vatten

Den osynlige

Offer utan namn

Dödlig smitta

Döden går ronden

Vänskap med förhinder

Men tiden går

På lösan sand

Järnhård är lagen

Den långa natten

Längtans branter

Döden och gycklarna

Egen vinning annans skada

Varsel

Bror och syster

Bilbo

Ängeln på sjunde trappsteget

Appendix 2

1. Keeping the original title

Original title (Swedish)	English title
Jerusalem (1901-02)	Jerusalem
Prime Time (2002)	Prime Time

2. Translating the title quite literally

Original title (Swedish)	English title
Saknad (2000)	Missing
Svek (2003)	Betrayal
Skam (2005)	Shame
Solägget (1932)	The sun egg
Vägen till Jerusalem (1998)	The road to Jerusalem
Fiendens fiende (1989)	Enemy's enemy
Gösta Berlings saga (1891)	The story of Gösta Berling
Osynliga länkar (1894)	Invisible links
Barnen på Bråkmakargatan (1958)	The children on Troublemaker Street
Isprinsessan (2003)	The ice princess
Mördare utan ansikte (1991)	Faceless killers
Hundarna i Riga (1992)	The dogs of Riga
Den vita lejoninnan (1993)	The white lioness
Mannen som log (1994)	The man who smiled
Villospår (1995)	Sidetracked
Den femte kvinnan (1996)	The fifth woman
Steget efter (1997)	One step behind
Brandvägg (1998)	Firewall
Pyramiden (1999)	The pyramid
Innan frosten (2002)	Before the frost
Paradiset (2000)	Paradise
Sprängaren (1998)	The bomber
Utvandrarna (1949)	The emigrants
Nybyggarna (1956)	The settlers

Borkmanns punkt (1994)	Borkmann's Point
Återkomsten (1995)	The return
Tant Grön, tant Brun och tant Gredelin (1918)	Aunt Green, aunt Brown and aunt Lavender
Riket vid vägens slut (2000)	The kingdom at the end of the road

3. Literal translation with modifications

Original title (Swedish)	English title
Kejsarn av Portugallien (1914)	The emperor of Portugalia
Rasmus på luffen (1956)	Rasmus and the vagabond
Sista brevet till Sverige (1959)	The last letter home
Olles skidfärd (1907)	Ollie's ski trip
Max bil (1981)	Sam's car
Studio sex (1999)	Studio 69

4. Keeping part of the original title and adding a literal translation

Original title (Swedish)	English title
Pippi Långstrump	Pippi Longstocking

5. Translation with an addition

Original title (Swedish)	English title
Madicken (1960)	Mischievous Meg

5. Translation with an omission

Original title (Swedish)	English title
Nils Holgerssons underbara resa genom Sverige (1906-07)	The wonderful adventures of Nils
Mamman och den vilda bebin (1980)	The wild baby
Alla vi barn i Bullerbyn (1946)	The children of Noisy Village

6. Creating a new title relating to the same object as the original title

Original title (Swedish)

Tomtebobarnen (1910)

Flickan som lekte med elden (2006)

Emil i Lönneberga (1963)

Invandrarna (1952)

Puttes äventyr i blåbärsskogen (1901)

English title

Children of the forest

The girl with the dragon tattoo

Emil in the soup tureen

Unto a good land

Peter in Blueberry Land

7. Creating a completely different title

Original title (Swedish)

Det grovmaskiga nätet (1993)

English title

The mind's eye

The art of translation : A study of book titles translated from English into Swedish and from Swedish into English. Article. Jan 2008. Anna Gavling. View.Â Translating movie titles is an arduous activity owing to its leading role in movies. Foreign movies are rapidly translated from English to Persian, while translation of Persian movies to English still [Show full abstract] has not received much attention. Therefore, the present study attempts to investigate the translation of 64 Persian movie titles with the intention of analyzing translation strategies used. The model proposed by Vinay and Darbelnet was used as the theoretical framework of this study to check up on each strategy used for translation of these 64 Persian to English movie tit...