Freedom or Fidelity?

Translation challenges in Bente Bratlund's novel
Porselenshunden.

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- To my daughter Nina -

Contents

1.   Introduction

The title of my thesis refers to the fact that it is impossible for a translator of literary texts to achieve full fidelity to the original text, and simultaneously maintain complete communicative freedom. How can a translator nevertheless achieve these objectives to a certain degree? There is no simple answer to this question, but if I were to point at a few important aspects, a translator of literature should be able to integrate the authorial intentions and the anticipated responses of the readership, whilst transferring the contents of the literary text from the source language into the target language as accurately as possible.[1]

In this thesis, I shall look at the challenge of literary translation on the basis of discussions concerning possible translations of selected excerpts from Bente Bratlund's[2] contemporary Norwegian novel *Porselenshunden*, published in 1992. Usually a prose text expresses its authorial intentions, and a good way to start the translation process is therefore to analyse such a text in terms of its plot and narrative structure, genre, as well as its themes and stylistic features. I have produced such an analysis in chapter two.

It is a well-known fact that translators can choose between many existing translation approaches. I have singled out two, and in this thesis I shall study how the six language functions introduced by Karl Bühler, and developed by Roman Jakobson, can be used as a basis for testing and adjudicating between two translation approaches: the formal equivalence translation (FET), and communicative translation (CT) approaches.

Roman Jakobson's six language functions as described in 'Linguistics and Poetics', are a great help during the translation process, and they will therefore be discussed in detail in chapter three. The translation options of the various translated excerpts from Bratlund's novel, will reflect the use of the FET and CT translation approaches respectively. What do the technical terms FET and CT stand for? I will give a short introduction now, and come back to a fuller description later on.

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1   For the sake of convenience, I shall abbreviate the term source language as SL, and the English version, or translated target language as TL. SL is the language you are translating from, and TL is the language you are translating into.

2   The author of The Porcelain Dog is known as Bente Bratlund Mæland. After her divorce, she changed her name to Bente Bratlund.

Both of these approaches are mimetic, but in different ways. We could compare the distinction between the FET and CT translation approaches to that between literal vs. free translation. A literal translation is a word-for word reproduction, that does not consider the context to any great degree. A free, or dynamic translation (also called idiomatic translation), pays careful attention to the context when determining its phraseology.

Use of the FET approach implies reproducing the highest possible degree of literalness in content and form of the original text, whereas the CT approach has the main objective of communicating the SL to the target language audience by means of linguistic structures that first and foremost aim at the complex process of communicating with the readership. Use of the CT approach allows for more freedom with respect to choice of expression, a fact that the title of my thesis alludes to. In *About Translation*, Peter Newmark provides a precedent for my understanding of the FET and CT approaches, since their features resemble those found in his list[3] of features pertaining to the difference between what he calls semantic vs. communicative translation:

Semantic translation	Communicative translation
Pursues author's thought process	Pursues author's intention
Semantic- and syntactic oriented.	Effect-oriented.Formal
Length of sentences, position,	features of original
and integrity of clauses, word	sacrificied more readily.
position, etc. preserved whenever	
possible.	
Faithful. More literal.	Faithful, freer.
Usually more awkward, more	Easy reading, more natural
detailed, more complex,	smoother, simpler, clearer,
but briefer.	more direct, more
	conventional, conforming
	to particular register of
	language, but longer (11).

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3   I have omitted the second, third, and sixth features of Newmark's original list, since they will not be discussed in my thesis.

Newmark's list is a very helpful guide in the translation process, and it is especially interesting to note that he claims that both semantic and communicative translation methods are faithful to the original SL text.

The translations of the various excerpts from Bratlund's novel from chapter three and onwards, will show if the FET translation option suffices, or if it is necessary to produce additional translation alternatives, using both approaches. I shall discuss each translation option in detail, with the objective of determining which translation approach is best suited. Following each individual discussion, I shall state the reason for my own choice of translation approach. How can we determine which translation alternative is best suited?

If I were to offer a tentative answer here, it would be by saying that one must determine which language function carries the most weight.[4] By presenting some excerpts from Erlend Loe's novel *L*, and comparing its language use with a short excerpt from *The Porcelain Dog*, I hope to make the difference between the uses of language functions clearer.

Based on the opposition between the FET and CT approaches, I shall in chapter four translate some carefully chosen excerpts from Bratlund's novel which contain metaphorical expressions, and present a detailed discussion of my translation choices. The dual function of metaphors, which indicates similarities while at the same time dealing with non-equivalence, makes it very interesting to try out the FET and CT translation approaches, and to disclose the fine distinctions between them. From chapter four and onwards, it will become increasingly evident that the pragmatic aspects of language use, e.g. the meaning of utterances, are often determined by their immediate - as well as more - remote context, and my translation examples will hopefully show that the context often determines which translation approach is most suitable.

Translation is not just about major principles, but also many seemingly small linguistic decisions. Most languages have many different linguistic resources at their disposal, and I shall examine three of them in more detail in chapter five. Firstly, when it comes to formulating questions, it appears that the English language uses more ways than Norwegian to express interrogative sentences. This has to do with the widespread use of modal auxiliaries, and the periphrasis with the auxiliaries 'be' and 'do'. Using selected excerpts from the

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4   I apply Jakobson's language functions to Bratlund's novel throughout my thesis.

novel, I shall examine different ways of translating interrogative sentences from the SL into the TL. Secondly, the -ing form is a unique feature of English grammar, and it can be difficult to determine the fine contrasts of its various usages pertaining to an ongoing action. Since Norwegian has fewer ways of expressing an action in progress than English, I shall examine various usages of the -ing form by comparing excerpts of the SL with possible TL translations. Thirdly, at the end of chapter five, I shall look at how the word order in both languages can influence the meaning of utterances, with special emphasis on the phenomena of topicalisation and end position.

In chapter six I shall discuss ellipses and verbal ambiguity as basic constituents of what might be called literary communication, while using Wolfgang Iser's reader response theories in *The Implied Reader* as a basis for my discussion. With emphasis on one particular translation excerpt from the novel, I hope to show that the choice between the FET and CT translation approaches as applied to literary translation is not always clear-cut, since the context[5] might influence the translator's choice in differing ways.

In the following I hope to guide the readers of this thesis through the many challenges that present themselves to a translator, when she must choose between fidelity or freedom in a translation of a novel.

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5   In this thesis I shall limit the discussion of context to the contents of Bratlund's novel, which includes discourse or particular elements of a situation that surrounds a language unit and helps to determine its interpretation. Such elements might be the effects of time, place, ideology, and poetic images.

2. Literary Analysis

2.1 Summary and Plot of *The Porcelain Dog*

As a starting point for the analysis of *The Porcelain Dog*, I will present a short summary of the novel, which will also include a basic plot analysis. It is a striking feature of the novel, that the only character who has a name, in fact two names, is the protagonist. In the exposition of the novel, the readers learn that the protagonist changes her name from Aslaug to Ami during adolescence. I shall call her by her later name, Ami, in order to avoid confusion. The name-change is related to the main conflict, which is centred around Ami's quest of freeing herself from her mother's bonds, and finding her own separate identity.

The antagonist is Ami's mother, who is not the kind of villain one typically finds in many classics, but who is the antagonist due to the role she plays in the development of the main character. The mother's funeral acts as a catalyst for the incidents in the plot, which deal with the complex relationship between Ami and her mother. This conflict starts unfolding in the exposition of the novel. In the following short summary of the plot analysis, it is important to note that the author limits all the fictional events of the story to the time-span of five days.

Ami has made a career for herself in a large Norwegian town, when her mother dies unexpectedly. In the exposition in Chapter I, which starts in medias res, Ami comes back to her hometown to attend her mother's funeral and to empty the house of personal belongings. While she is doing this, Ami's memories are triggered by associations in the present.

Ami's father died in a car accident before she was born, and she has hardly heard anything about him after he died. The fact that Ami's father is dead, makes the protagonist's dependency on her mother exceptionally strong during childhood, and she feels severely let down every time her mother rejects her. This develops into an inner conflict impressing itself on her from an early stage in life. From when she is five, there is evidence that Ami has experienced traumatic encounters with her mother, and this is shown in different places in the novel.

Ami has a cousin whom she has not seen since they were children, and she meets him again after the funeral. In chapter VIII, Ami's cousin shows up

drunk when he visits her. He is the one person who means a lot to Ami besides her mother, and she is glad she got so much love and attention from him when they grew up together. Another encounter sparks off the complication of the novel.

In chapter IX, Ami goes for a walk and by chance meets a woman who seems to know her. Ami recognizes her as one of her mother's many women friends. Soon after, Ami remembers an incident when she observed this woman together with her mother in a compromising situation many years ago. This event will be discussed in detail in my thematic analysis.

In chapter XVI, the complication continues as Ami wonders why the relationship with her mother is causing her so much distress. She is certain that it has nothing to do with her mother's sexual orientation, and thinks: 'Det har lege der frå lenge før ho visste noko som helst om mora sitt løynde liv [It's been there long before she even knew about her mother's hidden life]' (98). Then Ami becomes aware of a feeling that she imagines she will always carry within her: 'Dette mørke ho aldri slepp frå [This darkness she will never escape from]' (98). She subsequently realizes that she might not be suffering because of the way her mother chooses to live her life, but because of something that is associated with the metaphor 'mørket' [darkness]. I shall come back to the interpretation of this important metaphor in more detail, in a later chapter.

The suspense increases in chapter XVIII, when the protagonist is looking at family photographs, and rediscovers a small, white porcelain dog in her mother's drawer. The dog, for which little Ami had saved every penny she had, had been a present for her mother's birthday. Ami remembers being very sad when it was buried under the heap of gifts. When she sees the dog again in her mother's drawer, Ami wonders if her mother perhaps had loved her after all. Ami is so happy with this discovery, that she is even willing to take the blame for everything that had gone wrong in their relationship. While Ami is clutching the porcelain dog, she wonders if she might find some answers to her pressing questions. In chapter XIX, Ami continues to search through her mother's belongings, and discovers a photograph of a man she has never seen before. Could it be her father?

This discovery leads up to the climax of the story, where Ami is in a state of shock and cries out: 'Mor, kva har du gjort mot meg? [Mother, what

have you done to me?]' (111). Ami wonders if her mother had hidden this picture from her, and she gets more and more upset with what she perceives as a betrayal, as she cries out: 'Du øydela alt, mor. Draumane mine, lengslene [You destroyed everything, mother. My dreams, my longings]' (111). Ami holds the porcelain dog tight, and feels devastated when she realizes how wrong it was to think that her mother had treasured her present. Her emotions rise to a boiling point as she thinks: 'Er det hat dette ho kjenner. Eit vilt, frykteleg hat? [Is hatred what she is feeling. A wild, terrible feeling of hatred?]' (111). After Ami lets her feelings out, the climax occurs: 'Ho løftar handa, kastar den kvite porselenshunden mot veggen av all si kraft [She lifts up her hand, and throws the porcelain dog against the wall with all her might]' (112). After the climax, her last hope has disappeared: 'Ein knust draum. Den siste [A broken dream. The last]' (112).

The denouement at the end of chapter XIX starts when Ami tells the man she loves that she's ready to come home, and continues in chapter XX, when her aunts come to say goodbye. Ami is thankful to her aunt for having tried her best to take care of her all these years, and when her aunt asks her if she'll ever come back, Ami says: 'Kanskje eg kjem innom iblant [Maybe I will come back now and again]' (117). They wave goodbye to each other, and leave the readers with an open ending.

2.2   Narrative analysis and genre

In my view, one of Bente Bratlund's objectives is to reveal the depths of the protagonist's psyche after her mother dies. The third person narrator, whom I assume is a woman for the sake of convenience, recreates the consciousness of the protagonist in such an accurate way that, at first glance, there seems to be a close connection between them. Since all the characters are described by means of direct access to the main character's mind, the narrator constitutes a dominant technical device in the novel. This access breaks down the boundary between character and narrator, so that the angle of focalisation, (who sees the action), coincides with the narration of that action, (who tells about the action). Take for instance the following example from chapter XI: 'Mora ønskte å leva i to åtskilde verder [Her mother wanted to live in two separate worlds]' (63).

The narration employed in *The Porcelain Dog* resembles the stream-of-consciousness technique[6] as applied in Virginia Woolf's *Mrs Dalloway*.

Both *Mrs Dalloway* and *The Porcelain Dog* explore the nature of individual perception, which is often triggered by associations. In Bratlund's novel, the ringing of the school bell in chapter III brings on such an association: 'Det er friminutt. Grupper av støyande elevar ramlar ut den doble tredøra, ramlar ned trappene [There is a break. Groups of noisy pupils running down the stairs, pouring out through the double wooden door]' (18). In comparison, when Big Ben strikes the half-hour in *Mrs Dalloway* the protagonist, Clarissa, associates it with an old lady of the neighbourhood: 'She was forced, so Clarissa imagined, by that sound, to move, to go-but where?' (140). In Woolf's novel, the characters' depicted thoughts and feelings often represent a collective understanding of the events described, like for instance when the crowd observe a grand motor car with a chauffeur, making them think the Queen was sitting inside, or when they observe an aeroplane reminding them of the First World War.

In *The Porcelain Dog* there is also a collective understanding, not so much of events, but of a consensus within the community about what the protagonist is like. A good example of this is shown in chapter I: 'Kva tenkte ho vel på, denne strie dottera. Denne sjølvopptekne, utakksame jentungen. Ein ting var å dra bort i ungdommeleg opprør. Men å bli verande borte [What was she thinking, this obstinate daughter. This self-absorbed, ungrateful girl. One thing was to leave in youthful opposition. But to stay away]' (9). This quote represents a collective expression of prejudice against the protagonist, through the angle of external focalisation, which I shall shortly come back to.

The relationships Ami has with her aunts, her cousin, the man she loves, as well as the encounter with a woman from her mother's past, demonstrate stages in the protagonist's mourning process, which in turn constitute important phases in her personal development.

The narration focuses on two stages in the protagonist's life; Ami as a child and Ami as an adult. In order to illustrate these stages more clearly,

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6   The stream-of-consciousness technique is characterized by a manner of writing in which a character's thoughts or perceptions are presented as occurring in random form, without regard for logical sequences, syntactic structure, distinctions between various levels of reality, or the like. (http://dictionary.reference.com/browse/stream of consciousness).

Bratlund makes extensive use of anachrony.[7] This is done by using flashbacks or analepses, which depict events from when the protagonist was a five year-old child till her mother dies, in alternation with depicting events that take place in the present time. In order to illustrate these two perspectives on the protagonist, I shall quote two passages from the beginning of chapter VII, on the fourth day of the narrative, where the narrator tells about an elated Ami after she had a visit from her boyfriend: 'Ho har fått nye krefter. Ny energi. Ho kastar seg ut i arbeidet [She has gained new strength. New energy. Throws herself at work]' (39). This quote exemplifies an external perspective in the form of third person narration. Soon after, Ami has a flashback: 'Hugsar brått dei første soldagane på våren. Kor dei tumla ut skuledøra etter endt dag, yre, oppspilte [She suddenly remembers the first sunny days during springtime. How they rushed out the school door after school was finished, all dizzy and wound up]' (39). In this quote the perspective is moved to a place within the child's consciousness, describing an incident that took place about fifteen or twenty years ago. It seems as though many of the events that the protagonist is experiencing in the present time, are connected to memories that have made distinct impressions on her in the past, and that have shaped her as a character.

Many of Ami's speech acts as a child are portrayed in such a way that they create the illusion that the narrator and the protagonist are one and the same person. The following example from chapter II will illustrate this: 'Vakre mamma. [Beautiful Mummy]', and then: 'Mamma som er trøytt og treng kvila [Mummy who is tired and needs her rest]' (11, 13). Since the child's statements are untagged, the character seems to be uttering the words directly, which is a narrative technique called free indirect discourse, or FID.[8]

In her important book, *Transparent Minds - Narrative Modes for Presenting Consciousness in Fiction*, Dorrit Cohn defines FID as: 'a character's mental discourse in the guise of the narrator's discourse' (14). As mentioned above, the intrusive third person narrator is a dominant technical device in

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7   Anachrony is a discrepancy between the order of events in a story and the order in which they are presented in the plot. (http://dictionary.reference.com).

8   Free indirect speech (or free indirect discourse or free indirect style) is a style of third person narration which combines some of the characteristics of third-person report with first-person direct speech. Passages written using free indirect speech are often ambiguous as to whether they convey the views of the narrator or of the character the narrator is describing, allowing a flexible and sometimes ironic interaction of internal and external perspectives. (http://www.reference.com/browse/wiki/Free_indirect_speech).

Bratund's novel, as the following quote from chapter I will show: 'Dei har følgt henne gjennom media. Ho har gjort det bra. Men kva er vel det når ho ikkje har teke seg tid til å sjå heimom ei ventande mor [They had been keeping an eye on her while she was working in the media. She has been doing well for herself. But what does that matter, when she never had taken the time to visit a mother who was always there waiting for her?]' (6). This quote is an instance of external focalisation, where the narrator is reporting the character's voices in a way which seems to reflect Ami's thoughts about what other people might be thinking about her. By mixing indirect and direct speech acts, Bratlund achieves a considerable degree of narrative flexibility, which I now shall exemplify.

The first example I would like to present is from chapter III, where the protagonist and her teacher are engaged in a dialogue: 'Svar, sa frøken skarpt [Answer me, the teacher said sharply]' (20). And then: 'Eg gløymde det, kviskra ho [I forgot, she whispered]' (20). This dialogue is in the form of direct speech acts, as shown by the speech-tags.

The second example includes three short sentences from chapter II: 'Du slit meg ut, Aslaug. Du krev og krev. Skal du aldri unna meg ein times kvile? [You are wearing me out, Aslaug. You keep on demanding and demanding. Will you never allow me an hour's rest?]' (13). The narrator has taken the antagonist's perspective, and the direct speech acts are untagged. In my next example, also from chapter II, we find the five year-old child longing for her mother: 'Mamma. Om mora kunne koma [Mummy. If only mummy would come]' (11). This is an example of an indirect quotation of the protagonist's thoughts, in the form of untagged, free indirect discourse - reproduced by a narrator posing as someone who is able to see what is going on in the main character's mind. By using free indirect discourse, the author renders a dual voice, where the narrator's guise, or disguise if you will, gives the speech acts a subjective colouring, which is important in a novel where only one character has a proper name, i.e. the protagonist Ami.

Generally, the choice of language use or register,[9] as well as the context, contributes to defining a novel's genre. *The Porcelain Dog* portrays a

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9   In linguistics, a register is a subset of a language used for a particular purpose or in a particular social setting.
    (http://www.reference.com/browse/wiki/Register_(linguistics).

complex protagonist and accounts for her self-development, -issues which in my view justifies placing this novel within the genre of psychological realism.[10] Albeit realistic, Bratlund's relatively short novel can only reveal a limited selection of reality, and the author seems to be giving due attention to the inner thoughts and emotions of the character rather than external events. *The Porcelain Dog* seems to emphasize what is going on inside the mind of the main character, which makes the psycho-realistic genre well suited to characterise Bratlund's novel.

Arguably, genres often contain elements of other genres within them, and Bratlund's novel bears a close resemblance to the Bildungsroman,[11] also called the Coming of Age novel, where the idea of a character as a certain 'type' is central to both the aim and the effect of the genre.

Generally in a Bildungsroman, the protagonist matures by living through positive and negative experiences, that contribute to shaping the character's sense of self and helps both to find his or her own personal identity as well as to accept its limitations. Similar to the protagonist in Charles Dickens' *David Copperfield*, Ami's life is educational in the sense that she lives through many experiences that enable her to learn from them. The events in *David Copperfield*'s life are organized chronologically, and take place in the present time, starting from when he is a small child. In contrast, Ami's interactions with her surroundings in the present, take place when she is an adult, and the depiction of her past takes place simultaneously with the present time.

As mentioned earlier, Ami's maturation process is the primary focus in *The Porcelain Dog*, and during the primary narrative her renewed meetings with persons from the past, trigger a series of chronologically ordered flashbacks that contribute to her personal journey towards adulthood. In other words, the secondary narrative is implicit in the primary narrative, the latter consisting of the five days passing in contemporary time. Further, *The*

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10   A psychological novel, also called psychological realism, is a work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel can be called a novel of the "inner man", so to say. In some cases, the stream of consciousness technique, as well as interior monologues, may be employed to better illustrate the inner workings of the human mind at work. (http://www.reference.com/browse/wiki/Psychological_novel).

11   A Bildungsroman is a type of novel concerned with the education, development, and maturing of a young protagonist. (http://dictionary.reference.com/browse/Bildungsroman).

Porcelain Dog might be contrasted to Virginia Woolf's first novel, *The Voyage Out*, which depicts a voyage away from home until at the furthest point of distance the meaning of home is understood, and the return can be accomplished. In *The Voyage Out*, the protagonist sets out to meet the world based on society's expectations, whereas the protagonist in Bratlund's novel chooses not to conform to the demands made on her ego by the community. Ami chooses a move away from home based on her own free will, which makes her an outsider in the eyes of her closest relatives. She is portrayed as going through a phase (lasting the five days of the primary narrative) where her personal identity is constantly influenced by the flux of experience.

Remembrance constitutes an important narrative feature in this novel, which involves different usages of time. In its dealings with time, Bratlund's novel can fruitfully be compared with another novel by Virginia Woolf, namely *Mrs Dalloway*, where a similar technique is used. In my approach to the discussion of time, I will rely on the ideas of the French philosopher Paul Ricoeur to illustrate how time and tense are being used by the narrator.

In *Time and Narrative*, Ricoeur refers to the subtle narrative technique in Woolf's novel *Mrs Dalloway*, which limits all the fictional events in the story to one day:

> Long sequences of silent thoughts of internal discourse which [paradoxically makes the narrated time advance by delaying it], hollows it out by the instant of the event in thought, amplifying from within the moments of narrated time, so that the total interval of the narrative, despite its relative brevity, seems rich with an implied immensity (104).

The Porcelain Dog describes the passing of five days, where Ami doesn't really do very much except visit her relatives and go for walks in her home parish. However, by means of the stream of consciousness[12] technique referred to earlier, it is possible to detect the constantly changing thoughts in the protagonist's mind, which occur simultaneously with her actions in everyday life. The FID technique referred to earlier, contribute to extending the narrated time, as the narration of the protagonist's flashbacks and the

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12 Internal monologue, also known as interior monologue, inner voice, internal speech, or stream of consciousness is thinking in words. It also refers to the semi-constant internal monologue one has with oneself at a conscious or semi-conscious level. (http://www.reference.com/browse/wiki/Internal_monologue).

depiction of the other characters' thoughts, make the passing of the five days seem longer than they actually are.

As self-aware people, we not only experience time as chronological succession, but we are also oriented to the sequence of time in terms of what has been, what is, and what will be. Paul Ricoeur distinguishes between 'cosmological time', which is time as chronological succession, and 'phenomenological time', which is time experienced in terms of the past, present and future. The order of 'past-present-future' within phenomenological time, presupposes the succession characteristic of cosmological time. Bratlund consciously changes tenses in order to differentiate between events in the past, and what is going on in the present.

The narrated time in Bratlund's novel often shifts from past to present, while the duration of many of the depicted events are measured with respect to the moment of enunciation in the story. We see an example of one of the shifts in time in chapter III, during a flashback: 'Skam, skuld brenn i henne [Shame, guilt, burns inside her]' (19). As we can see, this quote is written in the present tense. Soon after, the author unexpectedly switches to the past tense: 'Andletet til frøken var spisst [Her teacher's face was pointed]' (29). It is interesting to note that the utterances of the peripheral character of the teacher are narrated in the past tense, whilst the protagonist's utterances are generally presented in the present tense.

In the beginning of chapter II, we find an example where the present tense suggests the effect of immediate apprehension: 'Ho ligg i den vesle senga og er fem år. Ho ligg samankrølla som eit foster, og skuggane kveilar seg om henne [She is five years old, and lying in her little bed. She is lying there curled up like a foetus, and the shadows coil around her]' (11). The voice of the child in the present tense creates a sense of immediacy and nearness, which motivates a notion of sympathy. Hence the author manages to stress the ongoing process of the protagonist's mental state, in which situations involving Ami's mourning process are being depicted. Her mental state is to a great degree characterised by conflict, which serves as a driving force compelling Ami's mind to acquire or invent new thoughts or beliefs, which brings us to the thematic analysis.

2.3   Thematic Analysis

In my brief analysis of genre and narration, I characterized *The Porcelain Dog* as a psychological, realistic narrative. My aim in this section is to show that five major themes can be identified: (1) prejudice (2) abandonment (3) mourning (4) betrayal, and (5) anxiety. These five central themes are uncovered during the various stages of Ami's development from child to adolescent.

The first theme of prejudice is directly expressed in chapter I, where Ami's aunts' biased attitudes against their niece are articulated at the funeral. Ami is standing behind her mother's coffin, where she is envisioning how the participants at the funeral condemn her for abandoning her mother: 'Ho er dottera som svikta. Ein reindyrka egoist som ikkje hadde rom for ei aldrande mor då ho fekk suksess og framgang [She is the child who abandoned her mother. A complete egoist who didn't have time in her life for an ageing mother when she became successful and did well for herself]'(6). When Ami gets back to her childhood home after the funeral, her mind is filled with thoughts echoing her aunt's discriminatory attitudes towards her. We find further examples of prejudiced attitudes in chapter IV, where her aunt says: 'Du tenkjer berre på deg sjølv framleis [You are still only thinking about yourself], followed by: 'Brydde du deg nokon gong om korleis mor di hadde det [Did you ever care about how your mother was coping]' (25)?

Ami's aunts think of their sister as a single parent who sacrificed herself entirely for her daughter's upbringing. They never find out that their sister harmed her daughter, by hiding a part of her life from them. Ami always seems to put up with their accusations, and keeps her feelings bottled up inside as the following sentence shows: 'Om opprøret voks i henne til det eksploderte, så spelte ho framleis med [Even if the rebellion grew inside her till it exploded, she still pretended]' (22). In spite of Ami's repeated attempts to protect her mother, her aunts' prejudice have a great emotional impact on the protagonist. In the eyes of her aunts, Ami is a hopeless, unappreciative child, who is a burden to their sister. This biased attitude makes it very difficult for Ami to be positive towards her aunts, which becomes clear when we look at the

following excerpt from chapter IV: 'Har ho ingen andre? Er ho dømd til desse [Doesn't she have anyone else? Is she obligated to them?]' (24).

The tragic event of Ami's mother's death introduces the second and third themes of abandonment and mourning respectively. Not only does Ami feel abandoned by her closest family as a result of their prejudiced attitudes, she also feels abandoned by both her dead parents, which is a central theme in the novel embodying the psychological issue of mourning that Ami is struggling with throughout.

In 'Mourning and Melancholia' written in 1917, Sigmund Freud asserts that, in contrast to melancholia, mourning is not a pathological condition that needs medical treatment, since it is a passing illness. According to Freud, the work of mourning entails a process of obsessive recollection during which the survivor revives the existence of the lost other in the space of the psyche, replacing an actual absence with an imaginary presence. This could be illustrated by the thoughts of the protagonist in chapter V of the novel, where we find Ami looking at some family pictures: 'Igjen kjenner ho saknet etter eit minne frå ein far [Again she feels the longing for a memory of her father]' (30). Ami is yearning for an imaginary father as she thinks: 'Skal ho aldri bli kvitt det heller [Will she ever be able to give this up, either?]' (30). The death of her father creates a sense of loss inside her.

Moving on to the fourth theme of betrayal, I would like to refer to the term 'double bind', which was coined by Gregory Bateson, and used in an attempt to suggest a possible theory for schizophrenia. In his important book about behavioural science, *Steps to an Ecology of Mind*, Bateson describes six important elements necessary for a double bind situation. For my purposes I find it useful to quote four of these points:

1. Two or more persons

2. Repeated experience

3. A primary negative injunction

4. A secondary injunction conflicting with the first at a more abstract level, and like the first, enforced by punishments or signals which threaten survival (206-207).

First of all, I shall try and indicate how Bateson's second element might be applied to the relationship between Ami and her mother, by quoting some short excerpts from the protagonist's childhood experiences. Ami's mother repeatedly causes her daughter to suffer traumatic experiences, which develop into habitual expectations for the child. This context of the child's learning process is the 'withdrawal of love or the expression of hate or anger – or more devastating – the kind of abandonment that results from the parent's expression of extreme helplessness' (207). Ami's mother also communicates abandonment non-verbally, like here in chapter II: 'Med eit andlet som har stengt henne ute [With a face that has shut her out]' (12). A little later we read: 'Sukket til mora i det ho går. Oppitt, trøytt [The mother's sigh as she leaves. Resigned, tired]' (13).

Like most girls, Ami admires her mother and wants to please her. However, the protagonist feels guilty about craving empathy, as in the following quote: 'Ho er stygg og umogeleg [She is impossible and behaving badly]' (13). Ami seems to have a traumatic experience every time her mother responds negatively, and blames herself for being rejected by her mother. In the following quote, we learn what Ami is thinking: 'Ho veit kva som ventar [She knows what to expect]' (19). The narration indicates that the protagonist develops an habitual expectation of what is required of her, every time Ami's mother receives women visitors. Similar situations, where Ami's needs are not a priority for her mother, are encountered throughout the novel. We could say that the antagonist betrays her daughter, by making her feel guilty for needing her, a formulation that brings us to the theme of betrayal.

As a schoolgirl, Ami starts suspecting that her mother is hiding a part of her life from her. The incidents in the novel dealing with that part of their relationship, have a devastating effect on the daughter's personal development. Ami clearly perceives that the antagonist is keeping her at an arm's length, and won't confide in her, which makes Ami feel betrayed. In chapter X, in an incident I referred to in the summary, Ami returns home from an excursion earlier than expected due to illness, and is dreading to meet her mother. She is afraid that her mother will treat her with condescension, like many times before. Even though Ami is longing for empathy, all previous experience tells her that her mother won't comfort her. She so dreads meeting her mother, that

she doesn't come home till dark. She sneaks inside the house and opens the door to the living room, where she surprisingly observes her mother with a woman friend in a semi-intimate situation. Ami instinctively feels extremely uneasy, and this feeling escalates to a point where she feels sick. We read that: 'Ho er styrta bort, til badet, der ho luter seg over toalettskåla, vrengjer seg, lar klumpar av skam, sjokk, mørke og avgrunn velta seg ut, velta og velta [She has rushed away, to the bathroom, where she bends over the toilet, turns inside out, and lets chunks of shame, shock, darkness and abyss pour out, pour and pour]' (58). Ami strongly suspects that her mother is bisexual, and she experiences a shock when she suspects that her mother keeps sending her away in order to entertain female visitors. She feels betrayed by her own mother, who obviously prefers other women's company to hers. Ami locks herself in her room, and when her mother wants to talk to her, Ami won't listen: 'Men no er det hennar tur til å halda døra låst. Aldri meir sleppa henne inn [Now it's her turn to keep the door locked. Never again let her in again]' (59). When this incident occurs, Ami's feelings towards her mother change radically, and they also mark the beginning of a change in the way she feels about herself. This very notable incident marks the start of Ami's process of personal liberation as well as the start of her transition to adolescence, and finding her own identity.

Generally, if children lack motherly love, something that is strongly desired by most children, they try to find a substitute for it. When Ami's boyfriend visits her in chapter VI, Ami wakes up in the middle of the night from a nightmare about her mother. She is scared, and as her boyfriend comforts her we learn that the image of her mother fades away. Ami's nightmare probably stems from the ambiguous fact that she both loves and fears her mother, and she substitutes the longing for her mother's love with her boyfriend's love. The question is if Ami will ever stop mourning the absence of her mother's affection. In order to discuss this question, we have to go back to Ami's upbringing. Ami grew up without a father attending to some of her basic needs, and a mother who didn't know how to attend to them, and losing both parents is a double burden to bear. Perhaps it was easier for Ami to accept her father's death than her mother's. After all, she had never known her father and had never had a personal relationship with him. Her mother on the other hand, was her main lifeline, and someone with whom she could communicate.

The question is if Ami's hopes regarding her relationship with her mother are fulfilled or not, which brings us to a sub-theme in the novel: parental responsibility and every parent's obligation to satisfy the basic needs of their children. What happens when the parent's fail their children in this respect, whatever the reason? There is a great risk that those children will feel abandoned by their parents. When children's basic needs are not met with, especially the need for security and love, it can have various psychological consequences for their children, such as stronger dependency on the parents, lack of self-confidence and insecurity. This brings us to the fifth theme of anxiety. In his widely read article 'The Problem of Anxiety' (1938), Sigmund Freud states that:

> This fundamental fear of object-loss represented the ground upon which all other 'anxiety-veiled' fears were constructed. Whenever an individual displayed overt symptoms of anxiety, the individual's conscious feeling were being shaped by underlying or unconscious fears with respect to threatened or actual loss of 'need-satisfaction' from a 'significant other', i.e., someone (or something) on whom the individual is dependent, in some sense of this word, for satisfaction of one's needs (75).

Being deprived of her father's love, Ami became even more dependent on her mother for giving her the care she longed for. But was her mother capable of satisfying these basic needs? In an attempt to answer this question, I am going to look at some passages in chapter II, III and VII, where Ami's mother doesn't satisfy her daughter's basic need for emotional support. The first instance I want to look at is in chapter II, is where the five-year-old Ami feels a strong longing for her mother: 'Om mamma kunne koma inn til henne. Berre ei lita stund. Sitja på sengekanten, jaga skuggane bort, stryka henne over håret [If only Mummy would come in to her. Just for a little while. Sit on the edge of the bed, chase the shadows away, stroke her hair]' (11). Then we read about Ami's need to be comforted: 'Kor ho lengtar etter dei mjuke armane [How she longs for those soft arms]' (13). The need for comfort is very strong, as we can see in the next sentence: 'Kjenner det som ein ustoppeleg hunger [She feels it like an insatiable hunger]' (13). But when her mother fails to comfort Ami, the novel conveys what a great emotional impact this has on the

child: 'Ho er meir einsam med mora nær enn med mora borte [She is more lonely with her mother close to her, than with her mother absent]' (12-13).

The next instance I want to look at, is in chapter VI, where the antagonist is crying. Ami experiences a miracle when her mother lets her comfort her for a little while, but when Ami asks her why she is crying, she pulls back and wants her daughter to leave. The latter request, which the antagonist states indirectly by trying to divert her daughter's attention, leads up to the following quote: 'I løpet av eit tusendels sekund hadde ho mist mora. [In the course of a split second she had lost her mother]' (43). This quote will be discussed in more detail in chapter six. These examples show that the mother doesn't show empathy or compassion in situations that are vital to her child's personal development. The lack of care and understanding, as well as the indifferent attitude we have just witnessed, indicate that the parent lacks the ability to support her child psychologically. This makes the child feel abandoned by her own mother, and consequently causes her to feel frightened.

2.4   Stylistic features

The perhaps most obvious stylistic feature of the novel is its brief style, which includes gaps that represent ambiguous passages in the text. A carefully chosen selection of passages displaying this feature will be discussed more extensively in chapter five, since blanks form rather complex components in the process of interpretation. Whilst referring to examples from the text, this section shall discuss the following four stylistic features of Bratlund's novel: 1. brevity, 2. character description, 3. narrative repetition, and 4. poetic imagery.

The most noticeable break with normal syntax comes through the omission of grammatical elements, most often subjects, as the following examples from chapters VI and VII will show: 'Skal til å laga seg noko mat [Is in the process of making some food]' (33), where the subject is implicit. The preceding sentence explicitly expresses the subject: 'Ho står på kjøkkenet [She is standing in the kitchen]' (33). In some places, the missing subject can be inferred from the personal pronoun in the same sentence, e.g. in chapter VII: 'Føler seg tåpeleg og oppspilt der ho går etter vegen [Feels silly and exalted as

she is walking down the road]' (39). In my opinion, the missing subjects contribute to maintaining the author's economical style.[13]

The author's use of language is often characterised by leaps in syntax and ungrammatical sentences, as in the following two examples from chapter III: 'Her og [Here too]' (18), and 'Brå flaum [Sudden flow] (18). Both these sentences lack subjects and verbs, and it is therefore difficult to determine if they exemplify internal or external narration. Whatever the case might be, the language seems to be imitating fleeting thoughts or associations that come and go. Bratlund seems to be relying on the interaction between the readers' pragmatic competence and the fictional reality in the text, thus exemplifying one of the premises underlying reader response theory.[14]

The second stylistic feature I want to single out, is character description. In many novels characterization is shown directly, by more or less detailed depictions of what the characters look like, what they are wearing, what their attitudes are, and similar accounts. In this novel however, the characters are most often portrayed by means of the use of free indirect speech, as mentioned earlier, which makes the character reference more flexible. The next two examples depict the protagonist's thoughts about her cousin: 'Han er så ynkeleg [He is so pathetic]' (49), and: 'Han er som eit tiggande barn [He is like a pleading child]' (48). These two sentences, representing the protagonist's thoughts, are uttered in the perspective from within the main character, and represent instances of indirect character description.

The following passage from chapter III, contains one of the few direct character descriptions in the novel: 'Den glitrande, vakre mora. Den glade, flinke [The glittering, beautiful mother. The happy, clever]' (21). In my view, the language here seems to be signalling an ironic perspective in the portrayal of the antagonist's character, which is slightly derogative. The irony is created by the use of the demonstrative pronoun 'den' in the SL, which contains the evaluative edge of spite. In chapter VIII, we find a rare example of first person direct character reference, when the cousin characterises himself: 'Eg er ein dritt, seier han [I am a dirt bag, he says]' (49). I would also like to briefly

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13   The elliptical style will be discussed in more detail in chapter six.

14   I shall continue with a more detailed discussion of reader response theory in chapter six.

address the issue of the use of proper names in the novel, since this is a distinct feature of character description.

What can we deduce from the fact that the author has taken great care to only name the protagonist? Perhaps she wants to stress the importance of Ami's personal development, by making the other personalities less prominent. The fact that only the protagonist has a given, proper name, could indicate that the author wants to keep the other characters in the background. This is a rather unusual stylistic feature in a novel, and one that could very well appear to be discriminatory towards the other characters. The characters' names are very much a part of their personalities, and by not naming them, an important part of their character reference remains in the dark.

The third stylistic feature I want to single out, concerns Bratlund's use of repetition as an expressive device throughout her novel. Take the following example from chapter II: 'Mamma. Om mora kunne koma [Mummy. If only her mummy would come]' (11). It is a universal phenomenon that children's language often is characterised by frequent recurrences of words, as in the next sentences: 'Vakre mamma. Mamma med det blanke, lyse håret [Beautiful mummy. Mummy with her shiny, blond hair]' (11), and: 'Ho er stygg. Ho er stygg med mamma [She is bad. She is bad to mummy]' (13). Whilst narrating the protagonist's flashbacks as a child, Bratlund is using repetition of selected key words as a stylistic device to stress what the five year-old Ami is thinking about her mother. The author often lists sequences of actions that repeat various sentence components, like in the next example: 'Ho slår kåpa betre om seg, famlar over kragen, vil tetta til mot kulden [She pulls her coat closer around her, fumbles over the collar, wanting to protect herself from the cold]' (6). Here, there is a repetition of different verbal phrases, which denote events that are happening more or less at the same time. In chapter XIII, there is another example of a list of events: 'Ho reiste seg skjelvande, kom seg fram, tok imot og kjende handtrykket frå rektor [Trembling, she stood up, made her way forward, accepted, and felt her headmaster's handshake]' (73). The first verb in the present participle is followed by two other descriptive verbs, that all three render a repetitive effect, which resembles a list. Last but not least, comes the stylistic feature of poetic imagery,[15] which Bratlund uses to describe

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15 Poetic imagery will be discussed in more detail in chapter four.

feelings that are difficult to grasp in concrete language, like the following in chapter II: 'I lyssirkelen står ein uoppnåeleg draum [An unattainable dream is standing in the circle of light]' (13). Here the metaphor 'unattainable dream' in all likelihood refers to Ami's mother, in an image that can be related to the theme of abandonment, as discussed in my earlier thematic analysis. The following quote contains a poetic image that probably has something to do with the protagonist's feelings: 'At mor i ei lita ubudd stund slapp henne nær blei som eit segl i henne [That her mother, in an unprepared moment allowed her to come near, became like a seal inside her]' (44). What does 'a seal' refer to? It could refer to the satisfactory feeling of keeping the memory of this unique moment hidden somewhere, in the same way that a seal might hide the contents of a letter. Or could 'a seal' refer to a lock, a secret, or supressed feelings? Whatever the case, I think it is safe to say that the poetic images in Bratlund's novel generally deal with psychological issues.

The protagonist seems to be tormented by thoughts about why the relationship with her mother doesn't work, something which is especially observable in the final chapters of the novel. As a result of these mental activities, she is finally relieved of the inner turmoil stemming from her childhood years. By employing the technique of free indirect speech,[16] the narrator allows the readers to form a fairly good picture of the protagonist's psyche. In my opinion, it is important to focus on the protagonist's mental state in connection with the author's use of poetic images, since, and I am here anticipating the discussion of translation examples in chapter four, these images are often difficult to translate. The brief style employed throughout the novel makes it difficult to interpret, which is why it is important for a translator to have as much knowledge as possible about the contents. For this purpose, the literary analysis in this chapter hopefully provides a solid foundation for discussing the translation challenges that I will present in the following chapters.

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16   Free indirect speech is defined in chapter two, in the section about genre and narrative analysis.

3.   Language Functions in Literary Translation

In this chapter I shall apply Jakobson's six language functions[17] consistently to translation examples from Bratlund's novel. Since the different usages of the language functions have a decisive impact on the outcome of various translation options, I find it necessary to first discuss each of the six functions in detail. Following this discussion I shall quote some paragraphs from Erlend Loe's novel *L,* and compare its language use with that of a short excerpt from *The Porcelain Dog*, thereby hoping to show the difference between the language functions employed in the latter, and the ones employed in *L*. At the end of this chapter, I shall use Jakobson's model as a basis for distinguishing between formal equivalence translation (FET) and communicative translation (CT), as mentioned in my introduction.

No matter which translation approach a translator uses, it is in my opinion vital that she tries to preserve the author's intended meaning. In their famous essay 'The Intentional Fallacy', Wimsatt and Beardsley claim that considering the author's intentions is a misconception, and that it is impossible to have access to such information. Many linguists disagree with their standpoint. In any case, whether a translator has access to the author's intentions or not, it is my conviction that a literary translation at the very least must be based on an analysis of the text, in order to determine its plot, narrative structure, genre, themes and stylistic features. A thorough analysis will provide an important foundation for the further translation process.

A translator's creativity consists solely of his or her ability to use language with the aim of reproducing the original text. It is of great importance for a translator to respond to several dimensions of language - made evident by the six language functions present in the model initiated by Karl Bühler and developed by Roman Jakobson.[18] For the sake of convenience I have numbered each of them, and show them in the following schema:

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17   I am using the following website: <http://en.wikipedia.org/wiki/Roman_Jakobson>.

18   Karl Bühler's traditional model of language was confined to the emotive, conative and referential language functions.
    (Roman Jakobson *Selected Writings:*Poetry of Grammar and Grammar of Poetry.)

<center>
2. CONTEXT

1. ADDRESSER   6. MESSAGE   5. ADDRESSEE

3. CONTACT

4. CODE
</center>

On the basis of this schema, we can infer that language, expressed either verbally or in writing, serves its purpose according to its various usages or functions. In the article referred to earlier, Jakobson claims that each of the above-named six elements has a different communicative function, which can be set up in a hierarchical order. The six functions I am about to discuss in more detail, vary according to their predominance in any text.[19] My main concern is how to translate prose texts, and in *A Textbook of Translation* Peter Newmark asserts that: 'Literary texts are distinguished from [other texts] in being more important in their mental and imaginative connotations than their factual denotations' (44).[20]

The first function is called expressive or emotive, and is linked to the first factor, the addresser, and his or her 'direct expression of the speaker's attitude toward what is being said' (22). which is most noticeable by the use of interjections, as my own examples will illustrate: 'My, oh my!'; 'Ah!'; 'Oh!'; 'My word!', to mention but a few. When questions are repeated -: 'Why are you doing this?', 'Why?' - we call them emphatic speech acts, which involve a forceful stress on what is being said similar to the repetition of a theme or Leitmotif in a musical composition.

The second factor in Jakobson's model involves a situational context where the function is referential. The latter is said to be the leading function of messages in general, and involves an addresser or speaker, who conveys information to the addressees or the recipients of the message. Texts with an instructive purpose such as manuals or handbooks are very often written in the second person, in combination with the imperative. In *Language and Linguistics*, John Lyons distinguishes between the descriptive meaning of

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19 In what follows, I am building on the functions as developed by Roman Jakobson, and presenting them in my own words. However, my understanding of the poetic function follows Peter Newmark, rather than Jakobson, and I make use of both Newmark and other theorists to elucidate some of the other functions.

20 Denotation is 'the explicit or direct meaning or set of meanings of a word or expression, as distinguished from the ideas or meanings associated with it or suggested by it' (http://dictionary.reference.com/browse/denotation).

statements - which he claims include propositions like: 'John gets up late' (141) - and the non-descriptive meaning of other kinds of speech acts e.g. interrogatives such as 'Does John get up late?' (141-142). The first proposition defines a situation which is either true or false. The second, in the form of a question, cannot be judged as true or false.

The third factor is called 'contact', since there obviously has to be a physical and/or psychological connection between the parties involved in sending and receiving a message, thus enabling them to participate in the communicative situation at hand. Peter Newmark has adopted Jacobson's term, and very often we find that the 'phatic' language function is realised in situations where the addresser is about to initiate a conversation, e.g. 'How are you?'; 'How lovely you look!'; 'Dreadful weather, isn't it?' According to Newmark, so-called phaticisms in written language: 'attempt to win the confidence and the credulity of the reader', (43), and they are also used when somebody wants to end a conversation.

Let us move on to Jakobson's fourth factor, the code of the language, which has a metalingual or explanatory function. In Newmark's words: 'The metalingual function of language indicates a language's ability to explain, name and criticise its own features', (43), which is what we do when somebody asks us to explain or clarify what we say.

The fifth factor, the addressee, is the receiver of the linguistic content. Various linguists have called the fifth factor's primary function appellative or vocative, and the latter term is used by Newmark in the sense of 'calling upon the readership to act, think or feel in the way intended by the text', which he says is a relationship between writer and reader that is realised by 'grammatical relations' such as the use of 'possessive pronouns, infinitives, imperatives, subjunctives, indicatives [...] and passives' (41). We very often find this language function in advertising, but also in literary texts that are aimed at trying to influence the readership in a certain way, e.g. about the personality of a character, an ideological stance, or other facts of life.

The sixth factor in Jakobson's model, the actual message, correlates to the poetic or aesthetic language function in literary works, which according to Newmark denotes: 'Language designed to please the senses, firstly through its

actual or imagined sound effects, e.g. intonation or stress or onomatopoeia,[21] and secondly through its metaphors' (42). In his book mentioned earlier, Newmark stresses the importance of not paraphrasing metaphors, which I have found is not always the best solution in the translation of excerpts from Bratlund's novel. I shall come back to the translation of metaphors in more detail in chapter four, and also in my conclusion. Now I shall present the same schema as above, here expanded through inclusion of the related language functions:

2. Context
REFERENTIAL

1. Addresser   6. Message   5. Addressee
EMOTIVE   POETIC   VOCATIVE

3. Contact
PHATIC

4. Code
METALINGUAL[22]

If a translator is able to identify the dominant language function, the chances of reproducing the nuances of the SL language, as well as the most suited equivalent effect, are much greater. According to Newmark, the third and fourth functions, the phatic and the metalingual function, respectively, are normally involved in only 'part of a text' (43), whereas the emotive, referential, vocative and poetic functions 'may operate throughout a whole text' (43), which seems to be the case in Bratlund's novel. Here we often find the phatic and the metalingual functions in situations or scenes containing dialogue. Speech acts, or utterances, usually contain different kinds of propositions, for instance in the form of promises, questions, predictions, and statements, to mention a few possibilities. The degree of expressiveness in the various propositions usually varies, which is why they are difficult to translate. In my view, this points to why it is necessary to offer more than one translation option during the translation of literature. In *Discourse and the Translator*,

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21 Onomatopoeia is the formation of a word, as cuckoo or boom, by imitation of a sound made by or associated with its referent. (http://dictionary.reference.com/browse/onomatopoeia).

22 I have used the same terms as above and follow Jacobson strictly.

Hatim and Mason claim that: 'At discourse level, communication failure (relatively speaking) of a translation may be attributed to failure to represent speech acts adequately' (76). In my opinion, the reason for this is that speech acts contain two inherent aspects. The first is their referential, or propositional[23] meaning, and the second is their illocutionary force.[24] When it comes to translating words and utterances that have a strong expressive function, their original illocutionary force must be accurately rendered. Words with a predominately expressive function are more difficult to translate than words with a referential meaning, since as mentioned earlier, it is difficult to determine their degree of expressiveness, as well as their potential value, e.g. if they are loaded with negativity or positivity. In order to illustrate this in more detail, we can look at the closely related adjectives in the following examples from chapter three of *The Porcelain Dog*: 1. 'Ho er tverr og vanskelig' (19, emphasis added); 2. 'Frøken gjekk hissig fram til kateteret' (20, emphasis added). 3. 'Stille slik det alltid var når frøken kvesste til' (21, emphasis added). These three quotes all contain expressive elements, more precisely adjectives of quality. The problem is that the words that are emphasised can be translated in many different ways: e.g., 1. 'She is surly, grouchy, grumpy, cross and difficult.' 2. 'The teacher went angrily, stormily, furiously, madly, indignantly towards her desk.' 3. 'Quiet as it always was when her teacher was hot-headed, short-tempered, quick-tempered, furious, angry. I believe the three adjectives are best translated like this: 1. 'She is surly and difficult.' 2. 'The teacher went angrily towards her desk.' 3. 'Quiet as it always was when her teacher was hotheaded.' When translating adjectives, one should keep in mind how important it is to vary the choice of words, as well as to find the appropriate degree of expressiveness in the particular communicative situation. It is important not to exaggerate or minimise this degree, which is why I choose to use 'angrily' in the second sentence, and not 'furiously', which might be an overstatement. It is also advisable to choose the word that occurs most often in the equivalent, various, proposed linguistic contexts.

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23 Propositional meaning is: 'A statement of the subject of an argument or a discourse, or of the course of action or essential idea to be advocated' (http://dictionary.reference.com/browse/propositional).

24 Illocutionary force is described as follows: 'Pertaining to a linguistic act performed by a speaker in producing an utterance, as suggesting, warning, promising, or requesting' (http://dictionary.reference.com/browse/illocutionary).

Another important challenge fundamental to translating Bratlund's novel is to study how the author uses language in order to let the readers gain intimate access to the main character's psyche after her mother's death, as in the following quote: 'Vil det aldri bli lega? Er ho dømd til at dette skal gjennomsyra alt, vera der under og i alt ho er? [Will it never be healed? Is she doomed to this which permeates everything, underlying and being implicit in everything that she is?]' (112). Soon after we read that: 'Det er meir enn ord. Meir enn noko omgrep kan dekka. Noko ingen kan forstå som ikkje har kjent det som ein eld sviande gjennom andedrag og pulsslag. [It's more than words. More than any concept can cover. Something nobody understands who hasn't felt it like a fire burning through the breath and pulse beat]' (113). By including the representation of thought processes and portraying them through poetic images, Bratlund attempts to bring the unconscious dimension of the protagonist's psyche to the surface. The author uses language that is vague and ambiguous, which is difficult to translate, and often has an unclear reference. In passages in the novel where the main function is to render the intended expressive meaning of words and utterances as exactly as possible, it is necessary to employ the communicative translation approach (CT), where the reference is connotative, rather than denotative, as explained in an earlier footnote.

Communicative translation (what I call the CT approach), has been described by Peter Newmark in *About Translation*, referred to in the introduction of this thesis. The first feature in Newmark's list concerns 'the author's intentions', and my understanding of this feature, is that a literary work is first and foremost constructed at the author's level, before it is presented to the readers. I shall come back to this in more detail in chapter six, in a more detailed discussion of Wolfgang Iser's reader response theories. Here it suffices to say that my definition of the CT approach is based on Roman Jakobson's description of the six language functions, and that it is important for a translator to reproduce the contextual meaning of the original in such a way that the immediate context corresponds to the more remote context, or the overall intention of the literary work.

In order to make the difference between the CT and FET approaches clearer, I shall now compare a few paragraphs from Erlend Loe's novel *L* with

The Porcelain Dog. Like the latter, *L* has not previously been translated into English, and it includes a great deal of narrated speech dominated by the referential language function. Both novels contain sentence fragments that represent the main person's fleeting thoughts, and both deal with perception and memory. However, in contrast to *L*, the main linguistic emphasis is on the expressive and poetic language functions in *The Porcelain Dog*. My proposed translations of the excerpts are in square brackets. First, an excerpt from *L*:

> Geografi. Cook Islands er en øygruppe bestående av 15 øyer spredt utover ca. 2 millioner kvadratkilometer. Til sammenligning er Norge på bare 386 958 kvadratkilometer, og da er Svalbard og Jan Mayen regnet inn.'

> [Geography. Cook Islands is a group of islands consisting of 15 islands spread out over an area of about 2 million square miles. In comparison Norway has only 386 958 square miles, counting Svalbard and Jan Mayen.]

> Raratonga er den viktigste øya. 10.000 av landets 18.000 innbyggere bor her. Hovedstaden, som vi befinner oss i, heter Avarua og er på størrelse med en liten håndfull fotballbaner. Her fins butikker og barer og kino og litt av hvert. Øygruppen ligger 3000 kilometer nordvest for New Zealand, sør for ekvator, men nord for den sørlige vendekrets. Klimaet er tropisk, dvs. varmt som inni helvete, og fuktig, og, med ujevne mellomrom, åsted for ødeleggende orkaner. Befolkningen er polynesere, nært beslektet med maoriene på New Zealand. Raratonga hadde sin første europeiske kontakt i 1789 (årstallet virker kjent) da en av mytteristene på Bounty stakk innom og lagde kvalm. Før dette hadde spanjoler utbyttet litt på de nordligste av øyene og kaptein Cook hadde utforsket noen av de sørlige, og, naturlig nok, kalt dem opp etter seg selv. Senere, tidlig på 1800-tallet, kom en gruppe hardføre misjonærer og overførte læren om Kristus og noen europeiske sykdommer som befolkningen fikk store problemer med å takle. Etterdønninger av deres fremferd er tydelig også i dag, i form av engelskklingende navn, utidig kirkegang med medfølgende fromhet, flakkende blikk og undertrykte følelser.

> [Raratonga is the most important island group. 10,000 of the country's 18,000 inhabitants live here. The capital city, where we are, is called Avarua and is the size of a small handful of football fields. Here we find shops and bars and cinemas and a lot of other things. The island group is situated 3000 kilometres northwest of New Zealand, south of the equator, but north of the Tropic of Capricorn. The climate is tropical, that is warm as hell, and moist, and, with varying intervals, the site of destructive hurricanes. The population consists of Polynesians, closely related to the Maoris in New Zealand. Raratonga had its first contact with Europe in 1789 (the year seems familiar) when one of the

mutineers from the Bounty dropped in and stirred up some trouble. Prior to this the Spaniards had been exploiting in a small scale on the northernmost island, and captain Cook had explored some of the southern islands, and, naturally, named them after himself. Later, early in the 19th century, a group of hardcore missionaries came and preached the doctrine of Christ as well as spread some European diseases which the population were managing with great difficulty. The aftermath of their conduct is evident even today, in the form of English sounding names, excessive churchgoing bringing about piety, wandering glances and suppressed feelings] (205-206).

The main linguistic content in these two paragraphs is denotative, and is written as a first person narrative, where the speaker has direct access to his own feelings and thoughts. In the first line the word 'geography' introduces the main topic, namely a description of the Cook Islands. The style of the language is objective and descriptive, designed to instruct the readership, and it has a truth-value attached to it. We can find many examples of words with a referential function that are typically concerned with concrete topics of knowledge, expressed by verbs like 'is', 'has', 'spread', 'find', 'consists', and 'preached' - denoting the group of islands, the number of inhabitants, and information about the climate and aboriginals. There is only example of an utterance with an emotive language function in the text: 'varmt som inni helvete [warm as hell]', that show the author's attitude to what he is referring to. If we compare these two paragraphs to the following excerpt from chapter X of *The Porcelain Dog*, we can see how the use of language functions differs in the two novels:

Ho snubla seg bort med bagen hengande i handa, sopande nedi grusen. Ho flykta, flykta frå skamma, fornedringa, alle blikka. Og midt i det heile var ho letta over å sleppa unna. Også det gav skam. Skuld for mora som hadde betalt.

[She staggered away with her bag hanging from her hand, sweeping the gravel. She fled, fled from the shame, the degradation, and all the staring eyes. And in the middle of everything she was relieved to get away. This, too, made her shameful. Guilty because of her mother who had paid].

Ho våga ikkje gå heim. Kunne ikkje møta blikket til mora og fortelja. Ikkje enno. Ho snubla seg oppover lia, snubla seg fram til ho seig ned på ein avsats. Der roa ho seg. Mota seg opp. Sa til seg sjølv at det ikkje var hennar skuld at ho var blitt dårleg. Ho la ikkje merke til at kvalmen var over, førebudde ein forsvarstale, ein ho måtte ha for seg sjølv, til å

styrka seg på når mora vil kle det heile nake. Ho reiste seg, dunka neven i ei trestamme. Alle kunne då bli sjuk. Ein menneskerett..

[She didn't dare go home. She couldn't meet her mother's eyes and tell her about it. Not yet. She was staggering up the hill, staggering upwards till she slowly sank to the ground on a shelf. There she calmed down. Gathered courage. Told herself that it wasn't her fault that she was sick. Without noticing that the nausea had passed, she prepared herself for a statement of defence, one she needed to strengthen herself when her mother would strip it all naked. She got up, banged her fist on a tree trunk. Anyone could get sick. A human right] (57-58).

The excerpt from *The Porcelain Dog* is loaded with utterances related to the emotive language function, expressed by verbs of action, e.g. 'staggered', 'sweeping', 'fled', and adjectives like 'shameful', 'guilty', 'hopeless', that depict a very emotional mental condition.

Bratlund uses a lot of expressive elements in order to access the main character's thoughts and state of mind. It is equally difficult to determine the degree of Ami's feelings, since they are a result of her mental condition after her mother's death. The aesthetic language use in *The Porcelain Dog* is especially difficult to translate, as in the following sentences: 1. 'Tårene er alle frosne inne som kalde ispiggar mot mørket ein stad i henne [Her tears are all frozen inside her somewhere, like cold icicles against her inner darkness]' (5), 2. 'Namnet leita fram frå eit attlukka rom, frå ei overlevande kjerne då ho endeleg kom seg fri [The name that was rediscovered from inside a closed room, from a surviving core when she escaped at last]' (7), 3. 'Væska som rann og rann inni henne [The liquid that flowed and flowed inside her]' (95), and 4. 'Ja, la dei trengja inn, desse flaumar frå himmelens opna slusar [Yes, let it seep in, these floods from heaven's opened sluices]' (97). In these examples we find many phrases where the poetic function plays a major role, such as 'innerdarkness', 'flood from heaven', and 'open sluices.' These words have abstract connotations and, as mentioned earlier, it is difficult to assess the truth-value of expressive language use. Like most aesthetic language use, metaphors trigger our imagination, and it is important to preserve this quality in a translation. I shall come back to this in more detail in chapter four, but now I shall continue by discussing the respective merits of communicative translation and formal equivalence translation.

It is important to establish two important objectives of a literary translation. As already mentioned, a translator's primary responsibility is to reproduce the artistic expression in the SL text. Another important objective is to assess how the genre determines the author's choice of words. The psycho-realistic genre defines a certain subject area to which the whole text is committed. In other words, the linguistic elements that make up the whole text, contribute to guiding the readers in the direction of the genre's subject area and its overall function. In order to be able to produce a translation that fulfils these two important objectives, the translator must consider the following three elements: 1. The relationship between the SL and its readers, 2. The relationship between the TL and its readers, and 3. The relationship between the TL and the SL, which have different linguistic resources.[25] The overall impression of the text is shaped by every single word, and it is therefore of the utmost importance that the translator has an eye for their connection with the text as a whole.

The referential language function always forms the basis for any communicative translation alternative, but the question is which of the two translation approaches, FET or CT, we should choose. This question cannot be answered fully here, as it would demand a more thorough discussion. In my partial account, I shall examine an excerpt from chapter II of Bratlund's novel, of which I shall produce two formal equivalent translations that will then form the basis for various CT alternatives, which I shall number 1, 2, 3 and so on respectively. For the sake of convenience, I shall thereafter discuss each sentence separately, and examine what these changes will do with the original text.[26]

SL - example A

'Mamma. Med mjuke armar som har lukka seg for henne. Med eit andlet som har stengt henne ute' (12).

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25 I have borrowed these three elements from Christiane Nord's book Translating as a Purposeful Activity: Functionalist Approaches Explained.

26 I will be using the following thesaurus as a source in finding suitable alternative translations: (http://thesaurus.reference.com/).

TL translation A – alternative 1 - FET

'Mummy.With soft arms that have closed themselves to her. With a face that has shut her out.'

TL translation A - alternative 2 - FET

'Mummy.With soft arms that have shut themselves to her. With a face that has shut her out.'

The two TL alternatives are close to the original, and take good care of the referential function. However, there is a slight difference in their sound effects. Since the SL contains the two verbs 'lukka' and 'stengt', we might use a non-alliterative sound effect in the TL as well, as illustrated in the first alternative by the TL verbs 'closed' and 'shut'. The second alternative contains a repetition of the verb 'shut', as well as alliteration with the word 'soft', which we do not find in the SL.[27] I shall now discuss the various alternative translations of each sentence in particular.

TL1 – Alternative 1 - First sentence - FET

'Mummy.'

TL1 – Alternative 2 - First sentence - FET

'Mum.'

TL1 – Alternative 3 - First sentence - FET

'Mother.'

The three formal equivalent translations of the SL word 'mamma' produce the same referential meaning as the original, but they have a slightly different effect. In my view, both 'mum' and 'mummy' provide the most exact equivalent effect, since they are the most colloquial in present day language usage. The use of 'mother' is the most formal, and is perhaps more commonly

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27 Alliteration is: 'The commencement of two or more stressed syllables of a word group either with the same consonant sound or sound group (consonantal alliteration), as in from stem to stern, or with a vowel sound that may differ from syllable to syllable (vocalic alliteration), as in each to all' (http://dictionary.reference.com/browse/alliteration).

used by older children. If we move on to the second sentence, we might consider the following translation options:

TL1 – Alternative 1 - Second sentence - CT
'With soft arms that are closed to her.'

TL1 – Alternative 2 - Second sentence - CT
'With soft arms that are shut to her.'

TL1 – Alternative 3 - Second sentence – CT
'With soft, sealed arms.'

TL1 – Alternative 4 - Second sentence - CT
'With soft, shut arms.'

TL1 – Alternative 5 - Second sentence - CT
'With soft, closed arms.'

TL1 – Alternative 6 - Second sentence - CT
'With soft, impenetrable arms.'

TL1 – Alternative 7 - Second sentence - CT
'With soft, folded arms.'
TL1 – Alternative 8 - Second sentence - CT
'With soft, resolved arms.'

TL1 – Alternative 9 - Second sentence - CT
'With soft, immovable arms.'

If we decide to start both the second and the third sentence with 'with' in all the alternative TL translations, we are using a poetic device called

anaphora.[28] In my opinion it is important to preserve this poetic effect in a translation. The seventh alternative above brings about connotations to the Christian religion, cp 'folded hands', which is probably not the author's intention, hence it is necessary to examine the context in which the word or expression occurs. Since the adjective 'folded' appears in a context where the antagonist doesn't understand her daughter's needs, it motivates associations like 'ridged' and 'harsh'. We find the five-year-old child interacting with her mother, instinctively comprehending the hopelessness involved in trying to receive any compassion from her.

Translating this excerpt, one might ask what one loses or possibly gains by discarding the FET for a more communicative translation, and ask oneself which language function we are going to give priority. The FET alternative mentioned above, uses the verb 'close' [lukka], which provides a referential equivalent, as do the following words in the CT alternatives: 'shut', 'impenetrable', 'resolved', and 'immovable'. If we look at how the narration is describing the antagonist, we might find some clues as to which translation approach we should choose. The protagonist perceives her mother as an 'unattainable dream'. Why is this the case? Probably because she is so resolved in her decision to shut the bedroom door. Perhaps the adjective 'resolved' would be the best match, here? The adjective 'impenetrable' is very similar to 'resolved' when it comes to meaning, so either of these lexemes would provide a good translation alternative. Both 'impenetrable' and 'resolved' could be summed up through words like 'rigid', 'stiff', 'tough', 'unyielding', 'inflexible' and 'hard', adjectives that also describe the antagonist's demeanour. If Bratlund's novel had been a purely realistic novel, any one of the aforementioned words would suffice. However, since we are dealing with a novel that contains a great deal of psychological symbolism, we need to find an appropriate word that will show this symbolism in translation. In my view, there is only one word among the aforementioned nine options that can manage to encompass both aspects of the novel at the same time - the referential and the psychological aspects - namely 'seal'. The latter word, in my opinion, also favours the poetic function, through working as a metaphor. (I

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28   Anaphora is a 'repetition of a word or words at the beginning of two or more successive verses, clauses, or sentences' (http://dictionary.reference.com/browse/anaphora).

shall discuss metaphors in detail in the next chapter.) Since I would prioritise the poetic effect of alliteration, as well as the author's brief style, my choice would be alternative three:

TL1 – Alternative C – CT
'With soft, sealed arms.

We have just seen that one sentence in Bratlund's novel might be translated in two different ways using the FET approach, and in nine different ways with the CT approach, and that all these options provide plausible and good translations. My choice of translation here does not intend to undermine the importance of the expressive language function in alternatives 6-9. However, it becomes increasingly obvious to me that the choice of translation approach also depends on the context.

4.   Metaphorical Expressions in Translations

By way of introduction to this chapter, it is important to bear in mind that literary metaphors are translated in a way that is different to how we approach the metaphors we use in everyday language, which is mainly due to the predominance of the poetic language function. Translating metaphors is especially challenging, since metaphors have the double purpose of implying similarities while at the same time dealing with non-equivalence.[29] This element of non-equivalence is something indefinable which might be explained by analysing the pragmatic aspect of the text, which is its literary context.

In this chapter I shall examine the special challenges of translating metaphors and metaphorical expressions in Bratlund's novel. By employing the FET and CT translation approaches on various translation options, the subsequent detailed discussions of various translation alternatives will show that there is a tug-of-war between these two approaches. I shall tentatively suggest what ultimately should motivate a translator's choice of translation approach.

Following this discussion, I shall present various translation examples containing conceptual metaphors. Based on a detailed study of especially the abstract metaphorical concepts, I shall afterwards examine how it is possible to interpret Bratlund's novel as a psycho-realistic text, expanding on the identification of genre I made in chapter two, designed to describe the development of the protagonist's mental state.

Various theorists have examined how metaphors work, and in *A Textbook of Translation*, Peter Newmark states that a metaphor serves two purposes that exist simultaneously. He claims that its first intention is 'aesthetic' or 'pragmatic', which is 'aimed at appealing to our senses', and the second is 'referential' or 'cognitive', 'designed to describe a mental process, state or concept' (104). Newmark further asserts that metaphors might consist of 'one word', or be 'extended', e.g. in the form of a 'collocation, an idiom or a sentence' (104) which are particular to a culture. Collocations are words that

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29   In this thesis I shall limit my discussion of metaphors to their usage in Bratlund's novel.

co-occur regularly in a language, as in the SL: 'Hoppe i havet', where 'hoppe' and 'havet' collocate. An idiom is a mode of expression that comes natural for a native speaker, as in the following Norwegian expression: 'Nå må du gi deg.' Idioms can also serve as so-called set expressions, like in the following SL example: 'Å hoppe etter Wirkola.' We find many extended metaphors in Bratlund's novel, and I shall analyse the following SL example A from chapter two in detail:

SL example A

'Klumpen i magen veks og veks, mørket kryp inn' (12).

TL translation A - alternative 1 - FET
'The lump in her stomach grows and grows, the darkness crawls in.'

The word 'darkness', which frequently reoccurs throughout the novel, is mentioned the first time when Ami is five years old, where she is experiencing the sensation of feeling afraid. This experience forms the concrete, contextual frame of the metaphorical expression, which contains the following personification: 'darkness crawls in.' The whole SL sentence describes the protagonist's mental condition, and has a referential language function, whereas the last part of the sentence includes a stock metaphor,[30] with a poetic function. The particular translation problem here is to translate the first part of the SL sentence, which we might compare to a common Norwegian idiom, 'En klump i halsen', that denotes a concrete, physical condition while at the same time implying a psychological state, such as e.g. nervousness. The author has replaced the words 'i halsen [in the throat]', with 'i magen [in the stomach]', which, -although not a common SL idiom, evidently has the same psychological implications as mentioned above. The FET translation in English would be (as indicated above): 'A lump in the stomach', but this TL expression does not have the same connotations as in the SL. It is interesting to note that Bratlund seems to be mixing two Norwegian idioms,

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30 I am following Newmark's definition of a stock metaphor as 'an established metaphor which in an informal context' covers a 'mental or physical situation both referentially and pragmatically' (108).

the second being: 'Is i magen', which has the abstract connotations of strong will and endurance. The corresponding English 'idiom would be 'to hang on' or 'to persevere.' The combination of the words 'klump' and 'veks' might evoke negative associations in both languages, e.g. a cancerous lump, with its innate risk of spreading. Since example A contains a possible diversity in equivalence, we might also render the following translation:

TL translation A - alternative 1 - CT

'The lump in her stomach spreads and spreads, darkness crawls in.'

Another challenge, in part highlighted by the alternative offered here, is how to translate the recurring SL verb 'veks', as well as the phrasal verb 'kryp inn'. We could translate the lexeme 'veks' with 'advances', 'augments', 'builds', 'develops', 'gets bigger', 'increases', 'mounts', 'spreads', 'intensifies' or 'grows'. Since the SL uses a monosyllabic word, it might be best to choose the same in the TL, which leaves us with: 'grows', 'builds', 'mounts', and 'spreads.' In order to examine the various effects of the different propositional meanings of 'veks', we need to consider the words' most common usages. When it comes to 'grow', this verb is normally used in connection with living things, and not specifically with humans. We might say that a tree grows, but we seldom say that a tree 'increases', 'augments' or 'builds'. The words 'mounts' and 'builds' have the additional meanings of 'climbs' and 'constructs' in both languages, which we should try to avoid, since they are not relevant to this context. If we prioritise the poetic function, I think the verb 'spreads' would be best suited, since it alliterates with 'stomach'. However, since this alliteration is not present in the original, we might prefer using another word.

The text suggests a description of a mental and/or physical condition. In the latter context a word like 'spread' is most suited - compare the expression 'to spread a disease', alluded to earlier. In the second part of the sentence, the SL phrasal verb 'kryp inn' can also be translated into 'creeps in', and 'comes in.' Which one of these should one choose? The latter is too flat or neutral in expression, and is commonly used in everyday language. The other alternative is better suited, since it has the innate qualities of being slow and

quiet, which serve to personify the 'darkness' in a more poetic fashion. Thus it is possible to produce the FET alternative:

TL translation A - alternative 2 - FET

'The lump in her stomach grows and grows, darkness creeps in.'

During the discussion of the effects of the various translation options, the tug-of-war between the FET and CT translation approaches becomes increasingly evident. The question arises what ultimately determines a translator's choice between the two approaches. My tentative answer would be to suggest that in cases where both the FET and CT approaches render adequate translations, it is ultimately up to the translator to decide which is the best alternative. The translator's choice must always be motivated from within the context. It is also important to bear in mind that the translator has a special responsibility to try and preserve the author's overall artistic objectives, and therefore she must not project har own opinions on the text. I shall now continue with a more detailed discussion of translating the metaphorical constructions[31] in Bratlund's novel.

Since Bratlund uses conceptual metaphors extensively, I would like to tentatively suggest what it involves to translate them. In *Metaphors We Live By* (1980), George Lakoff and Mark Johnson explored the idea that all human concepts are based on our physical and psychological experiences, and that metaphors typically employ a concrete concept as their source, and a more abstract concept as target. Since metaphors often include abstract images, a translator needs to both study the author's frame of reference, as well as work with decoding abstractions, which is a process cognitive linguists call conceptualisation.[32] As a rule of thumb, a translator's choice of words must always be seen in relation to how well they match the overall function of the text. In *The Porcelain Dog*, the protagonist is clearly engaged in an active mourning process throughout the whole novel, and from this we can infer that

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31 The metaphorical constructions in Bratlund's novel are either abstract, concrete, or a combination of abstract and concrete, so-called conceptual metaphors.

32 Conceptualization is 'Inventing or contriving an idea or explanation and formulating it mentally' (http://dictionary.reference.com/browse/conceptualization).

the author has designed several conceptual metaphors for understanding mental activities. The latter are understood by visualising concepts both as they appear in the actual wording of the text, and by imagining what the protagonist is might be feeling and thinking.

Most of the recurring metaphors in Bratlund's novel are related to the protagonist's psyche, and it is therefore important to examine their various connotations in different textual situations. By doing so, a translator will stand a better chance of reproducing the most exact authorial objectives.

SL example B

'Igjen kjenner ho angsten, mørket som strekkjer seg etter henne frå innsida' (14).

TL translation B - alternative 1 - FET
'Again she feels the fear, the darkness stretching after her from the inside.'

TL translation B - alternative 2 - FET
'Again she feels the fright, the darkness stretching after her from the inside.'

Example B contains a metaphorical expression where 'darkness' represents the strong feeling of fear. The word 'fear' is denoted as representing the abstract concept of 'darkness', which is allotted human attributes, hence it is a personification. The main translation problem is to determine the appropriate degree of emotion in the word 'angst', which can also be translated as 'alarm', 'dread', 'fright', 'terror', 'horror', 'distress' or 'panic'. The lexemes 'fear' and 'fright' might seem the best translation alternatives, since the child is only five years old, and the strength or extent of what she is feeling is probably more than what is expressed by a word like 'distress', and less than in 'panic' or 'horror'. The word 'dread' has the same emotional degree, but since the SL text does not have an alliterative sound effect, I would choose not to use it in the TL. My next two translation suggestions, alternatives 1 and 2 respectively, involves changing the metaphorical expression into a simile:

TL translation B - alternative 1 - CT

'Again she senses the fear, like darkness, stretching after her from the inside.'

TL translation B - alternative 2 - CT

'Again she senses the fear, like the destructive feeling of darkness stretching after her from the inside.'

By adding the words 'destructive' and 'feeling' in CT alternative 2, we modify the word 'fear', and explain what the latter word stands for by means of the referential language function. However, when emphasising this function, we diminish the poetic function, which the author seems to be prioritising in the SL. CT translation alternative 1 therefore seems a better response, which is best suited to preserve the poetic language function as well as the artistic expression of the briefer style. I might also add that by using the verb 'sense' instead of 'feel' in the TL, we preserve the author's alliterative sound effect in the SL, cp 'strekkjer', 'seg', 'innsida.' In the SL we also find assonance between the words 'igjen', 'kjenner', 'strekkjer' and 'henne.'

The textual context for SL examples A and B from chapter II suggests that the child is probably longing for her mother's affection, and at the same time doubting she will get it. Hence isolation, fear and rejection are psychological dimensions that belong to the metaphor's target domain. This is important to bear in mind when we look for connotations that are best suited in the TL translation. In SL examples A and B, the word 'mørket [the darkness]' is employed metaphorically in different situational contexts, which is also the case in the following example from chapter IX:

SL example C

'Ho døyver ikkje heilt mørket som ligg der under, men ho vil ikkje gje det makt' (51).

Before presenting the alternative translations, I would like to mention that the SL verb 'døyve' is equivalent in meaning to the following TL verbs:

'deaden', 'diminish', 'silence', 'suppress' , 'repress', 'defeat', 'stop', and 'restrain'. In the thesaurus I find countless synonyms for 'suppress', of which I pick: 'conquer', 'bottle up', 'cover up', and 'hold back', to single out just a few alternatives. In my view, the last two translation options are too colloquial, and 'restrain' is frequently used within the subject area of law, so the three remaining alternatives might be best suited, since they have associations related to psychological factors:

> TL translation C - alternative 1 - FET
> 'She doesn't quite suppress the underlying darkness, but she will not give it power.'

> TL translation C - alternative 2 - FET
> 'She doesn't quite repress the underlying darkness, but she will not give it power.'

> TL translation C - alternative 3 - FET
> 'She doesn't quite hold back the underlying darkness, but she will not give it power.'

The SL word 'mørket' is personified by ascribing it with 'power', which provokes associations to war or politics. In the following translation alternative I shall choose a verb that has associations that are related to both war and a frame of mind, namely 'conquer':

> TL translation C - alternative 1 - CT
> 'She doesn't quite conquer the underlying darkness, but she will not give it power.'

In the TL, 'to conquer the fear' is an idiomatic expression that is used indirectly in example C. By using the metaphor 'darkness' instead of 'fear', the author is comparing the former word to a mental condition, as shown in example B. The main translation challenge here is to determine whether to choose the CT translation 'conquer' or one of the three FET translation alternatives. In the SL,

the word 'mørket' alliterates with 'makt', and we might want to preserve an alliteration in the TL. The verbs in FET alternatives two and three do not create the same alliterative sound effect as 'suppress', when seen in relation to the possessive pronoun 'she' that occurs twice in the sentence.

If we look at the situational context, it is difficult to assess the degree of the protagonist's feelings at this point in the narrative, since the only clue we can find is that now our protagonist is a grown woman. This means that her feelings could either be weaker or stronger than what she experienced as a child. If the latter is the case, the use of the word 'conquer' would indicate a stronger degree of emotion, since it has the innate property of overcoming something. If the former is more likely, we could use 'hold back' to indicated a weaker degree. Since all four alternatives present a plausible psychological significance, and thus contribute to the novel's overall function as a psychological realistic text, they all represent good translations, which present the translator with the problem of having to choose. In my next example from chapter I, we find a more complex metaphorical expression:

SL example D
'Ho bit smerta i seg i det dropar frå eit innestengt beger vil fløyma
ut gjennom usynlege sprekker, riva henne over ende i eit fall' (5).

TL translation D - FET
'She swallows her pain as drops from a hidden beaker are about
to pour out through invisible cracks, knock her over in a fall.'

The sentence contains the two, enigmatic metaphorical expressions 'innestengt beger [hidden beaker]' and 'usynlege sprekker [invisible gaps]'. In Norwegian the word 'beger' used in this way, might be taken as alluding to the idiomatic expression: 'Begeret er fullt [The beaker is full]', which means 'to have had enough of something'. The SL colloquialism 'å bite smerta i seg [to swallow the pain]' is very similar to the idiomatic TL expression 'to swallow one's pride', which might therefore provide a straightforward translation that is easily acceptable to the TL readership. The last part of the sentence includes a personification, but the phrasal verb 'knock over' connotes the action of boxers

in a ring, which is probably irrelevant in this context. Perhaps it would be better to use 'make her fall' or 'cause her to fall':

TL translation D - alternative 1 -FET
'She swallows her pain as drops from a hidden beaker are about to pour out through invisible cracks and make her fall.'

I would choose 'make her fall' as the best translation alternative, since it is the shorter of the two options, which is a stylistically important factor, and also the word doesn't have any unfortunate connotations. It is relevant to point out that the SL expresses the same action twice, since both 'riva over ende' and 'riva over ende i eit fall' mean the same thing, i.e. someone or something is falling to the ground.

I would now like to focus more on examples D and E shown above. In these examples, the focalisation is on the protagonist's inner flow of thoughts, which seem to be changing all the time and running through her like water,[33] indicated by 'drops' that 'are about to pour out'. The focalisation resembles the stream of consciousness technique described in chapter three, and seems to be portraying floating transitions from one experience to another. In example D, the protagonist's experiences are communicated by the use of the following abstract concepts, where the first two denote flowing water: 'Drops from a hidden cup' could refer to a place from within her mind, 'pour out' could mean the act of crying, and 'invisible cracks' could refer to a flaw in her personality.[34]

The SL lexeme 'fløyma' suggests moving water, and there are many different ways of translating it, e.g. 'flood', 'run, 'stream', 'move', and 'pour', to mention a few alternatives. When prioritising the expressive function, we might find that 'run' and 'move' are too neutral, since they are most often used colloquially, and if we concentrate on the degree of emotion, the following two verbs might be best suited: 'flood', and 'pour'. The former has an inherently stronger expressiveness, and the latter alliterates with the lexeme 'pain' earlier

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33 In *Approaches to Style and Discourse in English*, Ayoko Omori puts it like this: 'There is a mode of thought in which various mental activities are coherently understood in terms of a conceptual metaphor, A MENTAL ACTIVITY IS A FLOW OF WATER, and that this metaphor is organised via our emotional reaction to varied states of water' (203).

34 These are my suggestions. Other readers might interpret the metaphors differently.

in the sentence, which contributes to the poetic language use. Finally the expression 'make her fall' might be interpreted in different ways according to the degree of emotion involved, which might be very strong if we consider the text as a whole. There are many myths about man's fall, and the most well known religious myth is probably the Genesis story of Adam and Eve, which tells how Eve is made from Adam's rib, leaving him with an open wound. Perhaps the 'drops' in example D might be associated with drops of blood that are coming from the protagonist's open wound, which could be the longing for a loving mother?

In his article 'The Myth of the Fall in Women in Love', Jack F. Stewart puts it like this: 'The novel examines language, mythos, the whole logo centric tradition, revealing an underlying connection and a gap between the biblical myth of the fall, and the modern condition of alienation and angst (159).[35] As I see it, the protagonist in Bratlund's novel is trying to overcome something that she anticipates will 'make her fall', which might be a metaphorical expression for having a total mental breakdown, or perhaps even suicidal thoughts.

Bratlund makes use of various states of water as a way to express mental activities, especially 'flowing water' and 'frozen water'. The following two SL examples denote the former state:

SL example E
Det renn og renn gjennom henne' (14).

TL translation E - alternative 1 - FET
'It runs and runs through her.'

TL translation E - alternative 2 - FET
'It trickles and trickles through her.'

SL example F
'Væska som rann og rann inni henne' (95).

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35   This article is written in: *D.H. Lawrence's Women in Love: A casebook.*, by David Ellis.

TL translation F - alternative 1 - FET

'The liquid that ran and ran inside her.'

TL translation F - alternative 2 - FET

'The liquid that flowed and flowed inside her.'

In my opinion, the verb 'trickle' is the best translation alternative for 'renn' in SL example E, since the word occurs at an early stage in the novel, where the protagonist is a young child and just starting to be aware of her inner turmoil. Her emotions are therefore probably just 'leaking' or running slowly through her, since she obviously cannot yet fully grasp the full scope of the emotional impact her mother has inflicted on her. The recurring SL verb 'renn' in example E is similar in meaning to the SL verb 'fløyma' in example D, although there is a slight difference in degree, since 'fløyma' is inherently stronger than 'renn'. In my view, examples E and D differ with respect to the language functions. The poetic function characterizes example D, whereas the emotive language function come to the fore in example E.

In SL example F, the story has moved on, and we find that Ami has established herself as an artist in a larger city. She has invited her mother to visit her in her new apartment, but her mother treats her with a cold demeanour, and decides to spend the night in a hotel rather than with her daughter. Ami is disappointed, which is indicated by the 'flow' of certain emotions. The 'liquid', might be blood from her inner 'wound', as mentioned in the discussion of example D. In order to indicate this progressive action, we could translate 'rann' with either 'ran' or 'flowed' in example F. As in example E, the emphasis is on a recurring action, as indicated by the repetition of the verbs, which contributes to a consistency in meaning. I shall now continue by discussing some excerpts containing the second state of water evoked earlier, namely ice:

SL example G

'Tårene er alle frosne inne som kalde ispiggar mot mørket ein stad i henne' (5).

TL translation G - FET

'All the tears are all frozen in, like cold icicles against the darkness somewhere inside her.'

Here the 'frozen tears' are compared to 'cold icicles against her inner darkness', where we find the recurrence of the metaphorical use of 'darkness', discussed above. What does 'darkness' mean here? Let us consider the context, where Ami is attending her mother's funeral, and trying hard not to let her prejudiced aunts affect her. She doesn't want to show them that she is overwhelmed by her mother's death, and wants to give the impression that she is unmoved. In the next example, we see a similar behavioural pattern:

SL example H

'Nei, som is. Is som smeltar ved mørke og natt. Når ho er aleine' (8).

TL translation H – FET

'No, like ice. Ice that melts at dark and night. When she is alone.'

TL translation H – CT

'No, like ice. Ice that melts when it's dark and night. When she is alone.'

In example H, the author is using free indirect speech to characterise the protagonist. Following her decision not to accept her aunts' invitation, the protagonist's mental condition seems to be characterised by the ice-metaphor. Ami imagines that her aunts think she is 'Hard som flint [Hard like flint]' (8), but she changes her mind and compares herself to 'ice', which 'melts when she is alone' - which probably means that she is able to show her true feelings when she is alone. There is evidence in chapter II that Ami has been afraid of the dark ever since she was a small child, when she begged her mother to keep the bedroom door open. In the next example, the ice-metaphor is repeated:

SL example I

'Isen, den skarpe, harde isen som legg seg i Aslaug' (76).

The metaphor 'ice' occurs in a situation where Ami's mother admits that her daughter should never have been born. In my view, this powerful admission turns Ami's feelings into 'ice', a word we cannot paraphrase. We can, however, try and understand the metaphor's implied meaning, which in my view involves psychological features like depression and determination, as a result of the protagonist's mental condition. The SL words 'legg seg' could mean either 'fall down' or 'inhabit', and in the thesaurus I find the following synonyms that match these meanings: 'settle', 'sink', 'descend', 'submerge', and 'reside'. The latter word 'reside' has a rather weak emotional emphasis, and is often used in legal terminology, i.e. 'The client resided in a building nearby', and related contexts. The context in SL example I, suggests that there is a strong degree of emotion involved in the utterance, and hence the word 'submerge' might be best suited. However, 'submerge' has the inherent strong meanings of 'occupy' and 'overwhelm' respectively, which the SL word 'legg seg' does not have. For this reason I would disregard the choice with the verb 'submerge', and offer the following translation options for SL example I mentioned above:

TL translation I - alternative 1 - FET

'The ice, the sharp, hard ice that settles in Aslaug.'

TL translation I - alternative 2 - FET

'The ice, the sharp, hard ice that sinks in Aslaug.'

TL translation I - alternative 3 - FET

'The ice, the sharp, hard ice that descends in Aslaug.'

Again, we must choose one alternative. My choice would be TL alternative 2: 'The ice, the sharp, hard ice that sinks in Aslaug.' My reason for choosing the second TL alternative here, is that the verb 'sinks' seems to collocate better with the metaphor 'ice' and its inherent reference to cold feelings, than the

verbs 'settle' or 'descend'. If I should offer a tentative explanation for my choice, it would be to say that 'ice', as a state of water, can sink - but water does not normally 'descend' or 'settle'. In idiomatic Norwegian, it is common to refer to 'en synkende følelse' 'a sinking feeling', which motivates my choice of verb here.

In this chapter we have seen that the special challenge in translating metaphorical expressions in Bratlund's novel, is to choose between equally suitable translation options when using the CT and FET approaches. Another important observation is that the different meanings of recurring verbs, demand a detailed investigation into their various contextual situations. We must also consider which language function is the most relevant, when seen in relation to the context. The outcome of the tug-of-war between the FET and CT approaches must ultimately be determined from within the context and the novel's overall function.

Bratlund uses several conceptual metaphors for understanding mental activities. The important recurring word 'darkness' is a good example, as it connotes both a time of night as well as emotions, in various contextual situations. The degree of the protagonist's emotions are difficult to assess, and not always obvious from within the context. When the latter is the case, the translator has to choose between various alternative translations that have the same meaning, but differ in degree.

The author's use of metaphors reflects her creativity as an artist. What better way is there to reveal the workings of the protagonist's mind, than to create abstract images that express her inner thoughts and feelings? However, the translation of creative metaphors are challenging, since there always seems to be a tug-of-war between literal translation and abstract rewording of a metaphor. We also need to consider the language function of each encountered metaphor in order to produce the best possible translation. If we e.g. look at the recurring SL metaphor 'mørket' in SL example C, this word would most likely create different images for the translator than for the author, and thus we need to examine the text carefully in order to find evidence for what it really means. If the translator chooses a literal reproduction of the word, then its language function would be referential, and the translation approach would be the FET. Should she choose the non-literal rewording, the approach would be

communicative (CT). As an example, the word 'mørket' might be translated literally into 'darkness' or non-literally into 'fear'. If we follow the advice of theoreticians who claim that metaphors always have to be translated literally, 'darkness' would be the only option. However, and I am now anticipating my discussion in chapter six, the metaphor 'mørket' is explicitly referred to as the word 'fear' in chapter XIV, hence the question arises if it is feasible to use any other translation for this word.

5. The Devil is in the Detail: Translation and Various Linguistic Resources.

Translation is not just a matter of big questions of principle, but also very much a confrontation with innumerable detailed challenges. In this chapter, I will therefore address a large number of examples that often deal with small, practical challenges rather than big, principled ones. One result will be a display of some of the differences between the Norwegian and English languages with respect to how they use their various linguistic resources.

In the beginning of this chapter, I shall briefly discuss the difference between sentence meaning and utterance meaning, and illustrate this difference by means of one selected excerpt from Bratlund's novel, containing indirect dialogue, or speech. I shall then examine the various ways in which the TL constructs questions by using modal auxiliaries, while concentrating on one particular example of an interrogative sentence from Bratlund's novel. Finally, I shall discuss the relevance of word order in both languages, and thereafter examine the various linguistic possibilities of the TL pertaining to an ongoing action.[36]

Every translation coexists with the outside world, and it is this interconnection that creates the specific context which surrounds the text in question, and forms the basis for text interpretation. In *Language and Linguistics*, John Lyons claims that utterances have additional meanings that are not expressed in sentences. He draws a necessary distinction between sentence meaning and utterance meaning, and defines utterance meaning as 'the study of that part of meaning which is not purely truth-conditional; the study of performance rather than competence' (171). Pragmatics studies how context influences the interpretation of utterances, which is especially relevant for literary texts. Contrary to e.g. user manuals or instructions, which contain mostly referential language use, literary texts which include a dramatic element contain a great deal of direct and indirect dialogue, or speech acts. The characters involved in the dialogue, make the context more complex than e.g. understanding a simple user manual.

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36 Since the use of gerunds is connected with word order, these two issues cannot be treated in complete isolation - and thus there will be some overlapping and repetition in my discussion of them.

In *The Porcelain Dog*, most of the dialogue is portrayed via the mind of the main character herself, by means of the narrator, who conveys the protagonist's inner dialogue to the readers**.** I shall in the following present and discuss one particular excerpt from the novel, including my proposed translation options.[37]

My first example of what we might call represented inner dialogue, is an utterance that occurs within the contextual situation of the mother's funeral. The protagonist is being scrutinized because she is wearing light coloured clothes, while all the other participants apparently are wearing dark clothes: 'Skrika ut opprøret sitt - eller nederlaget?' (5) This metaphorical expression uses the phrasal verb in the infinitive,: 'skrika ut [scream out]', in order to signify the action or state of the crowd's prejudiced opinions. I offer the following translation options here: 'Screaming out her rebellion – or her defeat?' / 'Scream out her rebellion - or her defeat?' / To scream out her rebellion - or her defeat?'[38] Since the infinitive marker 'to' is redundant, and makes the utterance slightly longer, I would discard the latter translation option. The grammatical forms used in the two remaining TL translations, the -ing form and unmarked infinitive respectively, render culture specific meanings in the TL. In my opinion, the first utterance seems to express that the light coloured clothes are in the process of signifying or showing an action in progress. The second option emphasises that the protagonist has more of a possibility or choice to either scream out or not. It is up to the translator to decide which of the two meanings is most relevant in the situation at hand. Perhaps the context can help us decide which translation to use? It certainly seems as though the members of the crowd have already made up their minds about the protagonist, since they are so opinionated and confident that she is rebelling against them.[39] Both quotes seem to emphasise the protagonist's state of grief, and mark the beginning of her painful mental process of trying to find out the truth about her mother. So which detailed meaning should the translator emphasise here? This is a difficult choice, since both translation options make

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37 I have chosen this particular example, since it shows that two different grammatical forms in the TL create fine distinctions of meaning, which is a challenge for the translator.

38 In this chapter I have chosen to set up the examples in a different way than in my previous chapters. Since there are fewer translation alternatives, I have decided not to indent them or print them in boldface.

39 The theme of prejudice is discussed in chapter two.

perfect sense. However, a translator must choose one alternative, and I would choose the second option, since it has the same grammatical form as the original, and to a slightly greater extent emphasises the element of choice. I would now like to move on to the different ways in which the TL constructs questions.

In her book *In Other Words*, Mona Baker claims that differences in modality have to do with 'certainty, possibility, and obligation' (109). The modal auxiliaries 'will' and 'can' have an inherent element of insecurity in them, which links them to Jakobson's emotive language function. Perhaps the auxiliary 'will' contains more of an inherent element indicating a slightly longer time-span than 'can'. Sentences starting with 'is' or 'does', have a referential language function, merely stating the bare facts. The following translation examples show the various ways in which modality might be included in questions: 'Is it here, in mother's house, that the key lies?' / 'Does the key lie here, in mother's house?' / 'Is the key lying here, in mother's house?' / 'Will the key to the mystery be found here, in mother's house?' / 'Can the key be found here, in mother's house?' In the SL the noun 'nøkkelen [the key]' alludes to the answer to all the daughter's questions regarding the relationship with her mother. The English idiomatic expression "the key to the mystery" comes to mind, an expression which is commonly combined with the verb 'find' in the passive voice, as in the following construction: 'The key to the mystery is to be found in the attic', which ironically translates back into the active voice in Norwegian as: 'Nøkkelen til mysteriet ligger i kjelleren.' It is ironic, since the Norwegian verb 'ligge' translates into 'lie'. Perhaps it would be better to use another main verb than 'lie' in the TL, since it can refer to an intentional falsity that can create associations and possible misreadings that are not there in the original. For this reason I would discard the first three options. Moreover, the option with the -ing form more or less states as a fact that the key is lying there, and does not show any uncertainty, which in my opinion it should. The modal auxiliaries in the different translation examples shown above, display only minor differences in meaning, and are therefore difficult to translate. Presuming the use of the modal auxiliaries 'will' and 'can' in the example mentioned above, have the inherent meaning that it is slightly more

possible to find a solution, I would choose the translation option with 'can', however, both auxiliaries would serve the same purpose in a translation.

Modal auxiliaries display only minor differences in meaning, but the effort a translator puts into the work of identifying theses differences might be worthwhile, considering that they might provide a more accurate basis for interpretation.

As mentioned in my third chapter, there are three important elements that need to be considered in the translation process, which concerns the relationship between the SL and its readers, the TL and its readers, as well as the different linguistic resources that the TL and the SL have to their disposal. I am now going to examine a very noticeable grammatical distinction between the two languages, the use of the -ing form[40], in more detail.

The English language has a grammatical aspect called the continuous or progressive[41] that usually stresses the time period of an unfinished action or state. Since the Norwegian language does not have an equivalent suffix to the English -ing form, it uses other grammatical constructions to convey an action or state that stretches out in time. Apart from the participle, English uses an -ing form called the gerund, also called verbal noun, to refer to the durative aspect of the verb. In Norwegian, an action that is going on at the same time as another action is usually expressed by the word 'mens [whilst]' or 'fordi [since, because, as]' preceding a main clause, as in the following example: 'Mens hun iakttar ham, ler hun [Whilst observing him, she is laughing].' Note that in Norwegian the subject has to be expressed twice compared to English, where the subject is typically stated only once. If Bratlund had chosen to express activities that were going on more or less simultaneously in the way described above, it would have important consequences for her choice of style. Take the following SL example from chapter XVI: 'Mora undervegs. Ho vaska, skura, kjøpte eit nytt teppe over den slitte stolen' (94), which, if rephrased as indicated above, would have been written as: 'Mora var undervegs, mens ho vaska, skura, kjøpte eit nytt teppe over den slitte stolen.' The latter SL sentence could render the wrong meaning, and be interpreted as if the mother and 'ho [she]' are one and the same character, which doesn't make sense at all. By

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40 I shall limit my discussion of the -ing form to carefully selected excerpts from Bratlund's novel.

41 In linguistics, the grammatical aspect of a verb defines the temporal flow in the described event or state. In the following I shall refer to the durative aspect of a verb as the progressive.

splitting up the sentence into two separate ones, Bratlund preserves her brief style, and it becomes more obvious that the narration involves two different persons. The corresponding TL translation of the original SL excerpt is: 'Mother on the way. She was cleaning, scrubbing, bought a new carpet for the worn-out chair.' This is a literal translation, or instance of the FET approach, where the words are translated one by one. It is important for a translator to be aware of the different ways in which the TL might express an ongoing action, which I hope that the following excerpts from the novel will demonstrate.

Bratlund's brief style is perhaps the most noticeable aspect of her artistic expression. Take the following indirect speech act from chapter I: 'Ho har gjort det bra' (6). The assumed thoughts of the participants at the funeral are being indirectly quoted, and might be translated into: 'She has been doing well.' / 'She has been doing well for herself.' / 'She has done well,' where the first two options follow the CT approach, and the third the FET approach. Ami has managed to make a career for herself, a fact that is reluctantly acknowledged by the prejudiced inhabitants in Ami's hometown. Since the use of the -ing form in the past perfect emphasises more of an ongoing action than a completed action, I would not choose the -ing form in the TL. Although the colloquial, almost set expression 'She has done well for herself' in the TL seems to be a good translation choice, it is not in accordance with the author's brief style. My translation choice would be to use the CT approach: 'She has done well for herself'. Even though my translation option is slightly longer than the original, the reference here seems to be to the protagonist's personal development, which would be my choice, considering the overall function of the genre, as mentioned in chapter two.

The present participle 'tiggande barn' [pleading child]' (48), functions as an adjective. The whole sentence 'Han er som eit tiggande barn' could be translated as either: 'He is like a child who pleads', or: 'He is like a pleading child'. By omitting the adjectival function, the former translation option with a relative clause could represent any child, which would be a misconception. I would therefore choose the formulation: 'He is like a pleading child', since the present participle is best suited to express the connection between Ami's cousin and his present predicament.

My next example is of a similar sentence with an overall expressive function, containing a present participle: 'Dei symjande augo er som på ein bortkomen hundekvelp' (46). This translates into: 'The swimming eyes are like those on a lost pup's', or: 'The eyes that swim look like those on a lost pup's'. Whilst functioning as a subject, the present progressive has an adjectival function and describes the eyes of Ami's cousin. By comparing his eyes to those of a 'lost pup's', the readers are presented with a description of the cousin's physical and mental state. In my view the main authorial concern is to present the character of Ami's cousin in the most lucid way possible, and by using the present progressive the condition of the cousin becomes crystal clear.

Bratlund often lists several actions and states of mind that are happening more or less simultaneously, as my next examples will show: 'Ho slår kåpa betre om seg, famlar over kragen, vil tetta til mot kulden' (6). My translation options are: 'She pulls her coat closer around her, fumbles over the collar, wanting to protect herself from the cold.' / 'She is pulling her coat closer around her, fumbles over the collar, wants to protect herself from the cold'. The two phrasal verbs 'slår om [pulling around]', and 'famlar over [fumbling over]' convey a durative action, whereas the third verb, 'vil [wants]', conveys choice or intent, and emphasises a passing state of mind. At this point it is appropriate to point at the different resources in the SL and TL mentioned earlier. The TL has more than one alternative when it comes to presenting sequential events and states. The fictional time might be expressed in a third way in the TL: 'Wanting to protect herself from the cold, she pulls her coat closer around her, fumbles over the collar.' Should a translator place the present progressive in initial position or at the end of the sentence? I shall here refer back to my discussion of word order mentioned earlier, and place the new information in end position: 'She pulls her coat closer around her, fumbles over the collar, wanting to protect herself from the cold.'[42] 'The cold' could refer to both the weather as well as the cold demeanour of the people at the funeral. When placing the depiction of the protagonist's physical and mental state in end position, the translator underlines the important consideration of emotional emphasis.

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42 This quote is the same as mentioned in section 2.4.

My next example is of a sentence which is constructed in the same way as the preceding one, i.e. by listing a sequence of events. The question is: Which one should we thematise? 'Ho lytta til klavermusikken, høyrde låg kviskring, venta' (73). The translation options are: 'She listened to the piano music, heard low whispers, waited.' / 'Waiting, she listened to the piano music, heard low whispers.' / 'She was listening to the piano music, heard low whispers, waited.' The three verbs, 'lytta [listened]', 'høyrde [heard]' and 'venta [waited]' are past participles, but which translation option should one choose? The topic of the piano playing represents new information, but so do the activities that are taking place simultaneously, so it is difficult to determine which sentence elements should be given end focus. Since it is more logical that the piano playing might invoke intensive listening, my translation choice would be to place the piano playing in initial position: 'She was listening to the piano music, heard low whispers, waited'.

I shall now discuss the implications of changing the word order in more detail. Take the following example from chapter III: 'Ho stod klemd mot veggen, kjende seg svimmel og redd' (21). My two translation options are: 'She stood squeezed against the wall, feeling dizzy and scared' / 'Feeling dizzy and scared, she stood squeezed against the wall.' In the TL, 'feeling dizzy and scared' is a gerund, the contents of which emphasise the protagonist's feelings. Since, as mentioned earlier, this is an important consideration for the author, I would choose the translation option that places the gerund in initial position, in order to give the emotional state of feeling dizzy and scared most weight.

There is also another reason for placing the gerund in the beginning of the sentence, which has to do with context. The fact that the protagonist is standing squeezed against a wall has already been established, as the following sentence will show: 'Då blir ho var ei lita jente som står klemt inntil veggen [She then becomes aware of a little girl, standing squeezed against the wall]' (18), where the new information is placed in the end position. Since new information is most commonly placed in the end position, this provides a further argument for placing the utterance 'standing squeezed against the wall', three pages later, in the initial position.

It might be interesting to examine if the sentence: 'Standing squeezed against the wall, she then becomes aware of a little girl' has the same meaning as: 'She then becomes aware of a little girl, standing squeezed against the wall.' In my opinion, the sentences might render two different meanings. The first option indicates that there is only one girl involved in the action, while the second sentence could imply that there are two girls involved in the utterance: one who is an onlooker, and one who is performing the action of standing against the wall. These two sentences represent instances of verbal ambiguity, which I shall discuss in more detail in chapter six.

In my next example, it is necessary for the translator to determine the word order, aspect and tense of the three verbs, 'går [walks]', 'rører [touches]' and 'minnest [remembers]': 'Ho går omkring i hagen, rører ved greinene på dei to plommetrea, minnest at ho aldri fekk lov å plukka fritt av frukta' (71). I offer the following translation alternatives: 'She walks about in the garden, touches the branches on the two plum trees, remembering that she was never allowed to choose freely from the fruit.' / 'Remembering never having been allowed to choose freely from the fruit, she walks about in the garden, touches the branches on the two plum trees.' / 'Walking about in the garden, she touches the branches on the two plum trees, remembering never having been allowed to choose freely from the fruit.' In the SL, the events expressed by the simple present take place successively, whilst the translation options show varying temporal dimensions. My translation choice would be: 'Remembering never having been allowed to choose freely from the fruit, she walks about in the garden, touches the branches on the two plum trees.' As elsewhere in this novel, and as I established in my second chapter, the main objective is to stress the protagonist's state of mind. In this case the protagonist has a flashback whilst walking about in her deceased mother's garden. In my chosen translation alternative, the act of remembering is therefore topicalised, stressing that the act of remembering could take place either just before the walking about in the garden, or simultaneously with the walking.

My next example is of an SL sentence, which cannot be translated by using the -ing form: 'Visste kva som låg framom henne, og det fanst ingen veg utanom [Knew what to expect, and there was no way around it]' (21). Since the SL verb 'visste [knew]', is in the simple past, it cannot be translated with a TL

verb that emphasises the continuous aspect.[43] It is interesting to note that the SL uses the simple past to denote an action that is going to take place in the future, and this is the only example of a prolepsis[44] in the novel. The protagonist has experienced many situations where her mother has behaved in a similar fashion, and Ami is certain that her mother's reaction will repeat itself. In my next example, the use of the simple present with the verb 'ber [bears]' in the SL emphasises an ongoing action, for which we can produce the exact equivalent TL translation by using the progressive: 'Ho ber i seg noko av han og ho veit ikkje kva [She is bearing something of him within her and she doesn't know what]' (31). However, we can also use a CT translation: 'She is bearing something of him within her, without knowing what.' The CT translation is slightly shorter, with its use of alliteration, or repetition of consonants. The latter translation would therefore be my choice.

This chapter has been concerned with showing the fine distinctions of meaning and emphasis underlying the various choices made by a translator. The TL might vary the fictional representation of time by using the progressive aspect in sentences where the SL uses simple verb forms only. I therefore think it is safe to say that the TL has a greater variety of linguistic nuances at its disposal here than the SL. Gerunds might be used in different ways, and function as subjects as shown earlier, as well as subject complements, e.g. 'Her favourite fantasy was being hugged by her father'; appositives: 'Her one favourite fantasy, being hugged by her father, seemed like an obsession to her'; or object of a preposition: 'She thanked her aunt for inviting her to dinner.' It is possible to place a gerund initially or at the end of a sentence, and one's decision here is dependent on relative importance, and also if it has new or important information. When placed at the end of the sentence, the new or unfamiliar information will usually receive the most focus.

In my view the English language has more ways of varying the representation of fictional time than Norwegian, more specifically variations in order, duration and aspect. Compared to Norwegian, English has more

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43   The past continuous is used to express actions or states that are unfinished at a certain time in the past.

44   A prolepsis is: 'The anticipation of possible objections in order to answer them in advance'
     (http://dictionary.reference.com/browse/prolepsis).

extensive resources in terms of vocabulary. Although Norwegian has fewer synonyms than English, a Norwegian word has more meanings. It is particularly difficult to translate the brief expressions in the novel that do not seem to convey sufficient descriptive meaning or grammatical correctness in order to be understood by the TL readership. I might add that some expressions in Bratlund's novel might also seem unclear to Norwegian readers - they are also a challenge to the translator, unless she has direct access to what the author was thinking when she wrote them. Such access is highly unlikely, a fact that Wimsatt and Beardsley argue in favour of in their famous essay, as mentioned in chapter three.

6.   Verbal Ambiguity in Translation

The process of translating exists because of the need to interact verbally or in writing with others - beyond cultural borders. There are special challenges involved in the translation of literature, which involve due consideration to the inclusion of context, idiosyncratic features, e.g. the author's innovative powers, varying textual structures, to mention only a few relevant features. Reading literature inevitably evokes responses, and like any other personal experience, the reading experience is unique or different for each single reader. How then, do readers communicate with a literary work? Are there certain textual structures that incite the readers to react to it?

I would like to start this chapter by discussing one particular aspect of Wolfgang Iser's reader response theory, the textual structure of the implied reader, which hopefully will shed some light on these questions. I shall proceed with a discussion of three particular instances of verbal ambiguity in the textual structure of Bratlund's novel, as basic constituents of what might be called this text's literary communication. Here, as in previous chapters, the different virtues of the FET and CT translation approaches will become evident.

It is important for a translator of literature to have knowledge about the communication process between the reader and the work. In an interaction between two people, also called dyadic interaction, it is always possible to ask each other questions. Obviously, a text cannot answer its readers back, which makes it interesting to examine how a dynamic reader can communicate with a seemingly static text. Iser formulates this unique process of literary communication, or process of interaction between text and reader in his widely read book *The Act of Reading*:

> [The novel] is composed of a variety of perspectives[45] that outline the author's view and also provide access to what the reader is meant to visualize, [and the novel contains] a system of perspectives designed to transmit the individuality of the author's vision. As a rule there are four main [textual] perspectives, which provide guidelines originating from different starting points [...] continually shading into each other and devised in such a way that they all converge on a general meeting

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45   In this thesis Ishall limit my discussion to the textual perspective of the implied reader.

place. We call this meeting place the meaning of the text, which can only be brought into focus if it is visualized from a standpoint. Thus, standpoint and convergence of textual perspectives are closely interrelated, [and] they emerge during the reading process, in the course of which the reader's role is to […] fit the diverse perspectives into a gradually evolving pattern. This allows him to grasp both the different starting points of the textual perspectives and their ultimate coalescence, which is guided by the interplay between the changing perspective and the gradually unfolding coalescence itself (35).

The special reader-text relationship emerged from psychoanalytic research into the structure of communication, which Iser formulates as follows in *Prospecting: From Reader Response to Literary Anthropology*:

Dyadic and dynamic interaction only comes about because we are unable to experience how we experience one another, which in turn proves to be a propellant to interaction. Out of this fact arises the basic need for interpretation, which regulates the whole process of interaction. (32)

According to Iser, interpersonal contact includes continually filling in what is missing in our experience, which is something indefinable that exists in-between any relationship between people. This 'something' has to do with how people perceive each other, which, as long as it is impossible to read other people's thoughts, of course can never be described with full accuracy. How then, might the readers communicate with a novel, more specifically with Bratlund's novel? In the same way as Iser's explication of the process of interaction between text and reader mentioned above, the many blanks in Bratlund's novel might seem indefinable at first glance. However, as I will soon come back to, the blanks in Bratlund's novel function as textual structures that guide the readers towards a certain interpretation of her text.

It takes a lot of work to interpret all the sentence fragments presented in *The Porcelain Dog*. One could speculate if the author is relying on the pragmatic competence of the implied readers to make sense of the fictional characters and the relationships between them. This becomes increasingly apparent in connection with the relationship between mother and daughter, as in the following quotation from chapter II: 'Det skal være mørkt når ein søv. Det veit du då [It's supposed to be dark when you sleep. You know that, don't

you?]' (13). As one individual reader, I would say that the mother is making a quite reasonable request. On the other hand, I would question if a five year old is able to comprehend what seems like an obvious insight to an adult. Hence I would sympathise more with the child, and view the mother as not having enough empathy with her daughter, who is obviously afraid of the dark. Other readers might rather sympathize with the antagonist, which illustrates my point: namely, that the unresolved passages in the text give the readers a choice between different interpretations. In *How To Do Theory*, Iser talks about 'an imbalance between text and reader' (64), which he explains as follows: 'What is said appears to take on significance as a reference to what is not said, and so it is the implications, and not the statements that give shape and weight to the meaning' (64). Whilst attempting to make sense of the many blanks in Bratlund's novel, I find it helpful to distinguish between explicit and implicit, or inherent information, which I shall shortly exemplify.

As one of the readers I find myself being inspired by the many ambiguities in *The Porcelain Dog*, which stimulate my curiosity and imagination, especially in those places where the meaning is implicitly expressed. Take for instance this example from chapter VII: 'I løpet av eit tusendels sekund hadde ho mist mora [During the course of a split second she had lost her mother]' (43).[46] I have here within the square brackets used the FET translation approach. However, the meaning of this translated sentence is ambiguous, since the verb 'lost' has the inherent meaning of mislaying something, which is probably not the intention here. The following question could be of some importance to a translator: What exactly is it that Ami has lost in the relationship with her mother? Might the answer be found by examining the context? The immediate context suggests that Ami's mother withdraws from her daughter, and the implication of this action is that Ami is rejected. My interpretation is that the mother's withdrawal from her daughter implicitly suggests that this could last for the rest of their relationship, and that Ami has forever lost the chance to communicate with her mother, since the latter seems incapable of sharing her feelings with anyone. Other readers might interpret the text differently, which is why it is important for a translator to try and determine which interpretation seems most likely, by employing the CT

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46   This is the same example referred to in chapter two, in the section about thematic analysis.

translation approach in addition to the FET approach. My TL suggestion using the CT approach would be: 'I løpet av eit tusendels sekund hadde ho mist mora [During the course of a split second, her mother had deserted[47] her].' My translation choice using the CT approach here, is justified by the theme of abandonment as discussed in chapter two.

The author uses selected, narrative techniques[48] designed to guide the readers in a direction towards a certain interpretation of the novel. One of these techniques is the use of irony, which functions as an ambiguous literary device.[49] In the beginning of the novel, the readers are invited to believe that the antagonist is a sympathetic person, e.g. in the following quote: 'Mora var dyktig [Her mother was responsible]', and shortly after, 'Ordna opp aleine for seg og dottera utan å ha ein mann å stø seg til [Managed to take care of her daughter and herself without having a husband to lean on]' (8). However, as the action unfolds, the overall function of the irony[50] becomes more evident, and by and by it serves to show the utterly unsympathetic character traits of the protagonist's mother. A good example of how heartless the mother is, is when she rejects her daughter after what might have developed into a close relationship between the two: '[Ami] var klar til å ofra om så alt [Ami was ready to sacrifice practically everything]', and shortly after, 'Men døra til mora sitt rom var stengd for henne etter dette [But after this, the door to her mother's room was shut]' (44). The irony in Bratlund's novel is not easy to reproduce, and concerns the usage of the definite article vs. the possessive pronoun.

The TL offers two translation options for the word 'mora'**:** 1. 'the mother', or 2. 'her mother'. The former FET translation is formally correct, whereas 'her mother' could be used as part of the CT approach, and is arguably more expressive, since the pronoun 'her' indicates a possible emotional attachment. A Norwegian translator has a choice of translating 'mora' by either using the definite article or the possessive pronoun when referring to the

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47   I have found the definition of the word 'desert' at the following website: http://thesaurus.reference.com/browse/desert.

48   Narrative techniques are discussed in chapter two.

49   I have chosen to discuss irony in chapter six rather than in chapter two, since it to a greater degree than the other stylistic features functions as an ambiguous textual structure.

50   According to the online encyclopedia Wikipedia: 'The different senses of irony revolve around the perceived notion of incongruity, or a gap, between an understanding of reality or an expectation of reality, and what actually happens' (http://en.wikipedia.org/wiki/Irony).

antagonist, and her choice will affect the focalisation as well as the mood of the narrative. Take the following sentence: 'Ho vakta mora [She guarded her mother]' (44). Here I would choose the CT approach, and translate 'mora' with 'her mother', since the option with 'the mother' could also refer to any number of mothers. But which translation approach should I choose in the next example, from chapter XV: 'Og mora, var det i røynda ho som styrte dei med desse usynlege trådar? [And the mother, was it in effect she who controlled them with these invisible threads?]' (90). In this sentence, I would choose to translate 'mora' by using the FET approach, as 'the mother', since the narrator is quoting an utterance from an external viewpoint.

By omitting the third person possessive pronoun in the SL in many places throughout the novel, Bratlund refers to the antagonist in a rather formal and ironic manner. Take the following example: 'Men verre er desse, sirkelen om mora' (8). Should this sentence be translated by using 'the mother' or 'her mother?' The translator has to make a choice between points of view, or focalisations. If the translator prioritises the external viewpoint, then 'the mother' would be the right choice, and the corresponding FET translation would be: 'But these are a lot worse, the circle around the mother.' In this case, however, I would prioritise the internal focalisation, and use the CT translation: 'But these are a lot worse, the circle around her mother.' My choice is justified by the fact that the sentence occurs at an early stage in the novel, and it is necessary to establish the close connection between mother and daughter, which exists in any such relationship. The most negative personality traits of the antagonist, as shown by the intrinsic irony, are not yet fully developed, and in my opinion it is more necessary to point at the ironic aspects of the antagonist's character as the novel progresses, i.e., as we learn more about her. The reason for this is that the protagonist's flashbacks seem to occur in a chronological order. The first day after the funeral seem to deal with flashbacks from when Ami was a small child, and day two and so on, appear to depict her flashbacks as she grows older. This brings us to the next narrative technique, the use of blanks, or ellipsis.

In *How to do theory*, Iser puts it like this: '[Blanks] leave open the connection between various textual perspectives', and 'spur the reader into coordinating [them]' (65). Further, Iser asserts that: 'Blanks [...] are the unseen

joints of the text, as they mark off patterns and textual perspectives from one another, and simultaneously prompt acts of ideation on the reader's part' (65). The frequently occurring blanks in Bratlund's novel, contribute to its fragmentary and episodic quality, and in my opinion, the gaps most often occur in connection with character descriptions or mental activities. Take the following example from chapter I: 'Menneskeleg varme. Det farlegaste [Human warmth. The most dangerous]' (7), which seems to imply that there is a common consensus about how risky it might be to show any feelings at a funeral. A little further on, we find a comment describing the aunts' sentiments towards Ami: 'Hard som flint [Hard as flint]' (8). Soon after, Bratlund writes: 'Hadde respekt [Was respected]' (9), which describes how the rural community view Ami's mother. Further on, in chapter IX, we find a sentence consisting of only one single word: 'Uforandret [Unchanged]' (54), which might be meant to characterise Ami's aunt. What effect do these short, ungrammatical sentences create? The language seems to be imitating fleeting thoughts that come and go. The brief style also brings about many of the ambiguities of the text, as in a formerly cited passage in chapter I: 'Kven kunne forstå. Kanskje heller ikkje mora nokon gong forstod [Who could understand. Perhaps her mother never understood, either]' (9). It is open to discussion what 'her mother never understood' here, since interpretations will vary.

As mentioned earlier, the brief style seems to affect the choice of translation approach. I would like to illustrate this point in more detail by quoting some excerpts from Bratlund's novel. First, I shall present my translation of the following short excerpt from chapter XVI, using the FET approach: 'Væska som rann og rann inni henne [The liquid that ran and ran inside her]' (95). However, it is tempting to use the CT approach here, since the word 'væska [liquid]', probably refers back to the word 'fear', which is clearly expressed in the contextual situation quoted in the following excerpt from chapter XIV:

> 'No møtte ho mora sitt blikk og det kraup inn i henne, innunder huda, inn gjennom blodårene, rundt med blodomløpet, kringom i kroppen til kvar krok. Ho låg i natta, stirte framfor seg. Noko var skada. Og angsten kraup overalt i henne'

[Now she met her mother's eyes and it crept inside her, under her skin, through her blood vessels, circulating with the blood, throughout her body into every nook. She was lying in her bed in the night, staring in front of her. And fear was crawling everywhere inside her] (84).

In the quoted context from the novel, the word 'angst [fear]' is explicitly pronounced in the last sentence, together with a rather detailed description of what the feeling of fear is doing to the protagonist. My suggested translation option using the CT approach would therefore be: 'The fear that flowed and flowed inside her'. On the other hand, both the FET and CT approaches produce good translations, and the FET approach using the metaphor 'liquid', emphasises the poetic language function. However, it is my understanding that the CT approach to a greater degree gives extra weight to the psycho-realistic genre, which is another reason for my choice of the CT translation option.

The quotes above could be viewed as including key words chosen by the author in order to give the readers some insight into the personalities of the various characters. This claim is supported by the thematic analysis I made in my second chapter. In my view the words function as signs for the readers, as they express important character traits, as well as insight into the various characters' thoughts, as in the following examples from chapters XI and XVI: 'Denne utstoppelege hungeren [This unstoppable hunger]' (63); 'Vil denne kulden. Dette tette, gjennomtrengande [Wants this coldness. This compactness, saturating]' (96). The protagonist's associations are characterised by syntactical lacunae, and the words could mean at least two different things. In the first example the 'hunger' could be either psychological or physical, and in the second example 'the compactness, saturating' could either symbolize her fleeting thoughts or the falling rain. Some readers might respond to the words as having an exclusive, referential meaning. Others might respond to the wordsas if they were symbols of a deeper, psychological meaning. This brings us back to the inconclusiveness of individual interpretation, and the fact that the contents of Bratlund's text is realized in the process of interaction between the world of the text and the world of the reader.

Summing up, it is relevant to stress that what we might call literary communication is realised by the interaction between the artistic work of the author on the one hand, and the aesthetic work of the reader on the other hand. The textual structure of the implied reader in Bratlund's novel, makes it possible for the readers to achieve a high degree of interaction with the text.

7.   Conclusion

In this thesis my main concern has been to examine the challenges pertaining to the translation of Bente Bratlund's novel from Norwegian into English. While observing the various linguistic resources of the two different languages, with the objective of preserving the novel's artistic nuances, I have studied how it is possible to reproduce a literary work in another language for the first time. One of my findings has been that it is of great help to carry out a literary analysis before attempting to translate the selected excerpts from the novel. This provides for an holistic understanding of the text, which might help to determine the best translation approach. In order to approximate the TL to the SL in the best way possible, I have focused on two translation approaches: the FET and CT approaches. The former emphasises fidelity to the exact wording of the original, while the latter one opens for more freedom of expression. Both are mimetic, but the latter approach is more concerned with arbitrary associations, and thus allows for more variety and artistic freedom, which is an important consideration in literary translation.

Whenever the translator is offered a choice between the FET and CT approaches, it is necessary to look at the context, which might confirm which translation approach is the most correct. When choosing the CT approach, the translator may highlight one or the other of Jakobson's six language functions, whereas the FET approach mainly emphasises the literal and denotative meaning of the words. In my view, when using the CT approach, the readers are to a greater degree being guided towards a certain interpretation of the text. Often, there exist only small differences between the various translation alternatives, as I discussed in detail in chapters three and four.

In the third chapter, I found that one sentence might be translated in no less than nine different ways, using the CT approach. The thesaurus offers even more alternatives than the ones selected. The multitude of translation options is a great challenge for the translator, as is also the brief style of Bratlund's novel. The translation of excerpts from Erlend Loe's novel *L* were shown to be not quite so demanding as the excerpts from Bratlund's novel, since the former requires fewer translation options.

In chapter four, I examined the special challenges pertaining to translating metaphorical expressions, with special emphasis on the translation of the SL words 'veks [grow]', and 'kryp inn [crawl in]', where I discovered that it is not always best to preserve metaphors in the exact wording of the original. In these cases a CT approach must therefore be used. I found that the FET approach was best suited where the poetic images described the protagonist's psychological state. As mentioned earlier, a translator's choice of words must always be seen in relation to how well they match the overall distribution of functions in the text. In the case of metaphors, they seem to be more connected to the immediate situational context, than other linguistic structures. Take for instance the case discussed in chapter five of the sentence 'Ho har gjort det bra [She has done well for herself]' (6). Here the content seemed to relate significantly to the wider context, and required the use of the CT approach.

The translator is often faced with the problem of choosing between ambiguous verbal expressions, of which blanks are the most noticeable. There are various textual perspectives in this novel that compel the readers to interact with the text, and in chapter six I have singled out the perspective of the implied reader, which enables the author to engage in a simulated relationship with her readers. The ambiguity involved in the interpretation of blanks, might often be determined by the context, which usually gives the translator a choice between the FET or CT translation approaches. In order to exemplify, I will quote a short paragraph from the novel:

> Blikket hennar sveipar over tanta. Det sterke, krevjande blikket. Det same. Her skal kvar gjera si plikt. Ikkje skjemma ut. Ingen går enno. Særleg ikkje ho, dottera. Det har vore nok skam. Skam dei har prøvd kamuflera, pynta på.

Here the words 'Det same [The same]' (7) might be understood in different ways, since it is not quite clear what they refer to. The question arises: Should the translator be faithful to the text, and preserve the author's brief style by translating word for word, or should she try to fill in what's missing by assigning different meanings to the text? The FET translation approach employs the exact equivalent words in the TL:

> Her gaze sweeps over her aunt. The strong, demanding gaze. The same.
> Here, everyone should do their duty. Not embarrass. Nobody leaves
> yet. Especially not her, the daughter. There has been enough shame.
> Shame that they have tried to disguise, cover up (7, emphasis added).

In the quoted excerpt above, the FET approach preserves the ambiguity of the original, created by the two words 'Det same [The same]'. At first glance, the two words seem to be disconnected from the rest of the text. A reader who hasn't analysed the novel carefully, might interpret the 'gaze' as belonging either to the protagonist or to her aunt, which gives the translator a choice between two CT translation options. Depending on whom the 'gaze' belongs to, the interpretation, and hence the translation, might differ. If I, assuming the role of the translator, were to interpret the 'gaze' as belonging to Ami's aunt, the translation could be as follows: 'Her aunt's gaze is the same as before.' If I were to interpret the 'gaze' as belonging to the protagonist, the translation might on the other hand be as follows: 'She sees the same as before.' Both CT options are more expressive than the FET option. I would however, opt for the FET option: 'Det same [The same]', in order to preserve the verbal ambiguity of the text.

Bratlund includes structural blanks in her text, which opens up for various interpretations. The translator has to be able to decide if the context agrees with her choice of interpretation. I have found that by first applying the FET approach to the immediate context, the resulting translation will determine if it is necessary to consider a wider context. If this is the case, it is necessary to offer further translation options. By presenting several translations options, I have found that it is easier to choose one that best conveys the unity of the novel.

Looking back on the thesis as a whole, it is pertinent to mention that if I had been given a different genre to write about, the translation challenges would probably have been different, as would also a translation from English into Norwegian. Nevertheless, it is my conviction that Jakobson's language functions would also be relevant to the translation of other genres, as would the considerations of textual structures and context. We must never forget that a translator's reproduction of an original text is only one of many

interpretations, and in this novel I have found that the author's use of ambiguous stylistic features first and foremost serves her artistic vision. The communicative translation approach gives the translator a sense of freedom during the translation process. During my work with *The Porcelain Dog*, I have encountered various ambiguous textual signs and structures which, in my view, are what make translation so fascinating and challenging. During the reading process I became more and more aware of the fact that I was being guided towards a certain interpretation of the text, and I hope that my chosen translation options have contributed to serving the author's artistic objectives.

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