SCANDI-NOIR IN PORTUGUESE: IN PURSUIT OF TEXTUAL TRANSITS

Anabela Valente*
University of Aveiro – NOVA FCSH

ABSTRACT: Following the global success of Stieg Larsson's *Millennium Trilogy* (2005), Scandinavian crime fiction has attracted considerable attention from researchers in literary studies and other domains. However, a gap still remains with regard to the translations of this sub-genre in Portugal and Brazil. To address this gap, this article attempts to demonstrate how crime fiction produced in Sweden, Denmark and Norway has been disseminated in Portugal and Brazil by means of a bibliographic survey that traces the various transit routes that exist between these (semi-) peripheral languages. The results indicate that indirect translation continues to play an important role in this process, contrary to some predictions.
KEYWORDS: Interlingual Transit Routes, Translation, Indirect Translation, Nordic Noir, Scandinavian Crime Fiction, Literature, Sub-genre, Peripheral Languages

1. Introduction

Scandinavian crime fiction – or Nordic Noir or Scandi Noir as it is sometimes termed – acquired international recognition with Stieg Larsson's *Millennium Trilogy*, which burst onto the scene in 2005, with over 100 million copies sold worldwide,[1] translated into over 50 languages (Ahlander, 2017), and made into film. Consisting of three novels, *Män som hatar kvinnor, Flickan som lekte med elden, and Luftslottet som sprängde*s (marketed in the Anglophone world under the titles *The Girl with the Dragon Tattoo*, 2008; *The Girl Who Played with Fire, 2009*; and lastly, *The Girl Who Kicked the Hornet's Nest*, 2009), the trilogy certainly caught the attention of the international readership. Yet, before Stieg Larsson, Scandinavian crime fiction was barely read outside the Scandinavian countries (Broomé, 2014b). The thrilling and intriguing plots, focusing on the unusual central character of Lisbeth Salander, and the crusading albeit flawed investigative journalist Mikael Blomkvist, drew in millions of readers worldwide making it a global bestseller (Kärrholm, 2014). This sparked a global upsurge in the reception of Scandinavian crime fiction abroad (the so-called "Stieg Larsson effect"), leading to a veritable avalanche of works by other Scandinavian authors such as Lars Kepler, Anne Holt, Jo Nesbø, and Camilla Läckberg, which also became bestsellers around the world.

Portugal and Brazil are no exception to this trend, and thousands of copies of works by these and other Scandinavian authors have been sold in both countries since 2005.[2] However, given the absence of strong historical and cultural ties between the Scandinavian source cultures (Sweden, Norway and Denmark) and the Portuguese-speaking target

*anabelavalente@ua.pt
[1] Available at: https://www.amazon.com/Larsson-Stieg-Girl-Kicked-Hornets/dp/B0184WRWPQ (Accessed: 2 April 2021)
[2] According to *Euronew*s (21/01/2014), over 160,000 copies of Stieg Larsson's *Trilogy* were sold in Portugal the initial five years after its translation, while in Brazil, 270,000 copies were sold within two years of publication (*Folha de S. Paulo*, 2010).

cultures (Portugal and Brazil), there are likely to be few translators able to work between these languages directly. Hence, we might expect that many of these translations will have been done indirectly via a third language. Therefore, the main aim of this study has been to trace the transit routes taken by Scandinavian crime fiction as they make their way into European and Brazilian Portuguese and determine the possible involvement of intermediary languages. This would help fill one of the gaps identified by Agnes Broomé in her study of Swedish literature in English as regards the "the role of the translator and the processes of interlingual transposition, to which border-crossing literature is almost always subject" (2014a, p. 249).

First, I shall briefly define this relatively new sub-genre and try to determine how it has been disseminated in Portuguese translation. Next, I will describe the bibliographical survey which I have developed in order to trace some of the interlingual transits through which this literature has passed on its way into Portuguese. Finally, I will attempt to come to some valid conclusions with a view to understanding the role of (indirect) translation in the dissemination of Scandinavian crime fiction in Portugal and Brazil.

2. Nordic Noir: defining the genre

Genre is a term used to describe a type or class of literature usually characterised by having the same form, mode and content (Cuddon, 2013). Even though some scholars reject the notion that Scandinavian crime fiction is a genre in its own right (Bergman, 2014; Hansen and Waade, 2017), others affirm that these literary works do in fact share textual similarities and other features that can be considered sufficient for genre formation (Agger, 2008; Broomé, 2014b; Creeber, 2015).

Certainly, works commonly labelled as Nordic Noir do have several features in common: for example, they typically involve very realistic settings and tragic plots, and are mostly known for describing dark, remote, and desolate landscapes. Nordic Noir themes also imply an inversion of traditional values and a certain moral ambivalence, with flawed main characters who struggle with their own vices (Bergman, 2014).

Another common feature of the Nordic Noir genre is the theme of social criticism. As O'Donoghue (2013, p. 46) puts it, "crime is often presented in its social context". Hence, Nordic Noir narratives show the flaws of Scandinavian societies and revolve around morally complex themes, such as corruption, murder, misogyny, and rape.[3]

Due to the vagueness and indeterminacy of the term "Nordic Noir", some scholars consider it a concept or a sub-genre, rather than a fully-fledged genre in its own right,

[3] If Nordic detective novels have overwhelmingly around depressing and tragic plots, we might wonder why they have gained such acclaim abroad. The answer may lie in the way in which these novels have fuelled the imagination of readers in other countries, sparking their curiosity with regards to these wealthy countries with what seem to be "perfect" welfare states (Forshaw, 2013). Stougaard-Nielsen affirms that "Scandinavian crime fiction appears to operate as a medium for intercultural communication wherein the recognised Nordicness of the genre plays a crucial role in negotiating social and cultural desires and challenges pertaining mostly to the receiving culture" (2016, p. 1). These desires seem to be related to the romantic notion that international readers have of the Nordic countries.

preferring the broader term "Scandinavian crime fiction" for the purpose of literary analysis. Stougaard-Nielsen (2016, p. 4) goes as far as to claim that "Nordic crime fiction is perhaps only really "Nordic" when viewed or read from abroad", while Hansen and Waade (2017) regard it as a concept or brand which was purposefully construed to sell books, films and television series abroad, however, other scholars uphold the conviction that it is indeed a literary genre sharing many common features (Agger, 2008; Broomé, 2014b; Creeber, 2015). Nevertheless, some authors, such as Stougaard-Nielsen (2016), and Bergman (2014), use the terms Scandinavian crime fiction and Nordic Noir interchangeably, implying that both are synonymous.

When exactly did this Scandinavian crime fiction (sub-)genre begin? Most authors acknowledge Per Wahlöo and Maj Sjöwal, who were writing in the 1960s, as the founders of the modern Scandinavian crime novel (Bergman, 2014; Broomé, 2014b; Forshaw, 2012). Though there were well-known crime authors before this (such as Maria Lang from Sweden and Stein Riverton from Norway), Wahlöo and Sjöwall introduced a new style of writing, perhaps already realising that there might be a demand for crime fiction containing social criticism in a Nordic setting (Agger, 2008). Thus, many scholars regard their novels as the first of the Nordic Noir sub-genre (Forshaw, 2012; Peacock, 2013; Stougaard-Nielsen, 2016).

However, it was undoubtedly the international success of Stieg Larsson's novels that gave global visibility to Scandinavian crime fiction, influencing publishers to invest in other Scandinavian writers (Bergman, 2014), and attracting more scholarly interest in the sub-genre (Kärrholm, 2014). For this reason, it will be considered, in what follows, as a pivotal moment in the global reception of the brand.

3. Nordic Noir in Portuguese translation

Historically, Scandinavian and Portuguese-language literary exchanges have been few and far between. However, over the last few years, this seems to have changed, with translations of Scandinavian crime fiction novels now appearing regularly in bookshops in both Portuguese-speaking countries. Certainly, this will have been largely due to the Stieg Larsson effect, felt in both countries.

However, it is not easy to ascertain precise sales figures of Scandinavian crime fiction in Portugal and Brazil. Some Portuguese newspapers actually mention the reluctance of publishers to provide this information (Eduardo, 2005; Marcelo, 2016; Silva, 2016), and thus make only broad claims about Nordic book sales. The only exceptions are the figures pertaining to Stieg Larsson, which are often mentioned in newspaper and scholarly articles (see Introduction above).

Hence, one of the first objectives of this study was to try to determine just which novels had been translated into Portuguese and when, as well analysing the transit routes taken in order to shed more light upon the phenomenon of indirect translation generally.

The Diversity Report 2018 (Wischenbart et al., 2018, p. 14), which analyses translations of literary fiction in Europe, points out that countries with a peripheral position

on the world stage are often more receptive to translations than more central ones. A similar claim had already been made by Heilbron (2010, pp.3-4), with reference to languages rather than countries:

> The general principle is: the more central the international position of a language/language group is, the lower the translation rate within that language. So, you have – indeed – low translation rates for the US and the UK: between 2 and 4 % of all published books are translations. The rates in France and Germany are significantly higher: fluctuating between 12 and 18% of the national book production. Higher rates again for the semi-central languages (over 20 %), and the highest rates are usually found in peripheral language groups (Greece and Portugal over 30 %; Scandinavian countries: similar, the Netherlands: 34%: 3 out of 4 translations are translated from English). (Heilbron, 2010, pp. 3-4)

At first sight, it is strange to see Portuguese described as a "peripheral" language; after all, it is the ninth most spoken language in the world[4] with over 258 million speakers worldwide. However, for Heilbron (1999, p. 433), "the size of language groups is not decisive for their degree of centrality in the language system"; rather this depends on the share it has in the total number of translated books in the world. Indeed, studies by Rosa (2006, 2012, 2017) into the Portuguese system of translations would seem to endorse this assumption. She points out, when referring to Heilbron's figures based on Unesco's Index Translationum (2010), that the rate of incoming translations has been as high as 30% of total book sales in Portugal (Rosa, 2017, p. 446), with an average rate of 23.44% for the more recent period of 1985-2015 according to data published by Pordata and the National Library of Portugal (p. 447).

Heilbron (1999) also adds that translations from one (semi-)peripheral language to another (and Danish and Swedish are considered by him to be semi-peripheral languages[5] – Norwegian is not explicitly mentioned) tend to be mediated through a central language such as English or French. Hence, we might expect that much of the Scandinavian crime fiction translated into Portuguese will have been done indirectly via another language (most probably English, since this has a hyper-central status in Heilbron's model). This has implications not only for how works are translated but also for what works are actually chosen for translation, since "what is translated from one peripheral language into the other depends on what is translated from these peripheral languages into the central languages" (Heilbron, 1999, p. 435).

4. Indirect translation

Until recently, indirect translation was a relatively neglected area with Translation Studies. However, this situation has now changed with the publication of various works on the

[4] According to *Ethnologue*. Available at: https://www.ethnologue.com/guides/ethnologue200 (Accessed: 8 May 2021)

[5] In relation to these semi-peripheral languages, however, Heilbron (1999, p. 434) insists that they "cannot be separated very clearly from peripheral ones". Indeed, in a later work, he refers to Scandinavian countries as holding a peripheral position in the translation world market (2010, p. 434).

subject by scholars such as Rosa, Pięta and Maia (2017), Pięta (2012), Ringmar (2007), amongst others.

But what exactly is indirect translation? Yves Gambier, in 1994, broadly defined it as "a translation of a translation", while for Dollerup (2014, p. 23), it is "a process that comprises an intermediate translation and therefore involves three languages". However, for Pięta (2019, p. 23), these understandings are rather simplistic, since a great many indirect processes occur that cannot be neatly slotted into the traditional paradigms. The matter is further complicated by the fact that it is discussed under a number of different names, including "second-hand translation", "relay translation", "mediated translation", "bridge translation", "pivot translation", "double translation", etc.

Why does indirect translation occur? A number of reasons have been put forward: lack of available translators able to work directly between the languages in question (often due to an absence of strong historical and cultural ties between those peripheral cultures) (Pięta, 2019); the prestige of the intermediary language and culture (Pięta, 2019; Washbourne, 2013); efficiency: it is sometimes faster to translate indirectly (Marin-Lacarta, 2008); cost-effectiveness: direct translations from peripheral languages are often more expensive than translating from a central language (Pięta, 2019); difficulty in obtaining original text, perhaps because of censor restrictions and/or geographic or temporal distance (Pięta, 2019; Ringmar, 2007). Therefore, indirectness may be motivated by a great many factors, all of which need to be thoroughly considered when determining the interlingual transit routes in any operation.

Finally, we need to consider the possibility that the Stig Larsson phenomenon might have served as a watershed moment in the process of importing Scandinavian crime fiction into Portugal and Brazil since, as Ringmar says, there is a "clear and irrevocable tendency to move from indirect to direct translation when contacts between peripheries intensify" (2015, p. 155). That is to say, if Scandinavian crime fiction started to circulate more intensely on the global stage after the publication of his novels, as many scholars (Berglund, 2017; Kärrholm, 2014; Peacock, 2013) believe, then it is reasonable to suppose that more direct processes will have been adopted as the demand increased.

Following this review of the literature on indirect translation, the following hypotheses were drawn up with regards to Nordic Noir in Portuguese and Brazilian translation:

Hypothesis 1: Prior to the international success caused by Stieg Larsson, most translations of Scandinavian crime fiction into European Portuguese and Brazilian Portuguese will have been indirect, after which more direct translations will have occurred. This is in line with the tendency specifically identified by Ringmar (2015, p. 155) above.

Hypothesis 2: There will probably be a greater number of indirect translations of Scandinavian crime fiction into European Portuguese than into Brazilian Portuguese as a result of there being a larger pool of translators in Brazil able to translate directly (as a result of immigration from Scandinavian countries).

Hypothesis 3: Indirect translations of Scandinavian crime fiction into European Portuguese will have been done primarily via English. According to the Diversity Report 2010 (Wischenbart et al., 2010), which analyses literary translation in current European book markets, translations from English account for approximately 60% in most European countries; it will be interesting to note whether this tendency also occurs in Portugal. Additionally, the fact that English has gradually taken on a more prominent position in Portuguese culture since the 1980s (Rosa, 2017) may have also influenced indirectness.

Hypothesis 4: The delay in translation (that is, the time lapse between the publication of the original text and the publication of the translation) will be shorter after the Stieg Larsson phenomenon in 2005, because of the growing interest in this new literary sub-genre.

5. Methodology

In order to map out the Scandinavian crime fiction novels that have been translated into European and Brazilian Portuguese, and determine the interlingual transit routes involved, a thorough bibliographic survey was carried out, using data from a number of different sites.[6] This then resulted in the construction of a corpus. The following parameters were used to limit the selection:

a) **Time frame (1965-2019)**
   As described above, Per Wahlöo and Maj Sjöwal's ten Martin Beck novels are considered by most scholars to be the first samples of this sub-genre, starting in 1965 with the novel *Roseanna*. Hence, this has been chosen as the starting- date, with 2019 taken as the cut-off point.
b) **Countries of origin (novels from a Scandinavian country)**
   This study considers only novels produced in three Scandinavian countries (Sweden, Norway and Denmark). The exclusion of Iceland and Finland was based on the relatively small number of works from these countries circulating in Portugal and Brazil and/or translated into their languages.
c) **Publication in both target languages and countries** (i.e. in Brazil and Portugal) for subsequent textual comparison to be able to occur.
d) **Evidence of global success in terms of sales (with regard to the translated works only).**
e) **Evidence of global success through the winning of Crime Fiction Awards**

[6] These included: Portuguese National Bibliographic Database (PORBASE), The National Library of Sweden (Libris), and Norwegian Literature Abroad (NORLA *Scandinavian crime fiction in English Translation*); *Nielsen-Bookscan International sales*; *Worldcat Identities*; *Goodreads*; *Bookfinder*; *Estante Virtual (Brazil)*; *Index Translationum-Unesco*; *Virtual International Authority*; *Books from Norway*. With regard to the second part pertaining to subsequent translations, the following sites were used: *DITRA – Dicionário de Tradutores Literários no Brasil*; *Docer (Brazil)*; *LinkedIn*; *Biblioteca Nacional Portuguesa*; *Biblio.net (Portuguese library)*; *Facebook (Trad.wiki – messaging)*; *Grupo Autêntica (Brazil)*; *Tradutores APT (Portugal)*; *Euro Crime*; *Google Books*; *Amazon Books*; *FNAC Portugal*; *Wook Portugal*. Additionally, official Brazilian and Portuguese publisher websites also provided relevant information.

According to the Diversity Report 2010, global success is often measured by winning awards, since this leads to further translations in other countries. Scandinavian authors that had previously won crime fiction accolades awarded by Scandinavian and international academies (e.g. *The Best Swedish Crime Novel Award*, *The Martin Beck Award*, *Danish Crime Novel Awards*, *The Riverton Prize*, *The Daggar Awards*, *The Petrona Award*) were thus considered for inclusion, provided they also met the above criteria.

The following information was recorded for each text: original author, original title of the first edition (and English translation for the sake of clarity), original language, date of original publication, publisher of original text, translated title in European Portuguese (EP) and Brazilian Portuguese (BP), name of translator, target languages, publishers of translated texts, and publishing dates in target countries. Where there was an intermediary text involved (in the case of indirect translation), the same basic information was recorded for this too.

Without having access to physical copies of the books, difficulties were experienced not only with finding the name of translators, but also with the intermediary language used in the indirect translations. In some instances, contacting the translator or the publishers directly was the only option available, though information about the indirectness of the translations is rarely released, unless it involves a renowned translator.[6] Indeed. indirectness is often denied (Ringmar, 2015), presumably because of reader expectations, since it is widely acknowledged that the reading public, and critics, often scorn indirect translations on the assumption that they will deviate more from the original.[7]

In some instances, attempts were made to contact the translator for confirmation of the source language. Emails and messages were sent out directly to translators via social networks (Facebook-Trad.wiki – messaging, LinkedIn, private email accounts) for this purpose. From this correspondence, it emerged that the decision to translate via a second language was wholly up to the publisher. According to the scholar Berglund (2017), since 2000, agents and publishers in Sweden have gained more importance in the global market, and there is a possibility that this transfers to some degree to Portugal and Brazil as well. As Pięta (2019, p. 24) reiterates, it might be relevant to question the "influential role played by agents other than the translator(s) who may be involved in ITr (indirect translation) besides the translators".

With respect to adequately demonstrating delay in translation and how it conceivably shortened after the publication of Stieg Larsson's books, it was necessary to narrow down the number of books. Hence, 10 were selected from the bibliographical survey using the following criteria: the assurance of a balanced number of authors from all three Scandinavian countries (even though the Swedish authors were prevalent); the inclusion of novels written both before and after the defining point in my research (2005); ensuring a

[6] This was the case with Steven T. Murray, the translator of Stieg Larsson's *Millennium Trilogy*, who wrote under the pseudonym Reg Keeland for the British translation.

[7] There are some signs now of a shift in publishers' policy in this regard, with most physical copies of novels now mentioning the name of the translator.

balance of intermediary languages so as not to prioritise English; and using different intermediary languages for the same EP and BP translation so as to demonstrate if this affects delay in translation. The list was narrowed down even further by excluding novels that displayed lower sales figures in relation to other novels by the same author.[8]

6. Results

The results show that publishing policies in Portugal, and to a slightly lesser extent Brazil, favour indirect over direct translation in the case of Scandinavian crime fiction novels, as shown in the tables and graphs included in this section. However, before presenting the results, I would like to highlight the fact that this survey is not exhaustive. Attempts were made to provide an accurate and thorough list of all Scandinavian crime fiction authors published in Portugal and Brazil, but precise information from publishers was rather challenging to obtain and confirm.

Table 1 summarizes the general information collected in the bibliographical survey. It contains partial information taken from the survey mostly relating to the authors. In this table, it is evident that Swedish authors hold a leading position with regard to the production of literary works of this sub-genre.

Country of origin	Total translated authors	Total works with EP or BP translations	Authors	Works per author
Sweden	14	35	Anders de la Motte Camilla Läckberg Cilla & Rolf Borjlind Erik Axl Sund Håkan Nesser Henning Mankell Jens Lapidus Joakim Zander Lars Kepler Leif G.W. Persson Liza Marklund Mons Kallentoft Stieg Larsson Tim Davys	3 4 2 1 1 8 1 1 4 1 1 4 3 1
Norway	2	17	Jo Nesbø Thomas Enger	16 1
Denmark	5	7	Jussi Adler-Olsen Kaaberbøl & Friis Mikkel Birkegaard Peter Høeg Søren Sveistrup	2 2 1 1 1
TOTAL	21	59		

Table 1**.** Summary of information gathered from the bibliographical survey.

[8] This was done using Nielsen Book Services: Bookscan International Sales 2001-2016.

Table 2 contains information gathered from the bibliographical survey about the proportion of direct and indirect translations.

Country of origin	**No. direct translation (in both EP+BP)**	**No. indirect translations (in both EP + BP)**	**Total translations into EP and BP**	**No. indirect translations per source, intermediary and target languages**
Sweden	25	45	70	SW – **ENG** – EP = 17 SW – **ENG** – BP = 23 SW – **FR** – BP = 4 SW – **GER** – BP = 1
Norway	10	24	34	NOR – **ENG** – EP = 17 NOR – **ENG** – BP = 7
Denmark	5	9	14	DN – **ENG** – EP = 5 DN – **ENG** – BP = 2 DN – **GER** – BP = 2
TOTAL	40	78	118	

BP= Brazilian Portuguese; **EP**= European Portuguese; **SW**= Swedish; **NOR**= Norwegian; **DN=** Danish; **FR**= French; **GER**= German; **ENG**= English

Table 2. Proportion of indirect and direct translations of Scandinavian Crime Fiction into Portuguese**.**

As we can see, out of a total of 118 translations, 78 were indirect (66.06%). Of these, half were into European Portuguese (50%) and half into Brazilian Portuguese (50%). These included some books from the Harry Hole series by Norwegian author Jo Nesbø (such as *The Bat*, *Cockroaches* and *Midnight Sun*), which had English as the intermediary language.

Figure 1 below provides evidence that the majority of Scandinavian novels translated indirectly into European and Brazilian Portuguese (EP/BP) have been mediated by English.

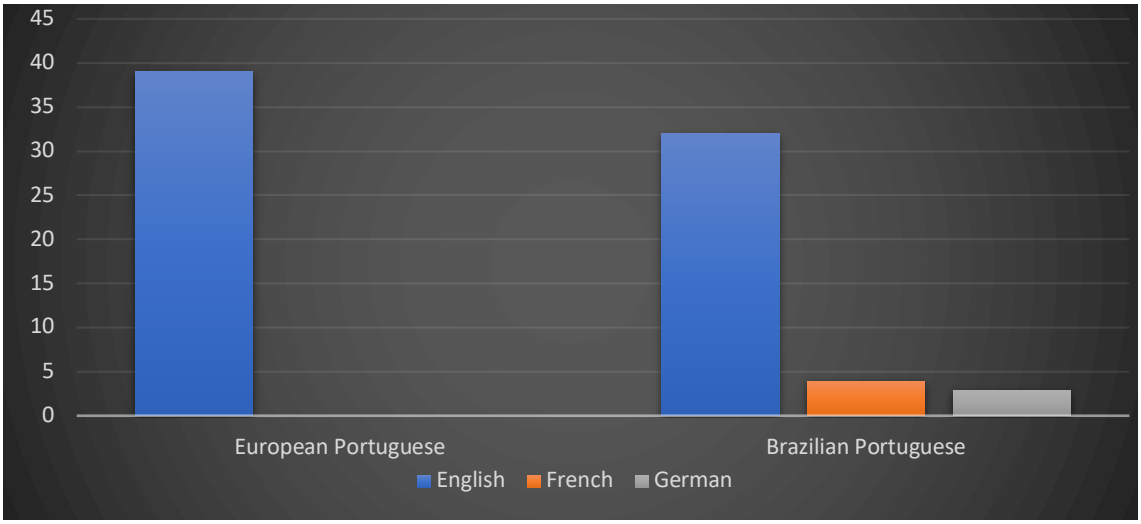

Figure 1. Intermediary languages used for indirect translations into Portuguese (EP/BP).

Figure 2 demonstrates the percentage of direct and indirect translations done before and after the date established as the reference point (2005). We can see that, before 2005, approximately 67% of translations were direct, while after this date the amount decreased considerably to 30.19%, reflecting an (unexpected) increase in indirectness.

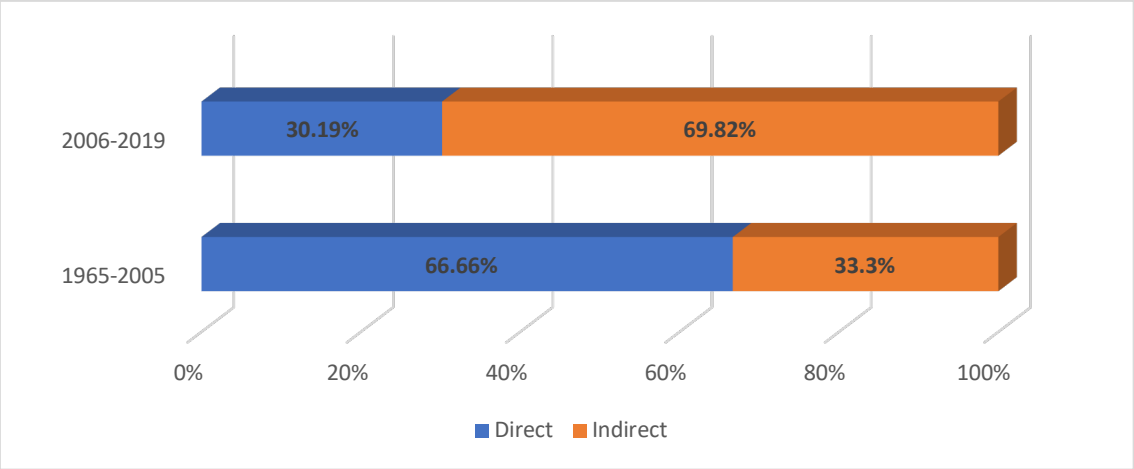

Figure 2. Direct and indirect translations mapped from 1965 to 2019.

One of the cases incorporated into Graph 2 is that of the Swedish author, Henning Mankell. Despite being originally published in the 1990s, the translations of his novels done before 2005 were mostly direct, and after this date, only one of the two translations into EP was direct. Those pertaining to translations into Brazilian Portuguese were always carried out indirectly before the reference date and this tendency continued even after 2005.

Another case concerns the Swedish author Camilla Läckberg, whose works were translated indirectly via English before 2005, a trend that continued even after 2005 when this author became more well-known internationally. To a certain extent the same occurred with the translations of Jo Nesbø's novels. All of them, both before and after 2005, were translated indirectly into European Portuguese. However, the same cannot be said for Brazilian Portuguese; out of 16 novels, 10 were translated directly from Norwegian, while only 6 were translated indirectly. Surprisingly the four more recent novels published since 2018 were all translated indirectly from English editions.

On the other hand, bibliographical data about recent authors Cilla and Rolf Borjlind point in an opposite direction. For example, the Brazilian Portuguese translation of a 2015 publication was done directly from Swedish, although, oddly, a subsequent translation in 2017 was indirect via English.

This table also illustrates that the number of translated works into Portuguese increased after 2005, seeing as there was a total of 106 novels translated after 2005 (before this period only 12 novels were considered in this bibliographical study). There is clearly a discrepancy between the number of novels produced before and after 2005.

In relation to the delay in translation, Figure 3 illustrates the span of time between the production of the original text and the intermediary or final target text in the case of ten chosen novels. The intermediary horizontal axis indicates the year of publication of the translations in an intermediary language. This timeline demonstrates that many

translations of earlier works were largely done after 2005, indicating that publications of Scandinavian crime fiction translations into the Portuguese language before this period were clearly held back. For example, of the 16 Jo Nesbø novels included in this timeframe, 6 were originally published before 2005 and the remaining 10 after this date. However, all were translated into Portuguese after 2005, and 13 of which after 2012.

Figure 3 also shows that works from earlier authors from the 90s (for instance by Henning Mankell and Jo Nesbø) were largely translated into European Portuguese and Brazilian Portuguese only after the year 2000.

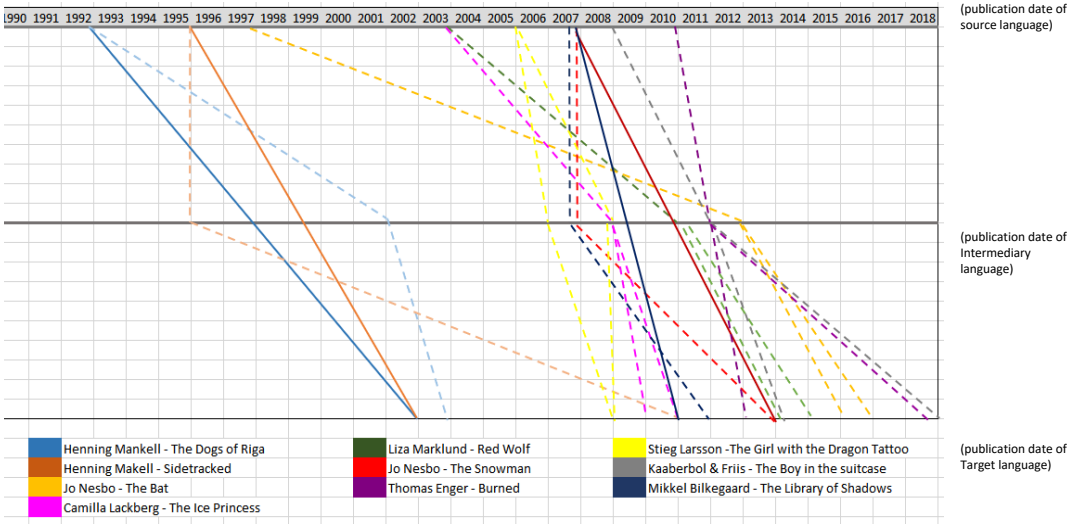

Figure 3. Timeline demonstrating delay in translation in 10 chosen novels (EP and BP) (direct and indirect translations).
___ direct translations
---- indirect translation

We can see from this graph that there was a considerable delay in the translation of both of Jo Nesbø's novels. *The Bat* was originally published in 1997 and only translated into Portuguese 18 years later, in 2015 (EP) and 2016 (BP). When considering *The Snowman*, which only took 6 years to be translated into EP and BP, it is evident that after 2005, the delay in translation was much shorter.

Another example of a shorter delay in translation is the novel *Burned* by the Norwegian author Thomas Enger, which was translated directly into English merely one year after its first publication in 2010, while its subsequent indirect translations into Brazilian Portuguese only took a further two years.

Another case is that of Mikkel Bilkegaard's novel with the Italian title, *Libri di Lucca*, written in 2007. This was translated directly, after only three years later, into Brazilian Portuguese, and a year after that into European Portuguese.

7. Discussion

After analysing the data collected in the survey and presented it in the above tables and graphs, I will attempt to determine to what extent this data supports my hypotheses.

The first hypothesis predicted that, prior to the international recognition of Scandinavian crime fiction triggered by Stieg Larsson's novels, most translations of this genre would have been indirect, after which more direct translations will have taken place. Upon examination of the information gathered, it seems that some translations of Scandinavian crime fiction after 2005 were direct but most continued to be indirect, which apparently contradicts this hypothesis.

Taking into consideration Figure 2, which shows that indirect translations rose from 33.3% before 2005 to 69.82% after 2005, we can assume that indirectness did not diminish with the increase of literary exchanges between these particular peripheries, and as such is inconsistent with Ringmar's reasoning (2015). Figure 3 also confirms this contradiction since it clearly shows that the majority of the timelines indicating indirectness can be found after 2005. I believe that, in Portugal, this may be down to two reasons: the ongoing shortage of skilled translators of Swedish, Danish and Norwegian, and the cost-effectiveness of translating indirectly from a central language such as English. This rationale will be addressed in more detail below.

Thus, after examining the results obtained from the data previously presented, it seems that research findings generally disprove my initial hypothesis. In fact, a high percentage of translations of Scandinavian crime fiction into European Portuguese and Brazilian Portuguese was indirect before 2005, and the tendency continued after this date too.

The second hypothesis anticipated that there would be a greater number of indirect translations into European Portuguese than into Brazilian Portuguese. My assumption was based on the fact that Brazil is a multicultural country with a tradition of immigration from Europe, including Scandinavian countries, and so in all likelihood, there would be more linguistically competent translators of Scandinavian languages there than in Portugal. The results shown in Figure 2 and Table 2 do not support this prediction given that, of the 118 translations considered in this survey, 78 were indirect, of which half were translated into European Portuguese, and half into Brazilian Portuguese. Yet again, this may be put down the reasons mentioned earlier.

The third hypothesis concerned determining if indirect translations of Scandinavian crime fiction into European Portuguese would have been primarily mediated via English. Taking into account the data presented in Figure 1, my observations appear to support this hypothesis insofar as 39 indirect translations into European Portuguese were undertaken via English, making up the totality of indirect translations. Moreover, the bibliographical survey indicates that 91% of the novels translated into Portuguese (EP/BP) were done indirectly via English, which is also established in Figure 2.

Until the 1950s, French functioned as a lingua franca and occupied an important position in Portugal (Rosa, 2017). Consequently, there were a great many indirect translations done via this language. Since then, English has slowly gained ground in relation to French as it acquired status worldwide. Ringmar (2015) and Muñiz (2016) mention that in indirect translation, the choice of an intermediary language is largely motivated by its

status and literary forms. Thus, in Portugal, where English language, literature and culture have been a part of the school curriculum since the 1980s, there are more translators available from this language than from any other. Hence, English is the source language for many translated works (Rosa, 2017).

Historically there have been minimal literary exchanges between Portugal and the Scandinavian countries and the consequent scarcity of translators may be a result of this. In fact, Pięta (2019, p. 27) questions if the reasons behind indirectness in translation in peripheral countries like Portugal might be due to the "complete lack of or temporary unavailability of translators who have the competences necessary to produce a direct translation".

Some scholars (e.g. Ringmar 2007) have put forward the idea that the decision to translate indirectly could be due primarily to cost-effectiveness. In the end, it is the publisher who decides if the translation is to be direct or indirect, and they may frequently base their decisions on cost-effectiveness. Pięta (2019) tells us that it is generally less costly to translate from a central language, like English, than from a peripheral language. However, we still have to determine as to whether this is also common practice in Portugal and Brazil with regard to Scandinavian crime fiction. Subsequent analysis of the rationale behind the selection of translators who carry out indirect translations will need to involve contacting and interviewing Portuguese and Brazilian publishers and translators.

Finally, let us examine the last hypothesis relating to delay in translation. First and foremost, this timeline of 10 chosen novels (Figure 3) illustrates that there is undoubtedly a discrepancy between the number of novels translated before and after 2005. However, unexpectedly, we also see that his trend had already started earlier in the year 2000, something that was perhaps generated by scholarly attention promoted by Scandinavian universities and academies (Agger, 2008), as well as television and film adaptations of Scandinavian crime fiction in the UK, even before the Millennium novels (Kärrholm, 2014; Peacock, 2013). In addition to this, it is possible that the attribution of awards to some Scandinavian authors, such as Henning Mankell, Peter Høeg and Jo Nesbø, even before the year 2000, also played an important part in this increasing tendency. In fact, Jo Nesbø's novels were published and translated into Portuguese mostly after 2012, after having achieved global acclaim and winning several awards, the first of which being the Riverton Prize in 1997 for his first Harry Hole book *Flaggermusmannen* (*The Bat*).

Nonetheless, most Scandinavian crime fiction novels published after 2005 of authors such as Thomas Enger and Mikkel Bilkegaard were translated indirectly over a much shorter period of time, sometimes only 2 to 4 years as opposed to 10 to 15 years before this time. Clearly, translations into European and Brazilian Portuguese now take less time to be translated which, in my opinion, is primarily due to the Stieg Larsson effect.

8. Conclusion

This study has demonstrated that indirect translation is crucial to the dissemination of Scandinavian crime fiction in Portugal and Brazil. Contrary to what many scholars have

affirmed, indirect translation, in the transfer of Scandinavian crime fiction into Portuguese has, in fact, increased. The reasons behind this shift towards indirectness, even after the adopted reference point, will need to be thoroughly investigated.

This research has also determined that translations of Scandinavian crime fiction into European Portuguese and a Brazilian Portuguese now take less time, a clear indication of the recent success of this literary sub-genre.

The findings of this study should give rise to further research and form the point of departure for further in-depth analysis and interpretation of this sub-genre, as well as promoting a deeper understanding of translation practices that influence the interlingual transit routes in the dissemination of Scandinavian Crime Literature in Portugal and Brazil.

REFERENCES

Ahlander, J. (2017) 'The girl with the dragon tattoo is back, darker than ever'. *Reuters*, 7 September [online]. Available at: https://www.reuters.com/article/us-sweden-millennium-launch-idUSKCN1BI1YW (Accessed: 7 February 2021).

Agger, G. (2008) 'Scandinavian crime fiction, mediatization and cultural citizenship'. Paper presented at SMID's conference, Haraldskær, Denmark. Available at: https://vbn.aau.dk/en/publications/scandinavian-crime-fiction-mediatization-and-cultural-citizenship (Accessed 7 July 2020).

Berglund, K. (2017) 'With a global market in mind: Agents, authors and the dissemination of contemporary Swedish crime fiction'. *Crime Fiction as World Literature*, pp. 77-89.

Bergman, K. (2014) 'The captivating chill: Why readers desire Nordic Noir', *Scandinavian-Canadian Studies* (22), pp. 80-89 [online]. Available at: https://scancan.net/pdf/bergman_1_22.pdf (Accessed: 21 January 2019).

Broomé, A. (2014a) 'Swedish literature on the British market 1998-2013: A systemic approach', PhD diss., UCL Department of Scandinavian Studies.

Broomé, A. (2014b) 'The exotic north, or how marketing created the genre of Scandinavian crime', in B. J. Epstein (ed.) *True North – literary translation in Nordic countries*. Cambridge: Cambridge Scholars Publishing, pp. 269-283.

Creeber, G. (2015) 'Killing us softly: Investigating the aesthetics, philosophy and influence of Nordic Noir television', *The Journal of Popular Television*, 3(1), pp. 21-35.

Cuddon, J. A. (2013) *Dictionary of literary terms & literary theory*. 5th edn. Malden: Wiley-Blackwell.

Dollerup, C. (2014) 'Relay in translation' in Yankova, D. (ed.). *Cross-linguistic interaction: translation, contrastive and cognitive studies*. Sofia: St. Kliment Ohridski University Press, pp. 21-32.

Eduardo, E. (2005) 'Policial best-seller sueco mira no Brasil', *Folha de S. Paulo Ilustrada*, 5 September [online]. Available at: https://www1.folha.uol.com.br/fsp/ilustrad/fq0509200509.htm (Accessed: 11 March 2021).

Euronews (2014) 'Stieg Larsson detonou o "Nordic Noir" nas livrarias mundiais' *YouTube*, 21 jan. Available at: https://www.youtube.com/watch?v=MfoAFjUbTkA (Accessed: 15 April 2021).

Forshaw, B. (2012) *Death in a Cold Climate – a guide to Scandinavian fiction*. Basingstoke: Palgrave Macmillan.

Forshaw, B. (2013) 'The Larsson phenomenon: sales figures and sexual abuse' in Peacock, S. (ed.) *Stieg Larsson's Millennium Trilogy – interdisciplinary approaches to Nordic Noir on page and screen*. Basingstoke: Palgrave Macmillan, pp. 12-34.

Gambier, Y. (1994) 'La retraduction, retour et détour', *Meta*, 39(3), pp. 413-417. Available at: https://doi.org/10.7202/002799ar

Hansen, K. T. and Waade, A. M. (2017) *Locating Nordic Noir – from Beck to The Bridge*. Basingstoke: Palgrave Macmillan.

Heilbron, J. (1999) 'Towards a sociology of translations – Book translations as a cultural world-system*', European Journal of Social Theory*, 2(4), pp. 429-444.

Heilbron, J. (2010) 'Structure and dynamics of the world system of translation', *Translation and Cultural Mediation*. UNESCO International Symposium.

Kärrholm, S. (2014) 'Bestseller culture and its effects on research – The case of Stieg Larsson's millennium trilogy', *Hype – Bestseller and Literary Culture*, pp. 89-106.

Larsson, S. (2005) *Män som hatar kvinnor*. Stockholm: Norstedts.

Larsson, S. (2009a) *Flickan som lekte med elden.* Stockholm: Norstedts.

Larsson, S. (2009b) *Luftslottet som sprängde*s. Stockholm: Norstedts.

Marcelo, C. (2016) 'Crimes sem fronteiras: os deslocamentos no romance policial', *Revista Z Cultural* [online]. Available at: http://revistazcultural.pacc.ufrj.br/crimes-sem-fronteiras-os-deslocamentos-no-romance-policial (Accessed: 29 October 2020).

Marín Lacarta, M. (2008) 'La traducción indirecta de la narrativa china contemporánea al castellano:¿ síndrome o enfermedad?', *A Jornal of Translation History,* no. 2.

Muñiz, I. F. (2016) 'Tracking sources in indirect translation archaeology – A case study on a 1917 Spanish translation of Ibsen's et Dukkehjem (1879)' in Rautaoja, T., Mikolič Južnič, T., and Koskinen, K. (ed.) *New Horizons in Translation Research and Education 4*. Joensuu: University of Eastern Finland, pp. 115-132.

O'Donoghue, H. (2013) 'Old wine in new bottles. Tradition and innovation in Stieg Larsson's millennium trilogy' in Peacock, S. (ed.). *Stieg Larsson's Millennium Trilogy – interdisciplinary approaches to Nordic Noir on page and screen*. Basingstoke, Hampshire: Palgrave Macmillan, pp 35-57.

Peacock, S. (2013) 'Introductions: Beginnings and endings' in Peacock, S. (ed.) *Stieg Larsson's Millennium Trilogy – Interdisciplinary Approaches to Nordic Noir on Page and Screen*. Basingstoke: Palgrave Macmillan, pp. 1-11.

Pięta, H. (2012) 'Patterns in (in)directness: an exploratory case study in the external history of Portuguese translations of Polish literature (1855–2010)', *Target – International Journal of Translation Studies*, 24(2), pp. 310-337.

Pięta, H. (2019) 'Indirect translation – Main trends in practice and research', *Slovu.ru, Baltic Accent*, 10(1), pp. 21-36.

Ringmar, M. (2007) 'Roundabout routes: Some remarks on indirect translations' in Mus, F. (ed.) *Selected Papers of the CETRA Research Seminar in Translation Studies 2006. Leuven:* Katholieke Universiteit Leuven.

Ringmar, M. (2015) 'Figuring out the local within the global: (Sub)systems and indirect translation', *Special Issue of IberoSlavica 2015*, pp. 153-170.

Rosa, A. A. (2006) 'Does translation have a say in the history of our contemporary linguacultures? Some figures on translation in Portugal', *Polifonia* 9, pp. 74-94.

Rosa, A. A. (2012) 'A long and winding road: Mapping translated literature in 20th-century Portugal. New directions in Translation Studies', *Special Issue of Anglo-Saxónica*, 3, pp. 205-227.

Rosa, A. A. (2017) 'Rethinking the hegemony of English in twentieth-century Portugal: some figures and beyond', *The Translator*, 23(4), pp. 441-455.

Rosa, A. A., Pięta, H., and Maia, R. B. (ed.) (2017) *Translation Studies – Special Issue: indirect translation: theoretical, methodological and terminological issues*, 10(2).

Silva, J. C. (2016) 'Os sete melhores policiais para ler nas férias', *Diário de Notícias,* 11 July [online]. Available at: https://www.dn.pt/artes/os-7-melhores-policiais-para-ler-nas-ferias-5276417.html (Accessed: 10 November 2020).

'Stieg Larsson é o primeiro best-seller versão kindle.' (2010). *Folha de S. Paulo*, 29 July [online]. Available at: https://www1.folha.uol.com.br/fsp/ilustrad/fq2907201023.htm (Accessed: 2 May 2021).

Stougaard-Nielsen, J. (2016) 'Nordic Noir in the UK: The allure of accessible difference', *Journal of Aesthetics & Culture,* 8(1) [online]. Available at: DOI: 10.3402/jac.v8.32704

Washbourne, K. (2013) 'Nonlinear narratives: Path of indirect and relay translations', *Meta,* 58(3), p. 607 [online]. Available at: https://doi.org/10.7202/1025054ar

Wischenbart, R. et al. (2011) 'Diversity Report 2010 – literary translation in current European book markets. An analysis of authors, languages, and flows', *Rudiger Wischenbart Content & Consulting* [online]. Available at: https://www.wischenbart.com/page-10 (Accessed: 28 March 2021).

Wischenbart, R. et al. (2018) 'Diversity Report 2018 – Trends in Literary Translation in Europe. Market Developments. Traditional and New Publishing Models. Funding Schemes', *Rudiger Wischenbart Content & Consulting* [online]. Available at: https://www.wischenbart.com/page-10 (Accessed: 28 March 2021).

About the author: Anabela Valente is a doctoral student in Translation and Terminology at the University of Aveiro/FCSH. She received a degree in Interpreting and Translation (English/French) from the Higher Institute of Interpreting and Administration in Porto. She is currently an English Lecturer at the University of Aveiro and an English teacher at the British Council – Coimbra.