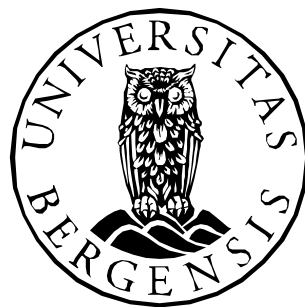


# **HUMANITY IS A PACK OF CARDS**

**A study on the use and translation of creative metaphorical  
expressions in the language pair Norwegian Bokmål and  
American English**

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## SAMMENDRAG (SUMMARY IN NORWEGIAN)

Denne masteroppgaven omhandler bruk og oversettelse av kreative metaforiske uttrykk, bygget på konseptuelle metaforer. Målet med oppgaven er å se på hvordan kreative metaforiske uttrykk brukes i romaner, og hvordan disse kreative metaforiske uttrykkene blir oversatt mellom henholdsvis amerikansk-engelsk og norsk (bokmål). Dataene til oppgaven er trukket ut av to romaner, *The Fault in Our Stars* av John Green og *Kabalmysteriet* av Jostein Gaarder og de respektive oversettelsene. Dataene analyseres ved hjelp av *the MIP*, som er en teknikk for å gjenkjenne metaforiske uttrykk. For å teste at uttrykkene er kreative brukes ordbøker samt korpora. Uttrykkene plasseres i seks kategorier for kreativitet, og oversettelsene analyseres ut ifra syv oversettelsesstrategier. Romanene gjennomgås også for å undersøke om det eksisterer kreative metaforiske uttrykk i måltekstene som ikke var tilstede i kildetekstene.

Analysen viser at kategoriene for kreativitet innen metaforiske uttrykk brukes relativt likt i skjønnlitteratur som i poesi. I tillegg viser den at forfattere gjerne bruker både konvensjonelle og ukonvensjonelle domener i romanene sine. Valg av konseptuelle metaforer ser ut til å baseres delvis på temaet i romanene. Oversettelsesanalysen viser at de fleste kreative metaforiske uttrykk oversettes direkte. Dette er uavhengig av om domenekoblingene, såkalte *mappings*, er kreative eller konvensjonelle. Som oftest ser det ut til at oversettelse av uttrykk basert på konseptuelle metaforer ikke byr på noen store oversettelsesproblemer, og at endringer i uttrykk som oftest er basert på lingvistiske forskjeller i de to språkene. Analysen av måltekstene avslører at det finnes kreative metaforiske uttrykk i måltekstene som er basert på enten ukreative uttrykk eller Ø-uttrykk i kildeteksten.

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# TABLE OF CONTENTS

1 INTRODUCTION.....	1
1.1 Aim and scope.....	1
1.2 Research questions .....	1
1.3 Conceptual Metaphor Theory.....	2
1.3 Translation.....	4
1.4 Previous studies.....	5
1.5 Research material .....	6
1.6 Structure of this thesis .....	6
2 THEORY.....	7
2.1 Conceptual Metaphor Theory.....	7
2.1.1 Metaphorical expressions.....	10
2.1.2 Creative metaphorical expressions.....	11
2.1.3 Simile .....	15
2.1.4 Metonymy .....	16
2.2 Metaphor identification.....	16
2.3 Translation Studies.....	19
2.3.1 Descriptive Translation Studies .....	20
2.3.2 Equivalence .....	21
2.3.3 Translating metaphorical expressions .....	23
2.4 Young Adult Fiction.....	25
2.5 Previous studies.....	26
3 MATERIAL AND METHOD .....	28
3.1 Material .....	28
3.1.1 Summary of the novels.....	29
3.2 Method .....	31

3.2.1 Metaphor identification .....	31
3.2.2 Analyzing creativity .....	34
3.2.3 Analyzing translation .....	38
3.2.4 Quantitative and qualitative analysis.....	39
3.3 Limitations .....	39
4 RESULTS AND DISCUSSION .....	41
4.1 Quantitative analysis .....	41
4.1.1 Use of metaphorical expressions.....	41
4.1.2 Translation of creative metaphorical expressions .....	45
4.2 Discussion .....	52
4.2.1 Creative metaphorical expressions.....	52
4.2.2 Conceptual metaphor use .....	54
4.2.3 Simile .....	58
4.2.4 Translation of creativity .....	61
4.2.5 Translation strategy .....	67
4.2.6 Conceptual metaphor and translation.....	70
4.2.7 Creative expressions in the target text.....	71
5 CONCLUSION .....	73
REFERENCES.....	76
APPENDIX 1: Analysis of <i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i> .....	79
APPENDIX 2: Analysis of <i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i> .....	90

## LIST OF TABLES

Table 4.1 Occurrences of creativity .....	41
Table 4.2 Conceptual metaphors and categories in <i>Kabalmysteriet</i> .....	43
Table 4.3 Conceptual metaphors and categories in <i>the Fault in Our Stars</i> .....	44
Table 4.4 Distribution across translation strategies .....	46
Table 4.5 Creativity to creativity: <i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i> .....	47
Table 4.6 Creativity to creativity: <i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i> .....	47
Table 4.7 Creativity to translation strategy: <i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i> .....	48
Table 4.8 Creativity to translation strategy: <i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i> .....	49
Table 4.9 Conceptual metaphor and translation strategy <i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i> .....	50
Table 4.10 Conceptual metaphor and translation strategy <i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i> .....	50
Table 4.11 Creative metaphorical expressions in the target texts .....	51

## **LIST OF ABBREVIATIONS**

AmE – American English

CMT – Conceptual metaphor theory

COCA – The corpus of contemporary American English

DTS – Descriptive translation studies

MML – The Master Metaphor List

NNC – Norwegian Newspaper Corpus

NoB – Norwegian Bokmål

SL – Source language

ST – Source text

The MIP – Metaphor Identification Procedure

The MIPVU – Metaphor Identification Procedure Vrije Universiteit

TL – Target language

TS – Translation studies

TT – Target text

YA – Young adult fiction



# **1 INTRODUCTION**

## **1.1 Aim and scope**

The aim of this thesis is to explore the use of creative metaphorical expressions in both American English and Norwegian Bokmål in young adult fiction, as well as the translations of such expressions. The method is both quantitative and qualitative, but the majority of the discussion is based on a qualitative methodology. This choice was made because the amount of data is too small to conduct an entirely quantitative analysis, and it would probably not be possible to analyze a much larger amount of data within the time and scope of a master's thesis. The limitations are that the data is extracted from only two novels, two languages, two authors, two translators and one category of texts. This means that the results from this study cannot be generalized or transferred onto other data without further studies of larger data sets. A comparison to previous studies, however, may give an indication of whether the results fit in to a larger trend.

## **1.2 Research questions**

The research questions for this thesis are:

1. What type of creative metaphorical expressions are present in the source texts, how are such expressions applied and do they occur in discernable patterns?
2. How are the creative metaphorical expressions translated?
3. Are there any creative metaphorical expressions in the target texts that were not in the source texts?

The first research question relates to the analysis of creative metaphorical expressions in American English and Norwegian Bokmål. This question is based on Lakoff and Turner's (1989) terminology on the creative use of conceptual metaphors in poetry. The aim is to investigate whether these same categories apply to prose fiction. Additionally, research question 1 is concerned with the manner in which creative metaphorical expressions are used in the novels. To name a few possibilities, they may be used to explain difficult concepts or maybe create coherence or some special effect in the texts. This part of the question is based on

Goatly (1997), Chiappe et al. (2003), Semino (2008), Low (2010) and Kövecses (2010) and their claims about both metaphor and simile.

The second question is based on previous studies, e.g., Schäffner (2003), Fernández et al. (2005) and Rodríguez Marquez (2010), which are concerned with both conventional and creative metaphorical expressions. The aim is to explore whether there are patterns in the translations of creative metaphorical expressions within the language pair American English and Norwegian Bokmål. Both directions of translation are analyzed.

Research question 3 is also based on previous studies, where it has been implied that a creative metaphorical expressions in the target text can occur even when there is no creative metaphorical expression in the source text (Toury 1995, Fernández et al. 2005).

It is expected that the results of this study will follow in line with the previous research. Therefore, it has been chosen to give the hypotheses as null hypotheses, which means that the hypotheses do not assume that the results of a study will show anything new (Rowntree 2000:111). The null hypotheses for this study are:

1. The categories for creativity in prose fiction match the ones outlined for poetry in Lakoff and Turner (1989), and simile is used in the manners suggested by Goatly (1997) Chiappe et al. (2003) and Low (2010).
2. The results from this study will align with the results from previous studies, which are that most expressions are translated directly, i.e. into both the same type of linguistic expression and based on the same conceptual metaphor as the source text (ST) expression.
3. Creative metaphorical expressions occur in the target texts (TT) as translations from non-creative or Ø expressions in the source texts (ST), in the same manner as found in Fernández et al. (2005) in English-Spanish translations.

These hypotheses are connected to each of the research questions, and are all based upon what has been shown in previous research.

### **1.3 Conceptual Metaphor Theory**

Metaphor has generally been viewed as something which gives a poem or a text extra flair, or at least something used in creative writing, and not necessarily as something people use in everyday speech (Lakoff and Johnson 1980:3, Semino 2008:42). When Lakoff and Johnson published *Metaphors we live by* in 1980, this book changed the way metaphor was studied and

thought about. Lakoff and Johnson introduced their *conceptual metaphor theory* (CMT), which describes how metaphor is found not just in the language, but also in our minds. Within CMT, everyday speech is seen as metaphorical because we take aspects from one part of our experiences and relate it to other parts of our experiences (Lakoff and Johnson 1980:3). This may be done in order to help make something difficult easier to understand and explain. Another reason for the frequent use of metaphorical expressions may be that these expressions are so common that we do not think about them when we use them (Gibbs 2013:22-3). CMT is a field within cognitive linguistics because it is usually the linguistic manifestations of conceptual metaphors that contain the most accessible data.

In 1989, Lakoff and Turner published *More than Cool Reason – A Field Guide to Poetic Metaphor*, where they discuss and explain how metaphorical expressions function in poetry. ‘Poetic metaphor’ may often be more creative than the conventional metaphors of everyday speech because they form *creative* metaphorical expressions, which may be defined as expressions that are not lexicalized in a dictionary (Semino 2008:19). In literature, creative metaphorical expressions are often used to describe difficult concepts, such as pain, as Semino discusses in her book *Metaphor in Discourse* (ibid.:38-9). Creative metaphorical expressions may in this way be more like the linguistic ‘flair’ that the older theory of metaphor proclaimed. However, creative metaphorical expressions in literature may still be based on underlying conceptual metaphors. Creative metaphorical expressions can be based on both creative and conventional conceptual metaphors, meaning that creative metaphorical expressions exploit either a conventional mapping between conventional source and target domains, an unconventional mapping between conventional domains or an unconventional mapping between unconventional domains (ibid.:229).

Lakoff and Turner describe a set of categories in which they place creative metaphorical expressions, and these categories are used in this thesis as well, with the addition of creative simile. Creative metaphorical expressions are, in this thesis, sectioned into:

- Combining: Exploiting several conceptual metaphors in one metaphorical expression
- Creative simile: An explicit comparison between two domains, by means of the word *like* or *similar*.
- Elaboration: Mapping a common aspect of a source domain in a new way
- Extension: Exploiting an aspect of the source domain which is not commonly mapped
- Personification: When something that is not a person is given attributes commonly associated with people

- Questioning: Making the limitations of a conceptual metaphor explicit.

(Lakoff and Turner 1989:67-80, Semino 2008:16-7, 44-9)

The second category, creative simile, has been added as a category of creative metaphorical expressions in this thesis, but is not discussed by Lakoff and Turner. Simile has often been thought of as a metaphor with a *like* in the middle. This view has been claimed to be false because the use of metaphor and simile occur in different settings (Glucksberg 1998:39). Simile still makes use of conceptual domains, but according to Chiappe et al. (2003), simile and metaphor are used in different cases, and are not necessarily interchangeable. The reason for including simile is twofold; one is that similes are based on cross-domain mappings in the same way as other metaphorical expressions are, and may thus contribute to the analysis (Semino 2008:16-7). The other is that creative metaphorical expressions may be translated into simile, which is described in section 1.3 below.

These categories are used to describe and categorize creative metaphorical expressions. Metaphorical expressions are defined as creative based on two criteria. The first is that the contextual meaning of a metaphorical expression may not be lexicalized in a dictionary (Semino 2008:19). The second criterion of a creative metaphorical expression is that it may not occur more than once every thousand words in a corpus (Deignan 2005:40). These criteria are discussed further in sections 2.1.2 and 3.2.2.

### **1.3 Translation**

*Translation studies* (TS) is an umbrella term which includes many aspects of the research on translation, both prescriptive and descriptive. The descriptive side is the most relevant in this thesis. Within descriptive translation studies (DTS), it is more important to explore translations already made in order to describe the choices translators have made, as opposed to a prescriptive study, which is more concerned with prescribing what a translator *should* do in specific cases (Toury 1995:17, Rosa 2010:98-9).

In 1981, Peter Newmark published *Approaches to Translation*, in which he presents a set of strategies for translating metaphorical expressions. Newmark's view on metaphor predates CMT, even though the book is published after, but the strategies are still relevant for CMT. These strategies, based on Newmark, are quoted from Schäffner (2003:1257):

1. Reproducing the same image in the TL
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture
3. Translating metaphor by simile, retaining the image
4. Translating metaphor (or simile) by simile plus sense (or occasionally metaphor plus sense)
5. Converting metaphor to sense
6. Deletion, if the metaphor is redundant
7. Using the same metaphor combined with sense, in order to enforce the image

In addition to this, there are occasions where a creative metaphorical expression is only present in the target text and not in the source text, where the two ‘strategies’ are *metaphor from non-metaphor* and *metaphor from nothing*, also referred to as Ø in this thesis (Toury 1995:83).

## 1.4 Previous studies

To my knowledge, no studies have been conducted on the topic of translation of creative metaphorical expressions between American English and Norwegian Bokmål. However, a study on the translation of metaphorical expressions between Mexican Spanish and American English has been conducted by Rodrigues Marquez (2010). In her study, she investigates annual reports from several companies, to see how metaphorical expressions are translated. Her conclusion is that very frequently, metaphorical expressions are translated into ‘same conceptual metaphors and similar linguistic metaphors’ (ibid.:129). However, Marquez states that her results only apply to her data, and that studies in other genres may be useful to keep investigating this tendency (ibid.:135). This investigation seeks to add to this type of research.

Another study of translation of metaphorical expressions between English and Spanish has been conducted by Fernández et al. (2005). They also conclude that the translations are often literal and direct (ibid.:77). Their study is also on creative metaphorical expressions, but the terminology they use does not match the framework of the present study, especially in their definition of creative, or ‘novel’, metaphorical expressions. However, their conclusions inspire further research, mostly because they conclude that there exist occurrences of creative metaphorical expressions in the target text that were not present in the source text (ibid.:75). The present study further investigates if the notion of TT creativity is applicable in translations between American English and Norwegian Bokmål.

Both these studies conclude that there is a majority of direct or literal translation of metaphorical expressions. This thesis aims to analyze whether the same trend is apparent for translation of creative metaphorical expressions based on the definitions and categories in this thesis, as opposed to the framework in Fernandez et al.’s study, which is discussed in more detail in section 2.5. Both these studies are done within the language pair English and Spanish,

and the present study intends to investigate whether the same pattern emerges between Norwegian and American English as well, as that may point to a more common pattern that may be independent from the languages of the translations.

## **1.5 Research material**

Since creative metaphorical expressions are often connected to fiction (Semino 2008:36), the data in this thesis is based on two novels, more specifically two young adult novels. Young adult fiction is not a genre in itself, but is defined by the age group that it is written for, and by the style of language (Nilsen and Donelson 2001:3, *terribleminds*, accessed 28 April 2014).

The data in this thesis is extracted from two novels and their respective translations. *Kabalmysteriet*, written by Jostein Gaarder, was first published in 1991, and the translation *The Solitaire Mystery* was published in 1996. *The Fault in Our Stars*, written by John Green, was first published in 2012, and the translation *Faen ta skjebnen* in 2013. A short summary of these novels is included in section 3.1.

## **1.6 Structure of this thesis**

The present chapter is an introduction into the topic of this thesis. Chapter 2 is a background chapter which outlines and expands on relevant theories and previous studies. The method is described in chapter 3, which contains the framework of this thesis, including definitions, research material and the procedure that is followed. Chapter 4 consists of the results and a discussion of these results, based on the finding is the data and previous theories. The conclusion wraps up this thesis in chapter 5.

## 2 THEORY

This chapter gives an insight into the theories that form the background for this thesis. Conceptual Metaphor Theory is the source to the thesis topic and therefore explained, as well as the different types of metaphorical expressions. Creative metaphorical expressions form the basis for the analysis in chapter 4, and is therefore discussed in this chapter. Metonymy is also briefly touched upon, because creative metaphorical expressions may draw on it. Deciding what counts as a metaphorical expression may be a challenge, so section 2.2 describes methods of identifying metaphorical expressions, along with a discussion on the challenges of identifying conceptual metaphors. Section 2.3 is concerned with Translation Studies; at first a short history and outline of the field, and then a more in depth account on the method of Descriptive Translation Studies. Also included is a discussion of one of the more debated notions in translation: *equivalence*. Included is also a short introduction to the text category *young adult fiction*, which may help place the themes and language of the data in this thesis into a larger context. Lastly, there is a short summary of some of the previous studies that have motivated this thesis.

### 2.1 Conceptual Metaphor Theory

Conceptual metaphor theory (CMT) had its breakthrough with Lakoff and Johnson's book *Metaphors we live by* in 1980 (Steen et al. 2010:766). Even though metaphor was recognized as a rhetorical phenomenon already at the time of Aristotle, (Semino 2008:4), Lakoff and Johnson's book placed metaphor theory in the field of cognitive linguistics by stating that we actually think metaphorically, as opposed to only speaking metaphorically. Lakoff and Johnson based their claims on examples from linguistic data (1980:4). They argue that we comprehend the world metaphorically by '*understanding and experiencing one kind of thing in terms of another*' (ibid.:5, emphasis in original), meaning that we extract some aspects from one experience, such as WAR, and apply these aspects onto another experience, such as ARGUMENT, thus creating the conceptual metaphor ARGUMENT IS WAR (ibid.:4-5)<sup>1</sup>. Instead of *experience*, we can call these aspects *conceptual domains*, where '[a] conceptual domain is any coherent organization of experience' (Kövecses 2002:4). These domains are used to think about things in relation to each other, and this cross-thinking is called *mapping*, so when we think of

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<sup>1</sup> Where not otherwise explicitly stated, all conceptual metaphors are taken from the Master Metaphor List (Lakoff et al. 1991). Domains are, in accordance with the convention of the field, specified in small caps, in order to distinguish them from the flowing text.

arguments in terms of war we map aspects from the source domain WAR onto the target domain ARGUMENT (Semino 2008:5). Semino defines conceptual metaphors as follows:

Conceptual metaphors are defined as systematic sets of correspondences, or ‘mappings’, across conceptual domains, whereby a ‘target’ domain (e.g. our knowledge about arguments) is partly structured in terms of a different ‘source’ domain (e.g. our knowledge about war). (2008:5)

Simply put, conceptual metaphor is the *thought processing* done when understanding one thing in terms of another, while a metaphorical expression is the *linguistic evidence* of such thinking.

A conceptual metaphor, such as ARGUMENT IS WAR, consists of two parts, the *source domain* and the *target domain*, where the source domain usually is the ‘more physical’ (Kövecses 2005:5) domain, while the target domain commonly is the more ‘abstract domain’ (ibid.). In this case WAR is the source domain and ARGUMENT is the target domain. However, there are cases where the two domains are equally abstract or concrete, such as in the conceptual metaphor A SURGEON IS A BUTCHER, where both the source domain and the target domain stem from a person of a certain profession, i.e. surgeon or butcher (Glucksberg 1998:40). We then take aspects from the source domain WAR and map them onto the target domain of ARGUMENT, thus understanding arguments by thinking of how we understand war (Lakoff and Johnson 1980:5). This can be visualized by these examples from Lakoff and Johnson:

Your claims are *indefensible*.  
He *attacked every weak point* in my argument.  
His criticisms were *right on target*.  
I *demolished* his argument. (1980:4, emphasis in original)

Much of our metaphorical understanding of the world comes from the fact that we have physical bodies and organize the world according to our bodily experience, which may be evident in *orientational metaphors*. Orientational metaphors are conceptual metaphors which are based on our ‘physical and cultural experience’ (Lakoff and Johnson 1980:14), such as HAPPY IS UP, where we are deemed to be happy when we are standing upright, as opposed to hanging our heads down when we are sad. This may be exemplified by phrases such as *my mood was rising* and *the depression is pulling me down*, where the metaphors are HAPPY IS UP and SAD IS DOWN. According to Lakoff and Johnson, orientational conceptual metaphors, such as the examples above, are based on the way we adapt our bodies to a certain feeling or mood (ibid.:14-8).

When we try to describe our experiences, we often mentally turn abstract concepts into entities or substances in order to make them easier to explain and relate to, because it ‘gives us



a way of referring to the experience', as in '[i]nflation is backing us into a corner' (Lakoff and Johnson 1980:26, emphasis in original). Conceptual metaphors of this type are referred to as *ontological metaphors*, and are based on our own existence, such as our bodies being containers and everything else is on the outside (ibid.:29). This gives us an in-out orientation, which we also 'project ... onto other physical objects that are bounded by surfaces' (ibid.:29) in the same way as our bodies are bound entities. There are several types of metaphorical relations between body and thought, such as INTENSITY IS HEAT, a conceptual metaphor which is based on how our body temperature increases in relation to activities or situations which may be intense (Kövecses 2005:18, 33-4).

Another type of common ontological metaphor is personification, which is when a 'physical object is further specified as being a person' (Lakoff and Johnson 1980:33). By this, they mean that language users provide non-human entities with aspects from human interaction, such as in *life gives us possibilities*, where *life* has received a human attribute, namely the ability to give something to someone. Personification makes it easier to understand abstract things, because we understand them in terms 'of our own motivations, goals, actions, and characteristics' (ibid.:34). One of the reasons why personification may be common is that it makes communication easier by letting a single agent carry out actions, such as in *Norway has won gold in the Olympics several times*, where *Norway* refers to all the different athletes who have won a gold medal at some point. It is easier to mention *Norway* as a single entity instead of listing all the athletes who have ever received an Olympic gold medal (Semino 2008:102). Personification and metonymy are often present in the same expressions (ibid.). Metonymy is explained further in section 2.1.4.

Kövecses has picked up the thread of ontological metaphor in his book *Metaphor in Culture*, where he discusses embodiment of conceptual metaphor. Embodiment refers to how our bodily functions are used to create conceptual metaphors (2005:18). An easily identified example of this is the conceptual metaphor AFFECTION IS WARMTH, which may be realized in metaphorical expressions such as *she is a warm person* where the metaphorical meaning is that she is a caring person, as opposed to being *a cold person*, where the person in question has no affection to share (Kövecses 2005:24). This conceptual metaphor may be based on physical contact with other people, where a hug is a sign of affection, and being close to someone in a hug will usually also give the feeling of received heat (ibid.).

Even though CMT has been widely acknowledged over the years, there are still some arguments against CMT, which are discussed by Gibbs (2013) in a recent paper. Gibbs comments that criticism against CMT may revolve around different parts of the theory, such as

how it may be hard to identify how the brain actually processes domains and mappings. Researchers seem to be left with only the option of analyzing linguistic manifestations of what they believe goes on in people's heads, without any tangible proof. In addition to this, many of the examples used to support conceptual metaphors have been made-up or hand-picked sentences that underline the conceptual metaphor they are meant to exemplify (ibid.:19). According to Gibbs, this can be a problem because such sentences do not provide evidence of how language works in actual discourse, instead these sentences are found in order to exemplify the claims the researchers wish to convey. However, in recent years, a lot of corpus based studies on CMT have been conducted, so that the analysis has been based on naturally occurring language, instead of constructed examples (ibid.:19-22).

In this thesis, CMT is a prominent theory because the topic is creative metaphorical expressions based on conceptual metaphors. CMT is the basis of several of the theories and methods applied in the analysis. These theories are further explained below.

### **2.1.1 Metaphorical expressions**

There is a difference between conceptual metaphors, such as ARGUMENT IS WAR, and metaphorical *expressions*. Metaphorical expressions are sentences such as *I will lose this discussion*. The difference is that the conceptual metaphor is a description of which domains we connect when understanding something in terms of something else, while the metaphorical expression is a linguistic expression where these mappings have been applied (Kövecses 2005:27).

If a metaphorical expression has been used so frequently that the metaphorical meaning has become lexicalized, i.e. is included in a dictionary, then it may be said to be conventional (Semino 2008:19). Conventional metaphorical expressions may be so common that we no longer think of them as metaphorical (Gibbs 2013:22-3), such as in the expressions '[I] spent quite a lot of time in bed' and 'my abundant free time' (Green 2013b:3) where the metaphor TIME IS MONEY can be identified by being able to spend time, much in the same way as it is possible to spend money. Another example of a conventional metaphorical expression is '[t]he patient finally gave up the battle' (Lakoff et al. 1991:176), where the conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR may be identified.

One of the criticisms towards CMT is, according to Gibbs, that conventional metaphorical expressions are so common that they have lost their metaphorical meaning, if they indeed ever had it, and should be considered literal. This is due to the fact that most language users apply these expressions non-deliberately, as opposed to creating creative

metaphorical expressions for effect (Gibbs 2013:22). An example of this may be the way people use the TIME IS MONEY and TIME IS A RESOURCE metaphors in examples such as in the examples above. This way of talking about *time* may be so common that most people do not see it as a metaphorical expression, but as a literal expression (ibid.:22-3). In section 2.2, a method for distinguishing between a metaphorical expression and a literal expression is included.

The distinction between metaphorical and literal expressions is important in this thesis because a literal expression cannot be a creative metaphorical expression, and literal expressions are therefore of no relevance. In this thesis, conventional metaphorical expressions are seen as metaphorical as long as there exists a more basic meaning, which is described in section 2.2. However, conventional metaphorical expressions are not discussed, as this thesis is concerned with the translation of creative metaphorical expressions. How to define an expression as creative is discussed in the next section.

### **2.1.2 Creative metaphorical expressions**

Creative metaphorical expressions are, as opposed to conventional metaphorical expressions, not common enough to have become lexicalized. A metaphorical meaning is lexicalized when the metaphorical meaning an expression has in a part of discourse is listed in a dictionary (Semino 2008:19). However, in many cases creative metaphorical expressions consist of more than one word or lexical unit, which makes dictionaries less useful when we test for creativity. In such cases corpora may be used instead. If an expression occurs with the same metaphorical meaning ‘less than once in every thousand citations [it] can be considered either innovative or rare’ (Deignan 2005:40) or, in terms of this thesis, *creative*. Creative metaphorical expressions have previously been called *novel* (Semino 2008), *poetic* (Lakoff and Turner 1989) and *literary* (Semino 2008), and have often been generally associated with poetry and literature, even though studies have shown that many types of texts can include creative metaphorical expressions (Semino 2008:42-3). In this thesis, the term *creative* is used for expressions where the contextual meaning is not lexicalized and does not occur in corpora more than once every thousand words.

Creative metaphorical expressions are expressions where the underlying conceptual metaphor may be conventional, while the way in which it is linguistically manifested is creative. This is not the same as a creative conceptual metaphor, where the mappings of the two domains are uncommon and provide ‘a new perspective on the domain that functions as target’ (Semino 2008:229). The distinction between these two is important, but both may

produce creative metaphorical expressions using the criteria that a creative metaphorical expression is neither lexicalized in a dictionary, or occurs often in corpora, as mentioned previously.

According to Kövecses, creative metaphorical expressions may be based on creative conceptual metaphors because of context (2010:693). He bases his arguments on analyses of poetry, but also mentions that previous studies, such as Semino (2008) mentioned above, have claimed that the same types of creativity that may be used in poetry can also be applied in different types of texts (ibid.:666). The claim that he makes in this article is that conceptual metaphors based on context may be creative because the context in which they are created is creative. The creative metaphorical expressions may be based not only on the ‘immediate linguistic context’ (ibid.:692), but also on cultural, social and physical aspects of the context (ibid.). The conclusion is that because ‘all of these are shared by the speaker and hearer ... the contextual factors facilitate the development and mutual understanding of the discourse’ (ibid.:692). In other words, context may motivate creative metaphorical expressions based on creative conceptual metaphors, while the shared knowledge that sender and receiver have makes the creative metaphorical expression understandable.

In 1989, Lakoff and Turner published a book named *More than cool reason – A Field Guide to Poetic Metaphor*, where they discuss the use of metaphor and metaphorical expressions in poetic writing, with the intention of making poetry easier to understand (1989:xii). In this book, they also include how conceptual metaphors may be exploited by writers to produce creative metaphorical expressions by extending, elaborating, questioning and combining, also called composing, conceptual metaphors in new and creative ways, as well as how personification can generate creative metaphorical expressions (ibid.:67-80).

*Extension* is what Lakoff and Turner call the phenomenon where the mapped aspect of the source domain is an aspect which is not commonly mapped between the source domain and the target domain (Lakoff and Turner 1989:67). Aspects of WAR may often be mapped onto ARGUMENT, such as in the previously mentioned sentence ‘he *attacked every weak point* in my argument,’ (Lakoff and Johnson 1980:4, emphasis in original) where the aspect of someone attacking someone else is used. If the sentence was *we sat in our trenches and fired on all opposing arguments* it would become a creative metaphorical expression, as it is neither lexicalized nor occurs often in corpora. In this creative metaphorical expression an aspect of WAR that may not be commonly mapped, in this case being in the trenches and killing people, has been mapped onto the target domain ARGUMENT, creating an extension. Some source domains may be infrequently used in mappings, and when these source domains are used, the

conceptual metaphor becomes a creative conceptual metaphor. In such cases the expression fits into the extension category because no matter which aspect of the source domain is mapped, the aspect of the source domain is not commonly mapped, as it is a creative source domain (Semino 2008:229).

Another type of creativity is *elaboration*, where an aspect which is commonly mapped from source to target domain is mapped in a new way (Lakoff and Turner 1989:67-9). The difference is that instead of mapping an uncommon aspect from the source domain, which is extension, a common aspect of the source domain is mapped in an uncommon way. An elaboration of HAPPY IS UP may be describing depression as being at ‘the bottom of a deep hole’ (Lodge 2001:202; in Semino 2008:46). The elaboration is that ‘being “down”’ (Semino 2008:46) is described specifically as someone being at the bottom of a hole, instead of only being down (ibid.).

*Questioning* is, as the term reveals, when a conventional metaphor is questioned in an expression by drawing attention to the ‘limitations or inadequacy of a particular conventional conceptual metaphor’ (Semino 2008:48). The conceptual metaphor LIFETIME IS A DAY may be seen as questioned in this poem by Catullus:

Suns can set and return again  
But when our brief light goes out,  
there’s one perpetual night to be slept through (Lakoff and Turner 1989:69).

In this poem, LIFETIME IS A DAY is questioned by referring to what happens when people die, and there are no more suns to set and rise for them (Lakoff and Turner 1989:69). Questioning is not a common type of creativity in metaphorical expressions (Semino 2008:48).

If several conceptual metaphors are used in the same metaphorical expression, it is called *combining or composing* (Semino 2008:46). In this thesis, the term *combining* is used. This can be seen in this excerpt from Shakespeare’s sonnet 73:

In me thou seest the twilight of such day  
As after sunset fadeth in the west;  
Which by and by black night doth take away,  
Death’s second self that seals up all the rest (Quoted in Lakoff and Turner 1989:70).

The conceptual metaphors found here are LIGHT IS A SUBSTANCE, EVENTS ARE ACTIONS, LIFE IS A PRECIOUS POSSESSION, A LIFETIME IS A DAY, and LIFE IS LIGHT (Lakoff and Turner 1989:70). The first conceptual metaphor is based on how LIGHT can be taken away, here by *black night*. EVENTS ARE ACTIONS is identified because death is here something that may be ‘caused by an agent’ (ibid.). That we see LIFE AS A PRECIOUS POSSESSION may be because life is something

that we generally do not wish to lose (ibid.). ‘LIFETIME IS A DAY identifies life as light’ (ibid.), and can be seen in the use of *twilight of such day*, together with LIFE IS LIGHT.

In addition to these categories, *personification* can also be used creatively. Personification is when something non-human has been given human abilities, and is often used, such as in *chocolate motivates my writing*, where *chocolate* has been given the ability ‘to stimulate the active interest’ (Merriam-Webster, accessed 13 April 2014) of a person who is writing something (Lakoff and Turner 1989:72). Creative personification occurs when the personification of a non-human entity creates a creative metaphorical expression, which can be checked either in a dictionary or in a corpus, as mentioned previously. Personification may also be creative if the way the non-human entity is personified is a manner in which it is generally not personified, because such an expression is probably not lexicalized in a dictionary or occurs frequently in a corpus.

Another way of generating creativity in language is by using ‘patterns, i.e. the repeated use, throughout texts, of expressions that are similar ...’ (Semino 2008:54). Semino exemplifies this by a series of metaphorical expressions from the novel *Atonement* where *pain* is described as an animal stirring inside someone’s brain, thus creating an ANIMAL-metaphor (ibid.:36-7). This metaphor is repeated throughout the text, and such repetitions may help produce and emphasize creative metaphorical expressions. Because of linguistic creativity, such as patterns, it can be stated ‘that an important aspect of metaphorical creativity is the production of patterns of related metaphorical expressions’ (ibid.:54). Such patterns may be seen as examples of linguistic manifestations of creative metaphorical expressions, and may be found in the data of this thesis.

In her book from 2008, Semino includes a discussion on creative metaphorical expressions, but also criticizes Lakoff and Turner, for only being concerned with the conceptual metaphors and not the ‘*linguistic dimension of creativity*’ (Semino 2008:52, emphasis in original). The difference is that even though the mappings in question may be creative, it is in the linguistic manifestation of the metaphor that creativity can be found and tested (ibid.:53-4).

To sum up, a creative metaphorical expression is an expression that has not been lexicalized and which occurs infrequently in a corpus. When an expression has been classified as creative, it can be categorized as one of the types of metaphorical creativity based on the underlying conceptual metaphors. A creative metaphorical expression may also be a case of simile, which is discussed below.

### 2.1.3 Simile

The traditional view of a simile is that it is a metaphor with the word *like* in it, or that metaphor is a simile without the *like*, but Glucksberg (1998:40) has claimed that this view is erroneous because metaphorical expressions are understood at once, without having to insert an overt comparison between the two domains. A simile is a comparison between two domains, which is directly shown by having words such as *like* or *as* between the two parts of an expression (Semino 2008:16), such as if someone were to say *he is like Wayne Gretzky on the ice*. Because a simile has two domains, in this case a person and the skating abilities of a former professional ice hockey player, it is still a ‘realization of cross-domain mapping’ (ibid.), because we take attributes from one domain and map them onto another domain, which makes simile both metaphorical and a part of CMT. It is not always easy to identify simile as metaphorical, because the descriptive part of an expression is generally meant to convey the image in the text literally, such as *Wayne Gretzky* where we are supposed to think about this exact man, but this image is also meant to be a description of someone else who is not Gretzky, and this makes it metaphorical, because we map aspects of Gretzky onto another person (ibid.).

However, there are differences between simile and metaphor in addition to the superficial, even though both are a part of figurative language, as opposed to literal language (Chiappe et al. 2003:85-8). According to Chiappe et al., we may prefer metaphor if one domains share many of the same attributes as the other domain, but when something only has a few of the same attributes, we may tend to use simile (ibid.:99-100). Even though both metaphorical expressions without the explicit comparison and simile have a hold within CMT, the choices of when they are applied are different, because a language user may lean towards simile if the *aptness* or relationship between the two domains in an expression have very little in common, and may lean toward metaphorical expressions if the two domains share more aspects (ibid.). Another way to look at it is to say that ‘[s]imiles may thus be more suited to focusing on central or core characteristics, while metaphor may be better where peripheral characteristics are important’ (Low 2010:295). Low and Chiappe et al.’s claims may seem like they are contradictive, but these claims are more of a complement to each other, because when something has low aptness, it is generally the main aspects that are mapped (Chiappe et al. 2003:88).

There may also be other differences between the use of simile and metaphorical expressions with no explicit comparison. Goatly describes how simile may be used as an introduction to a longer series of metaphorical expressions, where the metaphorical expressions

come into play when the image has been settled in the minds of the readers (1997:184-5). Low, on the other hand, found this to seldom be the case, but his conclusion came from analyzing a smaller amount of data. Nonetheless, he found a pattern where simile was often used ‘to build towards a later climax, but did not itself function as one’ (Low 2010:305), which may have been done in order to keep the reader on the right track instead of wandering into thoughts about ‘the entity involved in the comparison’ (ibid.).

#### **2.1.4 Metonymy**

Metonymy is when we think of something in terms of something else, but within ‘the same conceptual domain’ (Semino 2008:55), as opposed to conceptual metaphor where two different domains are combined in a cross-domain mapping. This can be seen when we talk about a company for the employees who are working there, such as in *Mercedes took good care of my car*, where *Mercedes* refers to the people who work in this auto shop. As shown in this example, metonymy often goes hand in hand with personification, where ‘non-human entities are constructed in terms of the characteristics and activities of human beings’ (ibid.:229).

Metonymy is mentioned here because an expression including personification may be a case of metonymy as well, as these two categories tend to ‘overlap’ (Semino 2008:102). Lakoff and Johnson, however, distinguish between personification and metonymy. They claim that personification is only justified in expressions where the personified entity does not refer to a person (1989:35). However, if the metonymy refers to a person or people, such as when referring to Norwegian athletes by using *Norway*, they claim that it is not a case of personification, but metonymy (ibid.).

## **2.2 Metaphor identification**

Identifying metaphorical expressions in discourse may be hard if the meaning has been conventionalized. The reason for this may be that most people do not notice that what they are reading or saying is metaphorical because the metaphorical meaning may be very common, it may even be more common than the ‘more basic’ meanings. As mentioned previously, some may even say that the conventional metaphorical expressions are not metaphorical because language users treat them as literal, and have no intention of speaking metaphorically when they use such expressions (Gibbs 2013:22-4). Cameron and Maslen make a note of this by stating that by researching and finding metaphorical expressions, what is found are expressions that may be ‘**potentially** metaphorical’ (2010:102, emphasis in original), but not necessarily



meant to be metaphorical by the sender of the expression. These expressions ‘still have the potential to be understood as’ (ibid.) metaphorical expressions.

Another problem with identifying metaphorical expressions in the data of a master’s thesis is that there is generally only one researcher, and also that the researcher bases his or her findings on intuition, instead of something more objective, which can make the results impossible to falsify, often because the criteria for defining a metaphorical expression have not been clear enough (Gibbs 2013:19-20).

In order to rectify this problem and be able to objectively define a word or expression as metaphorical, the Pragglejaz Group have invented the Metaphor Identification Procedure, or the MIP, which is a step by step method to determine if a word or an expression is indeed metaphorical (Pragglejaz Group 2007). This has been done in order to find a technique that can create more objective and empirically stable results. An objective technique may also create the same results for multiple researchers for the same piece of discourse (Pragglejaz Group 2007:2).

The method the Pragglejaz Group proposes is as follows:

1. Read the entire text–discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text–discourse
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
- (b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be
  - More concrete [what they evoke is easier to imagine, see, hear, feel, smell, and taste]
  - Related to bodily action;
  - More precise (as opposed to vague);
  - Historically older;Basic meanings are not necessarily the most frequent meanings of the lexical unit.
- (c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical. (2007:3)

The method does not take any special notice of creative metaphorical expressions, but they may easily be marked as metaphorical by using the MIP because the metaphorical meaning will not be present in the dictionary, and thus cannot be the more basic meaning. The contextual meaning will be in contrast to the more basic meaning even if the contextual meaning is not present in a dictionary (Steen et al. 2010:770). In other words, the MIP may even help identify creative metaphorical expressions on the word level since the creative metaphorical meaning is not present in the dictionary, thus marking it as creative instead of conventional, as mentioned in section 2.1.2.

The MIP has also been used as a starting point for other methods of analyzing metaphorical expressions, such the Metaphor Identification Procedure Vrije Universiteit, or the MIPVU (Steen et al. 2010:772). This version came into being at Vrije University in Amsterdam, and is an adapted version of the MIP. It was created to help the analysis of ‘direct and implicit metaphor’, ‘novel compounds and signals for metaphor’ (ibid.:774) in addition to analyzing metaphorical expressions in lexical units as proposed by the MIP. The term *direct metaphor* refers to metaphorical expressions where the source domain is ‘explicitly expressed as some form of comparison’ (ibid.) which may often be similes, signaled by words such as *like*. The difference between the MIP and the MIPVU is that simile may not be seen as metaphorical when applying the MIP, because an image which is used in a comparison is meant literally, but the connection to what it is describing is not (Semino 2008:16). The MIPVU notes these *likes* as MFlags, which stands for ‘metaphor flags’ (Steen et al. 2010:775), to help keep track of such direct metaphorical expressions. The MIP, however, ignores comparisons initiated by *like*, such as simile, because the expressions do not contrast with the more basic meaning, as the more basic meaning is the exact image which is evoked by the simile (Semino 2008:16).

Cameron and Maslen also use the MIP as a starting point for their method of identifying metaphorical expressions, but make a different choice when it comes to the units analyzed, where they use *metaphor vehicle terms*, e.g. ‘the sun’ in ‘Juliet is the sun’ (2010:103), instead of analyzing ‘the’ and ‘sun’ by themselves, as the MIP might have. These metaphor vehicles seems to belong to what are called source domains in CMT. Metaphor vehicle terms are used when identifying metaphors, as their method searches for ‘**stretches of language**’ (ibid.:105, emphasis in original) as opposed to searching at the word level, which is what the MIP does. However, the decision of where a metaphor vehicle begins and ends is based on the intuition of the researcher, making it less objective than the MIP (ibid.:108). Their

reason for this is that the ‘discourse dynamics framework’ (ibid.:105) does not see either language or metaphor as working ‘only at word level’ (ibid.:105).

In addition to this, Cameron and Maslen have an operational definition of metaphorical expressions as something incongruent and ‘alien’ (2010:102), which does not necessarily help when analyzing conventional metaphorical expressions, as they are, naturally, conventional and not alien. Creative metaphorical expressions, however, may be seen by readers as something new and ‘alien’.

As mentioned in section 2.1.1, a metaphorical expression which is identified as such by the procedures proposed in the MIP and the MIPVU, is seen as a metaphorical expression in this thesis, no matter how common the expression may be, and regardless of the speakers intent when it comes to speaking metaphorically or literally. The advantage with the MIP, and the procedures that are based on it, is that they make metaphor identification less intuitive and more objective. This may create more reliable and replicable results. In this thesis, however, the MIP can only carry the analysis so far, because there are other criteria to defining an expression as a creative metaphorical expression, such as lexicalization and corpus frequency. The choice of method is further described in chapter 3.

## 2.3 Translation Studies

Translation Studies (TS) came into light after an article by Holmes (1988), in which he states that TS ‘has two main objectives’ (Holmes 1988:71) which are to describe actual translations and how they appear in real life and also ‘to establish general principles’ of how they can ‘be explained and predicted’ (ibid.). Instead of making prescriptive notions of how a translation should be, Holmes intended for TS to become an empirical science (Toury 1995:9). Previously, there had been a notion of how TS should be used to ‘determine appropriate translation methods’ (Newmark 1981:19), but Toury argues that this should not be the interest of TS, although he does say that ‘drawing conclusions from theoretical reasoning, or scientific findings’ (Toury 1995:17) is possible and thereby perhaps find translation generalizations.

TS is, based on Holms’ terminology, parted in two, where one side is the *pure* TS and the other side is *applied*. Since the applied side is not in focus of this thesis, I will not go further into it. The *pure* side, however, is further divided into *theoretical* and *descriptive* (Toury 1995:9-10), the last of which is further explained in part 2.3.2 below. The aim of DTS seems to be that the descriptive branch should use empirical studies to relate to and further the ‘*theoretical* branch’ (Toury 1995:15, emphasis in original).

TS should, in short, strive to handle the issues quoted from Toury below<sup>2</sup>:

- (1) all that translation CAN, in principle, involve;
- (2) what it DOES involve, under various sets of circumstances, along with the REASONS for that involvement, and
- (3) what it is LIKELY to involve, under one or another array of specified conditions

(1995:15, emphasis in original).

The TT is not important to the source culture, but it plays a part in the target culture, and the importance of the source text is mostly that it has to exist for there to be something to translate (Toury 1995:12). The function, e.g. who the target audience is and for what purpose the text is translated, of a translation will ‘also govern the strategies’ (ibid.) which the translator applies when creating the target text. This will also ‘affect the position of the end product in the recipient system’ (ibid.:14).

Previous to Holmes’ article on TS, researchers had been mostly concerned with the equivalence between the source and target text, which for them meant prescriptive notions of how translation should be. With Holmes and later Toury, a shift came and TS became more concerned with the analysis of target texts in order to find out how translations actually worked and as an extension of this knowledge be able to predict how future translations might be, but only after extensive corpus studies (Granger et al. 2003:18).

### 2.3.1 Descriptive Translation Studies

Descriptive Translation Studies (DTS) means that a study is empirically performed on actual translations, instead of a study on how a translation should, could or might be (Toury 1995:19). Within DTS, testability is focused on, and that there should be a scientific approach to the material, which in turn may be replicated and tested by others (Munday 2009:180).

DTS consists of three sub-categories which are *product oriented*, *process oriented* and *function oriented* (Toury 1995:11, my emphasis). *Product-oriented* DTS is concerned with already translated texts, and can be conducted on a text where there exists more than one target text based on the same source text, or also entire corpora of translated text, which may then be compared (Holmes 1988:72). *Function-oriented* DTS is more concerned with the function a translated text has in the target culture, and why specific texts were translated when they were. Additionally, function-oriented DTS is concerned with what influences the translations when it comes to cultural aspects, which makes it a part of socio-translations studies (ibid.). *Process-oriented* DTS is based on the actual act of translation, as in what happens in our brains when

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<sup>2</sup> In these three quotations the small caps are from the original, and do not refer to any conceptual domains.

we translate something. This may be one of the more elusive parts of DTS, as it is very hard to know exactly what goes on in someone's mind (ibid.:72-3).

The essential thought in DTS is that it is based on the target texts as 'facts of target cultures' (Toury 1995:29) and texts in themselves, as opposed to 'copies' of a different text (Granger et al. 2003:47). The suggested DTS method begins with analyzing assumed translations, without any knowledge of the source text, or for that matter that there actually exists any source text at all. The analysis should be concerned with the 'acceptability' of the texts in the target culture, both as an original text in itself, and as a translation into the target language. The reason for this is to assess variations in the 'acceptability-adequacy dimension in a number of cultures' (Granger et al. 2003:47).

Part two of the DTS method is to locate the source text and then compare the target text to the source text in order to identify it as the source text. The problem with analyzing texts side by side may be that the analysis becomes more of a criticism of the translation instead of being a descriptive and empirical analysis of the translation (Granger et al. 2003:48).

In the third part of this method, the main topic of the next section, namely *equivalence*, comes into play. Equivalence is a term with several meanings, and in the DTS method, it means 'the actual relationships that characterize an acceptable translation in a given target culture' (Granger et al. 2003:48), which means that there will always be some sort of equivalence present, and that it is up to the empirical research to determine what kind has been used. Equivalence is discussed further in the next section.

The aim of DTS and its method is that there will eventually be enough empirical data to be able to generalize not just between a pair of texts, but within a whole specter of translations, within certain parameters, 'such as area, text type, period of time etc.' (Granger et al. 2003:48).

### **2.3.2 Equivalence**

Translation has, as a contrast to the ideas in DTS, previously been defined as 'source text induced target text (TT) production' (Schäffner 2003:1254), meaning that a target text will always be colored by the source text (ST) in some way. This influence from the ST can manifest itself differently in various texts, based on what type of equivalence the translator has applied. When a translation problem occurs, there are different views as to what is more important to maintain in the TT, where the extremes of the cline are *formal* equivalence and *dynamic* equivalence, which are explained below (Munday 2009:191).

The notion of equivalence presented here is not the same as in Toury's work. The formal and dynamic equivalence categories are prescriptive, i.e. create rules which the

translator should follow, while Toury's reference to translation equivalence is more concerned with what is acceptable in the target culture. In Toury's own words, equivalence is not prescriptive, but:

Rather, it is a *functional-relational* concept; namely, that set of relationships which will have been found to distinguish appropriate from inappropriate modes of translation performance for the culture in question (1995:86).

The type of equivalence used in a translation is therefore not something which should be decided by a rule of some sort, it is the target culture that decides how something should be translated. Afterwards, it is the researcher's job to identify what has been done (Toury 1995:86).

*Formal equivalence* is when the translator reproduces the same style and form in the TT as there was in the ST, which might often cause uncommon 'grammatical and stylistic patterns' and 'distort... the message and misinform... the reader' (Newmark 2009:28). Formal equivalence is based on context, where the motivation for the choice the translator makes may be due to a special effect the form of an expression gives in the ST, which needs to be reproduced in the same way in the TT in order to 'preserve a certain linguistic/rhetorical effect' (Hatim and Munday 2004:42). Formal equivalence has also been called formal correspondence (Munday 2009:190). Formal equivalence concerns 'the formal relationship existing between ST and TT structures' (Munday 2009:191), so that when translating e.g. an adjective the translator will choose an adjective in the TT as well (ibid.). For this thesis, the term formal equivalence is used to refer to this type of translation choice.

*Dynamic equivalence* is applied when the intended purpose of the translation is that the readers of the TT should understand the text in the same way as a reader of the ST, that the two texts should have an 'effect on the target readers ... as similar as possible to the effect on the ST readership' (Munday 2009:184). Dynamic equivalence is special in that it takes the target readers into consideration, as opposed to being concerned with context and form, or in other words, the author of the ST and the text itself (ibid.). There is a difference in focus between being true to the author and his or her original work, and being considerate of the audience of the TT.

This is relevant for this thesis because the choice of translation strategy when it comes to metaphorical expressions may be governed by some sort of equivalence, where the translator may choose to strive to keep a metaphorical expression metaphorical (albeit, s/he may change it into a different metaphorical expression), which would suggest that the translation of an

expression may lean towards formal equivalence. If the translator often opts for a more literal translation instead of keeping a metaphorical expression because it is easier to understand for the reader, s/he may be said to strive for dynamic equivalence. However, this is something which the data will need to show, which means that the thesis will be in line with the DTS method in this aspect.

### 2.3.3 Translating metaphorical expressions

In 1981, Peter Newmark published a book called *Approaches to translation*, which includes a chapter on the translation of metaphor where he presents several strategies that may be applied when translating metaphorical expressions. In a paper on translation of metaphorical expressions in political speeches, Schäffner (2003) also incorporates the following seven strategies. These strategies are by Newmark meant to be prescriptive, and the list is ‘arranged in order of preference’ (Schäffner 2003:1256), but in the present study they are used to categorize, not prescribe. As mentioned in section 1.3, the list below is Schäffner’s rendition of Newmark’s strategies, but the examples are excluded:

1. Reproducing the same image in the TL
  2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture
  3. Translating metaphor by simile, retaining the image
  4. Translating metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense)
  5. Converting metaphor to sense
  6. Deletion, if the metaphor[ical expression] is redundant
  7. Using the same metaphor combined with sense, in order to enforce the image
- (Schäffner 2003:1257)

These strategies are a way of categorizing the translations; however, there may occur other strategies that have not been specified beforehand.

The first of these seven strategies is ‘**reproducing the same image in the TL**’ (Newmark 1981:88, emphasis in original), which means that the translator seemingly interprets a metaphorical image in the ST and then creates the same image in the TT. This strategy is simpler for one-word metaphorical expressions, as opposed to longer stretches of words, and more common the more universal the metaphorical expression is (Newmark 1981:88-9). As an example, the word ‘moteeventyr’ from *Kabalmysteriet* (Gaarder 2012:18) has been translated into the same image ‘fashion fairytale’ in *the Solitaire Mystery* (Gaarder 1996:10).

As for the second strategy, ‘the translator may **replace the image in the SL with a standard TL image**’ (Newmark 1981:89, emphasis in original), such as *slå to fluer i en smekk* (‘beat two flies in one swat’: my translation) as a translation for *killing two birds with one*

*stone*. In this case, the meaning of both expressions is that one action may create better results than what is to be expected. The difference is that the Norwegian expression is about swatting flies and the English expression is about killing birds.

A translator may also choose to translate a '**metaphor by simile**, retaining the image' (Newmark 1981:89, emphasis in original), so instead of using a metaphor which might seem unfitting in the TL, the metaphor is changed into a simile in the TT so that the TT will be more in tune with the general TL. This can be seen in the translation of 'he turned his head metronomically' (Green 2013b:182), where the Norwegian translation is 'snudde hodet **som** en metronom' (Green 2013a:199, my emphasis) ('turned his head like a metronome': my translation).

The fourth strategy Newman describes is '**translation of metaphor (or simile) by simile plus sense** (or occasionally a metaphor plus sense)' (Newmark 1981:90, emphasis in original), because this may help readers of the TT understand the meaning, even though they may not understand the original metaphorical expression. This can be seen in *he was Churchillian*, which can be translated by *han var som Churchill, en tidligere britisk statsminister* ('he was like Churchill, a previous British prime minister': my translation).

Sometimes, it is not possible to keep the metaphorical expression in the translation, and for such cases Newmark offers the choice of '**[c]onversion of metaphor to sense**' (Newmark 1981:90, emphasis in original), where the meaning may be transferred onto the TT, but the 'emotive aspects may get lost' (Schäffner 2003:1257), meaning that the image might not strike the reader of the TT in the same way that it did the reader of the ST, but the TT will still be understandable. This can be viewed by using the conceptual metaphor SAD IS DOWN in the following expression *jeg føler meg nedtrykt i dag* ('I feel depressed today': my translation), which can be translated by the non-metaphorical expression *I feel sad today*.

If a metaphorical expression is redundant and not important for the meaning of the text, the translator may choose to use **deletion** in the TT, where the metaphor is simply taken out without being replaced by anything, because the information conveyed through the metaphorical expression is included somewhere else in the text (Newmark 1981:91).

The last strategy that Newmark describes is '**[s]ame metaphor combined with sense**' (1981:91, emphasis in original), where the metaphor is transferred into the TT, but there is extra information added, which may create less cause for misunderstanding, but which can also be said to undermine the metaphorical expression, much in the same way as a joke becomes less funny when it has to be explained (ibid.:91). An example of this could be if the metaphorical expression 'fattern hadde stempla passet sitt på grensa til drømmeland' (Gaarder



2012:122) ('dad had stamped passport his at the border to dreamland': my translation) had been translated by *dad has stamped his passport on the border to dreamland, in the same way you get your passport stamped when you enter a country*, as opposed to the existing translation 'dad had stamped his passport at the border to dreamland' (Gaarder 1996:97).

In addition to these strategies, Toury also presents his own translation solutions for expressions that may be metaphorical in the TT, but not in the ST. These strategies are 'non-metaphor *into* metaphor' and '0 *into* metaphor' (1995:83, emphasis in original). The 0 in Toury's solution is generally referred to as  $\emptyset$  in the present study. The difference between the two is that in the first there is a non-metaphorical expression in the ST which is transferred into a metaphorical expression in the TT, while in the second there is 'no linguistic motivation in the source text' (ibid.). These two 'strategies' can be seen 'as a translation solution' (Schäffner 2003:1257) because they may help a translator convey information from the ST which is hard to translate directly.

## 2.4 Young Adult Fiction

Young adult (YA) fiction may be seen as fictional literature written for the age group between twelve and eighteen, but also between the age of eighteen and 21, as well as 21 to 25, all depending on which definition we would like to use (Nilsen and Donelson 2001:3). If we ignore the age groups, another definition of YA fiction is fiction where the most important aspect is 'finding the answer to the question "Who am I and what am I going to do about it"' (Campbell 2000:485; in Nilsen and Donelson 2001:4). The reader will follow the protagonists on their quests to find answers to this question, in one way or another, while events occur along the way, all with the end that the protagonists will find out who they will be as adults (Nilsen and Donelson 2001:4). Young adult fiction may be connected with the term *crossover literature*, which is generally seen as literature written for young adults or children, but read by adults as well, and may explore the 'psychic identity in both children and adults' (Falconer 2007:36).

YA novels often make use of the same fast paced mode of communication as youths have grown accustomed to from TV and the Internet, and the language 'flows naturally' (Nilsen and Donelson 2001:30). This may contribute to more creative language because there is more flexibility in this type of language than there may be in more stylistic language. After extensive searches, I have concluded that there exists very little extensive literature on the linguistic side of YA fiction, as most of the articles I have found are about content and topic, as opposed to the actual language. However, author Chuck Wendig has commented on YA fiction

in his blog *terribleminds*, and he states that YA novels are ‘quickly paced and with a great deal of dialogue’ (terribleminds, accessed 09 April 2014) and that the teens in YA novels often ‘speak with intelligence and wit’ (ibid.) in much the same way as an adult would. This may be one of the reasons why YA novels seem to be popular with adults as well as teenagers, because they often are witty, intelligent and fast paced, making them an easy and entertaining read (Falconer 2007:36, terribleminds, accessed 09 April 2014).

## 2.5 Previous studies

In 2010, Rodriguez Marques conducted a study on translation of metaphor between Mexican Spanish and American English, based on both directions of translation. In her study, she looks for four predefined patterns and also notes other patterns if they emerge from the data. What she has found is that a very common pattern is how expressions are translated into the ‘same conceptual metaphors and similar linguistic metaphors’ (2010:129). Rodriguez Marquez’ term *linguistic metaphor* seems to be the same as what is defined as metaphorical expressions in the present study. What she seems to mean by this is that both the underlying conceptual metaphor and the metaphorical expression are often translated directly (ibid.).

Rodriguez Marquez study, however, does not take a stand when it comes to creative versus conventional metaphorical expressions, although she does comment on it, saying that ‘it is possible to distinguish the conventionality of a source linguistic metaphor and the unconventionality of the target linguistic metaphor’ (ibid.:128) by testing the frequency of the translated expression in the TL non-translated corpus (ibid.). But she is also clear on the fact that the study does not include ‘decorative, semantically deviant form[s] of linguistic expression[s]’ (ibid.: 130) which seems to be the same as creative metaphorical expressions. In addition to finding that most expressions and conceptual metaphors are translated directly, which is comparable to strategy 1 in the present thesis, she also found that what is comparable to strategy 5, i.e. metaphor into sense, and strategy 6, i.e. deletion of metaphor and metaphorical expressions, were frequently used. From her findings of what resembles strategy 5 in the present study, referred to as *pattern ii* in hers, she draws the conclusion that it ‘reveals that a literal translation of the source linguistic metaphor does not necessarily mean that such a literal translation is also metaphorical’ (ibid.:134). In other words, what is metaphorical in the ST may not be so in the TT, for various reasons. One reason may be a difference in what a TT expression equivalent to the ST expressions in one context refers to in other contexts, and also that the syntactic function of the word may have changed, thus rendering it non-metaphorical (ibid.). An example of this may be that an original expression may have included

personification of a company/business, while the target text may have included a human subject in the sentence instead of having company/business as the subject, which may remove the personification and metaphor (ibid.). She also claims that the use of a *company* as a subject may be seen as metonymy, in which case it is not necessarily personification of company, but a reference to the people working in the company (ibid.). Furthermore, she found that cultural background does not affect any of the cases where strategy 1 has not been applied, which she states may be because of the genre of the data in her study, which are annual reports that are subject to international standards for how they should be presented (ibid.).

In 2005, Fernández et al. conducted a study on *novel metaphorical expressions* in translation between English and Spanish. By novel metaphors, they refer to metaphorical expressions that are not conventionalized, occur in a variety of linguistic forms, do not have ‘length restrictions’ (2005:70) and which the receiver understands as metaphorical (ibid.). In addition to this, they separate the expressions into three groups, “‘pure’ novel metaphors,’ ‘novel metaphors based on a pre-existent similarity but which show a new mapping or represent a new combination of cognitive domains,’ or ‘simultaneous exploitation of literal and metaphorical meanings’(ibid.:70-1). I refer to their choice of terminology as *novel metaphor*, even though novel is often used interchangeably with *creative* metaphorical expressions, because they have chosen a different set of categories to describe these expressions than what is used in the present study. They have chosen to study novel metaphor and expressions because such expressions have not been studied as much as lexicalized, or conventional, metaphorical expressions (ibid.:70).

Some of their findings are that an expression that may be a novel metaphorical expression in the Spanish TT was not so in the English ST. This may be because a direct translation from the English expression creates novelty in Spanish, which they assume may indicate a pattern for creating novel expressions in Spanish (ibid.:74). Additionally, they found that between novel expressions in both the ST and the TT, most were translated directly. However, there was not much difference between the numbers of occurrences of direct translation and the number of occurrences of changed translation in their data (ibid.). Their study is of relevance to the present study because it is concerned with novel expressions as opposed to conventional metaphorical expressions. The topic of their study is along the same lines as the topic of the present study, although the present thesis is more concerned with what types of creative metaphorical expressions are used in texts than Fernández et al.

### 3 MATERIAL AND METHOD

In this chapter, the material used in the analysis is defined, as well as how the analysis is conducted and how the results are presented. The data is analyzed both quantitatively and qualitatively, and this thesis thus adopts a mixed method.

#### 3.1 Material

This thesis is concerned with creative metaphorical expressions, and for that reason I have chosen to use literature written for young adults, because young adult fiction can be said to have '[I]vively, varied and imaginative language that is grammatically correct ...' (Nilsen and Donelson 2001:18). It may therefore be a likely place to encounter creative language, including creative metaphorical expressions. I have chosen to analyze two directions of translation, namely American English (AmE) to Norwegian Bokmål (NoB) and NoB to AmE. To analyze both directions of translation is chosen in order to get a more comprehensive view of which strategies translators tend to use. The strategies may vary between the directions and two source texts may present more data than only one source text would. The literature on translation of conceptual metaphors includes several articles and theses about translation of conceptual metaphors, such as Schäffner (2003) and Fernández et al. (2005). Additionally, Rodriguez Marquez (2010) did a study on bidirectional translation of metaphorical expressions between AmE and Mexican Spanish. However, none of these studies compares translations of creative metaphorical expressions in NoB ⇔ AmE. This field may therefore benefit from the present study because of the analysis of a different language pair.

The data is collected from two young adult novels and their translations. The AmE source text is *The Fault in Our Stars* by John Green (2013b), first published in 2012. The NoB ST is *Kabalmysteriet* by Jostein Gaarder (2012), which was first published in 1991. The NoB target text is the translation *Faen ta skjebnen*, translated by Stian Omland (Green 2013a), and the AmE TT is *The Solitaire Mystery*, translated by Sarah Jane Hails (Gaarder 1996). These novels are chosen first and foremost because they are defined as novels in the young adult fiction category (*Bokkilden*, accessed 05 December 2013), and because they have translations in the languages chosen for this thesis. As discussed in section 2.4, YA is not a genre per se, but a category of novels based on the age of the primary target group (terribleminds, accessed 24 April 2014). This category of novels is chosen based on the proposed creativity of language, as mentioned in the previous paragraph. *Kabalmysteriet* is chosen because it is one of the few

NoB YA novels that has been published as an AmE edition, as opposed to only British English. *The Fault in Our Stars* has been chosen because it is written in AmE and translated into NoB.

The selection of these novels is somewhat random. One feature that the novels have in common is that they are widely read. If they had not been widely read, there would probably not exist translations of the novels. The NoB ST was chosen by searching for Norwegian authors on Amazon.com, where *Kabalmysteriet* was the first Norwegian YA novel with an AmE translation that I found. *The Fault in Our Stars* was chosen by asking the staff at a bookstore if any of the novels in the English YA section had any Norwegian translations in the store. They presented me with *The Fault in Our Stars* and *Faen ta skjebnen*. The linguistic make-up of the novels was not analyzed in advance. Any two novels matching the criteria YA novel and translated either from NoB to AmE or AmE to NoB could have been used.

There are some limitations to the data when using entire novels instead of corpora, because the data and analysis are from only two authors and two translators, which may give less variety. Because of the scope of this thesis, the option of using several novels in both directions is not present. Novels are analyzed instead of corpora because it may be difficult to search for creative metaphorical expressions in corpora. The reason for this is that a creative metaphorical expression is, by definition, used very seldom. Infrequent expressions do not generate any specific conventional search words, because there is no conventionality to them. Without any specific search words, expressions may be hard to find. A complete text seems to be needed in order to identify creative metaphorical expressions. By analyzing novels instead of corpora, the complete context is present at all times. The contextual meaning is one of the criteria needed when defining an expression as a metaphorical expression. This is discussed further in section 3.2.1.

### **3.1.1 Summary of the novels**

In order to understand why some of the metaphorical expressions occur and why they are based on the conceptual metaphors that they are, it may be helpful to have some background knowledge about the topic and contents of the two novels. Included below are short summaries of both novels.

*Kabalmysteriet* is about a boy, Hans Thomas, and his father, who drive through Europe from Kristiansand, Norway to Athens, Greece in order to find and reconnect with their long lost mother and wife, who has been working there as a model. On the way to Greece, Hans Thomas meets two odd characters. One is a strange midget who gives him a magnifying glass. The other is an old baker who gives him four sticky-buns, and inside one of these Hans

Thomas finds a tiny book which can only be read with the assistance of the magnifying glass he had previously received.

The sticky-bun book includes a tale about a castaway who comes to a mysterious island. On this island, there are animals and plants that the sailor has never seen before. When he finally meets the people who inhabit the island, he discovers that they are midgets who are categorized in the same way as a pack of cards, including a joker. Only one person on the island, Frode, is outside this system. Frode tells the castaway, Hans, about how the midgets have sprung into life from his own imagination. Frode also explains that once every four years, on the leap year, they play a special game of solitaire called the Joker Game. All the midgets are supposed to come up with a sentence each, which is proclaimed at the Joker Game. Joker then shuffles all the sentences and creates a story, which turns out to be prophetic about Hans Thomas' life.

While they are travelling and Hans Thomas is reading the sticky-bun book, they have several cigarette stops where the topic of conversation is everything from family history to philosophy. The philosophical conversations are among the main themes of the novel, and the conversation includes topics from Plato to Greek gods to general philosophical questions. The other theme of the novel is family, and a 'family curse'. The family curse is how Hans Thomas refers to the missing members of his family. His mother left for Greece, his grandfather was a German soldier who was assumed dead after WWII and his great-grandfather died when his grandmother was a child. These themes are tied together by a common love for playing cards and solitaire, which is reflected in the Magical Island's calendar as well as how Dad and Hans Thomas describe the world.

The Fault in Our Stars is a novel about a 16 year old girl, Hazel, who is living with a terminal illness. She has thyroid cancer, with additional tumors in her lungs, and is dependent on oxygen bottles and mechanical devices to help her breathe. The reason that she is still alive is the (fictitious) drug Phalanxifor, which keeps her tumors in check. Nevertheless, she will never recover from cancer, and throughout the book she describes complications, such as fluid in her lungs and the pains which the lack of oxygen creates in her body. In a support group for children with cancer, she meets 17 year old Augustus Waters, who has lost a leg to osteosarcoma (bone cancer).

Hazel and Augustus bond over movies and the (fictitious) novel *An Imperial Affliction*, written by the (again fictitious) writer Peter Van Houten. *An Imperial Affliction* is also a novel about a girl with cancer, but as Hazel phrases it, it is 'not a *cancer book*' (Green 2013b:48, emphasis in original). The odd thing about *An Imperial Affliction* is that it ends midsentence,

without completing the story. Hazel is therefore obsessed with finding out what happens to the characters in the novel. Augustus shares her curiosity, and he manages to get in contact with Peter Van Houten's secretary, who invites them to Amsterdam so they can meet with the author in person.

In Amsterdam, they meet Van Houten, a rude and obnoxious alcoholic, who refuses to answer their questions. Hazel and Augustus leave in anger. On their trip, they also have a dinner date and go to Anne Frank's house, and of course, they fall in love, or rather acknowledge the love that has been there all along. On the last day of their Amsterdam trip, Augustus shares that he has had a recurrence of osteosarcoma, and that it is terminal this time. The last part of the novel is about Augustus and Hazel's final time together, where Augustus' condition becomes increasingly worse every day.

The novel comes to a close when Hazel discovers that Augustus wrote something for her before he died, but is incapable of finding it, until Van Houten's secretary finds the letter in his mail and e-mails a scanned copy to Hazel. Throughout the novel, Hazel and Augustus have conversations about poetry, philosophy and dying, which may give this novel a deeper dimension than the common teen love story. They also discuss oblivion, what happens when you die, and how it is important to notice the universe while they can.

## **3.2 Method**

In this section, the method for this thesis is described step by step. The method for identifying metaphorical expressions is outlined first. Secondly, the criteria for acknowledging metaphorical expressions as creative are included. The third part of the method in this thesis is the analysis of the translation of the creative metaphorical expressions. In the last section, a short description of how the results are portrayed and discussed in chapter 4 is included.

### **3.2.1 Metaphor identification**

The first step of the analysis is to collect all likely creative expressions in the source texts. How to define if an expression is creative or not is explained below. The novels are analyzed in full, except for some expressions in *Kabalmysteriet*. In this novel, there are some sentences which are related to *the Joker Game*, a sort of solitaire the midgets on the Magic Island play. This game consists of sentences without any context, except for in a list at the end of the sticky-bun book. As is discussed later in this section, context is necessary in order to analyze whether an expression is metaphorical or not. Therefore, expressions from *the Joker Game* are only included when they are in their contextual form, and not when they occur as random sentences

in the midst of a conversation. The expressions are analyzed independently to verify if they actually are metaphorical by using the Pragglejaz Group's Metaphor Identification Procedure, or The MIP (Pragglejaz Group 2007), as well as the adapted version Metaphor Identification Procedure Vrije Universiteit (MIPVU) (Steen et al. 2010). According to the MIP, an expression or lexical item is metaphorical if it has a more basic meaning than the one it has in the current context, 'but can be understood in comparison with' the basic meaning (Pragglejaz Group 2007:3). For the purpose of this paper, *more basic* is defined as either historically older or more physical, as opposed to more abstract, than the contextual meaning. This distinction is made because the more frequently used meaning is not necessarily the more basic meaning, and what the MIP needs is the 'more basic contemporary meaning' (ibid.). The MIP can be exemplified by looking at example 1 below. Bold print in examples is used to emphasize the metaphorical words in the examples:

[1] His every **syllable** flirted (Green 2013b:17, my emphasis).

According to Merriam-Webster's Unabridged Dictionary, the more basic meaning of *syllable* is 'a unit of spoken language' that 'consists of one or more vowel sounds' (Merriam-Webster, accessed 28 October 2013). In example 1, however, *syllable* is made out to be something that is capable of flirting. The contextual meaning of *flirt* is defined as 'to evince superficial interest or liking : pay casual or spurious attention' (Merriam-Webster, accessed 26 April 2014). A syllable cannot physically do any of these acts, which contrasts with the more basic meaning in the dictionary. However, the contextual meaning is that *syllable* is flirting, so the contextual meaning is understood in comparison to the more basic meaning. Thus, according to the MIP, example 1 is a metaphorical expression (Pragglejaz Group 2007:3).

In addition to the MIP, the modified version of this identification method, the MIPVU, is used in this thesis. The additional method is included because the MIPVU identifies *direct metaphors*, in many cases simile, while the MIP overlooks these. The MIPVU achieves this by noting when an expression is a product of a 'cross-domain mapping that is explicitly expressed as some form of comparison' (Steen et al. 2010:774) and which may often be signaled 'by some lexical flag, such as *like*' (ibid.:775). Lexical flags are not coded in this thesis, but the MIPVU is used because simile is included in my analysis of creative metaphorical expressions, which is explained further in section 3.2.2. The MIP has the disadvantage that it does not account for simile, as these expressions are often meant to evoke the literal image portrayed in an expression, thereby using the words 'in its basic, physical meaning' (Semino 2008:16).



Nonetheless, simile is still regarded as a tool for cross-domain mappings. In simile, the term *cross-domain mapping* refers to the comparison between the concepts of each side of a *like* (ibid.), which can be seen in this expression:

[2] **We** [all people] are like a **bunch of dogs** squirting on fire hydrants (Green 2013b:311, my emphasis)

On the one side of the *like*, there are *people* and on the other side of the comparison, there are *dogs squirting on fire hydrants*. The aspect of *dogs* marking their territory is mapped explicitly onto *people*, so that people are described as dogs.

In order to define more basic in the AmE source and target texts, the Merriam-Webster Unabridged dictionary online is used because it is an American English dictionary (Merriam-Webster). In this dictionary, the historically older meanings are listed first, which is one of the criteria for more basic meanings according to the MIP, as discussed in section 2.2 (Pragglejaz Group 2007:3). The dictionary then presents the meanings that have developed later<sup>3</sup>. The MIP requires current meaning, so the meanings listed as archaic in the dictionary are overlooked (Pragglejaz Group 2007:3). In a listing of a word which is frequently used metaphorically, the metaphorical meaning may be very frequently used, but listed below other meanings. This can be seen in the Merriam-Webster Unabridged listing of *up* as an adverb:

up            *adverb*  
1a (1): toward the sky : toward a higher position : away from the center  
of the earth.  
...  
4a : to or in a higher or better condition or status  
b : to or toward an advanced state (as of maturity and skill) (Merriam-Webster, accessed 1 November 13)

In example 3, the first meaning (1) is the more physical meaning, while meanings (4a) and (b) are used metaphorically. The difference is whether *up* is a physical attribute or not. Because the metaphorical meaning is listed in the dictionary, *up* in itself is a conventional metaphorical expression, based on the criteria set forth by the MIP and Semino (2008:19).

Bokmålsordboka online is used for the Norwegian expressions. In this dictionary there is no distinction between more basic meanings and metaphorical meanings, except in rare cases where the metaphorical meaning is marked with *overf* (an abbreviation of *overført*, which means *figurative*). This, however, is not the case in each listing, even if a metaphorical

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<sup>3</sup> This information is based on personal correspondence with Jennifer N. Cislo, who is an associate editor at Merriam-Webster, Inc.

meaning is included. When this dictionary was assembled, there were no specific guidelines as to which meaning should be presented first. Therefore, some listings may have the most frequently used meaning first, while other listings are based on etymology and historical meaning<sup>4</sup>. However, in most cases, it may be relatively transparent what the more basic meaning is, as can be seen in this listing of *opp* ('up'). The gloss in this thesis is rudimentary, because the syntactic construction of NoB and AmE is seen as very similar. Morphemes that do not match are glossed, such as the definite article THE:

*opp* prep. (norr *upp*)  
 up prep    norse *upp*  
 1 fra lavere til høyere sted, grad, trinn e l  
   from lower to higher place, grade, step or similar  
*klatre o- på tak-et / kom hit o- / dra, løfte noe o-*  
*climb u- on roof-THE / come here u- / pull, lift something u-*  
 - overf:  
 - fig  
*se o- til noen beundre / gå o- til eksamen / sak-en skal o- i retten*  
*look u- to someone admire / go u- to exam / case-THE shall u- in court*  
 (Bokmålsordboka, accessed 1 November 2013)

As this thesis is mostly concerned with creative expressions, the meaning of an expression may not necessarily be present in a dictionary. This makes it easier to pinpoint it as metaphorical because an unlisted meaning cannot be the more basic meaning. The contextual meaning must, however, be understandable in comparison to a dictionary meaning (Steen et al. 2010:770).

### 3.2.2 Analyzing creativity

The next step is to test if an expression is indeed creative or conventional. First, the single lexical units from the metaphorical expressions in the previously mentioned dictionaries are explored to find out if the metaphorical meaning is listed. If a contextual metaphorical meaning has been lexicalized, it is conventional and therefore not creative (Semino 2008:19). Expressions consisting of more than one word are looked up in corpora to see if they are creative, because even though a single lexical unit's metaphorical meaning is conventional, the combination of lexical items may be creative. An expression that consists of a longer stretch of words is defined as creative if the expression occurs 'less than once in every thousand citations' (Deignan 2005:40) of a corpus. If an expression is a conventional expression, it is deleted from the data set, as conventional metaphorical expressions are not included in this thesis.

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<sup>4</sup> This information is based on personal correspondence with Ruth Vatvedt Fjeld, who was prorektor at the University of Oslo until May 6<sup>th</sup> 2014. Bokmålsordboka is created partly by UiO (Bokmålsordboka).

The corpora used to analyze data in this thesis are Corpus of Contemporary American English (COCA) (Davis 2008-) and the Norwegian Newspaper Corpus (NNC) (Andersen and Hofland 1998-). The COCA is a 450 million word corpus of contemporary American English from 1990-2012, and includes words from several types of discourse, including fiction. This corpus is chosen because it ‘is the largest freely-available corpus of English, and the only large and balanced corpus of American English’ (Davis 2008-, accessed 29 October 2013). The NNC is used because even though it is a newspaper corpus and does not include fiction, it contains up to nearly one billion Norwegian words and is therefore substantially larger than other corpora in Norwegian (Andersen and Hofland 1998-, accessed 1 November 2013).

If a metaphorical expression turns out to be creative, it is included in the data set for this thesis. The creative metaphorical expressions are analyzed in order to establish what type of creativity that has been used. Afterwards the expressions are sorted into the categories of creativity. In this thesis, creativity is divided into the following categories: personification, extension, elaboration, combining, questioning and creative simile, which are all explained below (Lakoff and Turner 1989:72-80, Semino 2008:16-7, 44-9). These are the same categories as discussed in 2.1.2 and 2.1.3. Metonymy may also be of interest, although not as an independent category, but within the other categories, and is also mentioned below.

*Personification* is applied when something that is not a person assumes qualities normally associated with people (Lakoff and Turner 1989:72-3). This can be seen in the following expression from *The Fault in Our Stars*:

[3] **Sleep fights** cancer (Green 2013b:38)

In this expression, *sleep* has been given the metaphorical attribute of being able to fight, a verb which is defined as ‘to contend physically for victory with vigor, fierceness, and determination’ (Merriam-Webster, accessed 20 January 2014). However, as sleep does not have any physical body with which to perform this fighting, we may assume that this is a case of personification.

When a metaphorical expression is *extended*, unconventionally mapped aspects of the source domain are ‘mapped onto the target domain’ (Semino 2008:44). The expression below exemplifies this:

[4] [...] into a series of 1s and 0s to travel through the insipid **web** which has lately **ensnared our species** [...] (Green 2013b:68)

This expression is an extension of the metaphor PROPERTIES ARE PHYSICAL PROPERTIES<sup>5</sup> where the source domain SPIDER WEB has been mapped onto the target domain, which is the abstract INTERNET, also called the world wide *web* (Merriam-Webster, accessed 21 January 2014). The properties of the abstract INTERNET seem to be mapped by the physical properties of SPIDER WEBS. The shared image is a web of connecting threads reaching out in different directions. The Internet is seen as having the same properties as an actual spider web, and the metaphor is then extended to include the same ensnaring that occurs when a fly is caught in a spider web and apply it to the people using the Internet. This seems to be an aspect of the source domain SPIDER WEB that is not usually mapped onto the target domain INTERNET.

Expressions where the target and source domain generally do not have mappings between them are also regarded as extensions in this thesis. By this is meant that the underlying conceptual metaphor is not conventional, but creative. In order to define which conceptual metaphors are conventional and which are not, the Master Metaphor List (MML) is used (Lakoff et al. 1991). This list is in no way an exhaustive collection of all conceptual metaphors, but it is one of the few documents devoted to the attempt of such a list. If a conceptual metaphor is included in this list, it is regarded as conventional in this thesis. If the source or target domains are creative, i.e. not in the MML, it may not be possible to find an underlying *conventional* conceptual metaphor in an expression. In such cases, the assumed mapping is included in the same way as a conventional conceptual metaphor, but with an asterisk in front to show that it is not an ‘official’ conceptual metaphor, but mapped especially for this thesis.

In contrast to extension, *elaboration* is when aspects of the source domain are being used in unconventional ways, so that instead of mapping a new aspect of the source domain onto the target domain, a commonly mapped aspect of the source domain is mapped in a new way (Kövecses 2002:47, Semino 2008:45). This can be seen in example 7 below:

[5] The dead are visible only in the **terrible lidless eye of memory**. (Green 2013b:113)

In this expression, the underlying conceptual metaphor is THE MIND IS A BODY, which also includes the more specific conceptual metaphor THE MIND IS/HAS AN EYE. In the expression in example 7, the *eye of memory*, or mind, has been elaborated to include the attributes *terrible* and *lidless*. That the mind, or memory, has an eye is conventional, but how the eye is attributed

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<sup>5</sup> All metaphors, where nothing else is specifically noted, are taken from the Master Metaphor List (Lakoff et al. 1991)

does not seem to be. The elaboration here therefore seems to be that *the eye of memory* is given a more detailed description.

*Combining* is when two or more conventional metaphors are combined in a metaphorical expression (Semino 2008:46-7), which is portrayed below:

[6] I'm on a **rollercoaster** that only goes **up** (Green 2013b:11).

This creative metaphorical expression seems to be based on several conceptual metaphors. GOOD IS UP is defined by the context here, because the expression in example 8 is meant to be a statement of something good. The other conceptual metaphors that may be underneath this expression are ALLOWING CONTINUED EXISTENCE IS ALLOWING CONTINUED VERTICALITY and EXISTENCE IS UP. These are found in how the *rollercoaster* only goes *up* instead of up and down, because up and down would seem to mean that things are good and bad, but when it only goes up, things are only good.

Another category of creative metaphorical expressions is *questioning*, which occurs when a metaphorical expression questions the limitations of a conceptual metaphor. However, this is not a very common type of creativity in metaphorical expressions (Semino 2008:48). Lakoff and Turners' example of questioning is:

[7] Suns can set and return again,  
but when our brief light goes out,  
there's one perpetual night to be slept through (1989:69).

Lakoff and Turner argue that in this example the conventional metaphor A LIFETIME IS A DAY has been broken down 'at the crucial point, namely, mortality' (1989:69), because it questions the conventional metaphor by pointing out the fact that after a number of days, our lives are extinguished and there will be only night, while the actual sun will keep rising every day.

In this thesis, creative *simile* is considered metaphorical, because a simile compares one conceptual domain to another conceptual domain. Simile is therefore a case of 'cross-domain mappings' (Semino 2008:16), which means that aspects from one domain are used to describe another domain. One difference between metaphorical expressions and similes is that similes are more direct as they include 'an explicit statement of comparison between two different things' (ibid.) with lexical markers 'such as "like", "as", "as if" and so on' (ibid.). Similes may, however, evoke very creative images, such as in the example below:

- [8] **Galaksene** er som **øde øyer** uten **båtforbindelse** (Gaarder 2012:28)  
**Galaxies** –THE are as **deserted islands** without **boat-connection**  
**The galaxies** are like **deserted islands** without **ferry connections** (Gaarder 1996:18)

The simile is indicated by *som*, meaning *as* or *like*, and is a comparison between far off islands, where there is no ferry traffic, and the galaxies in space which are impossible to reach. This creates an ISLAND source scenario, where aspects of islands are mapped onto galaxies (Semino 2008:16-7).

*Metonymy* is not treated as an independent category, but the creative metaphorical expressions in the final data set may contain metonymy and may therefore be discussed. Metonymy is when we ‘refer to an entity in terms of another entity that is part of the same conceptual domain’ (Semino 2008:55), as opposed to conceptual metaphor where there are two different domains. Metonymy within a creative metaphorical expression can be seen in this example:

- [9] The important thing is not what the **voices** are *saying*, but what the **voices** are *feeling*.  
 (Green 2013b:188, italics in original)

In this expression, there is a personification of *voices*, because the more basic meaning of *feel* is based on physical attributes (Merriam-Webster, accessed 01 May 2014). The metonymy is that these voices refer to the people who are saying and feeling things, not to the actual voices themselves.

### 3.2.3 Analyzing translation

After the expressions are categorized, they are analyzed in relation to their respective translations. The ST expressions are located in the TT and the strategy the translator has used is identified. The expressions are paired with the strategies that have been chosen by the translators, within the seven categories defined by Newmark (1981:87-93), and also referred to by Schäffner (Schäffner 2003:1257). These seven strategies are, as discussed in section 2.3.3:

1. Reproducing the same image in the TL
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture
3. Translating metaphor by simile, retaining the image
4. Translating metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense)
5. Converting metaphor to sense
6. Deletion, if the metaphor[ical expression] is redundant
7. Using the same metaphor combined with sense, in order to enforce the image  
 (Schäffner 2003:1257)

In addition to analyzing the ST → TT expressions, an independent analysis of the target texts is conducted. This is done in order to see if there are any creative metaphorical expressions in the TTs that were not in the STs. In the case of such expressions the source texts are analyzed in order to find where the TT expressions stem from. The creative metaphorical TT expressions are categorized within Toury's (1995:82) two categories of *metaphorical expression from non-metaphorical expression* or *metaphorical expression from nothing*, also referred to as metaphorical expression from ∅. A metaphorical expression from a non-metaphorical expression is an expression that has been translated into a creative metaphorical expression. A metaphorical expression from nothing means that the expression is translated as an addition in the TT without having an expression in the ST (Toury 1995:82, Schäffner 2003:1257).

### **3.2.4 Quantitative and qualitative analysis**

This thesis adopts, as mentioned, a mixed method. The quantitative analysis in this thesis acts as a basis for the qualitative analysis. The tables are included to illustrate trends in the use and translation of creative metaphorical expressions. The quantitative material is not large enough to draw any conclusions from, but it gives an indication of the cases that should be included in the qualitative analysis. The quantitative analysis shows patterns. If there are any deviants from any patterns, these are discussed in the qualitative analysis.

### **3.3 Limitations**

There are several limitations to this thesis. One is the small amount of text to extract the creative metaphorical expressions for the data set from. This limitation is necessary, however, because the entire text has to be analyzed in order to collect the creative metaphorical expressions. Due to the scope of this thesis, there would not be enough time to include more novels to the present framework. This thesis can be seen as a case study on the use and translation of creative metaphorical expressions in the two novels.

Because of the small amount of data, the results in this thesis are not generalizable. Neither are the results from previous studies, such as Fernández et al. (2005), again due to a small data set. However, if the results of several studies come to the same conclusions, the total amount of data may at some point be large enough to be generalizable. What is tested in the present study is whether the results of the analysis falls in line with previous studies.

This study includes some objective methods, such as the MIP and the criteria for defining a metaphorical expression as creative. The mapping of the underlying conceptual

metaphors in the metaphorical expressions, however, may in some cases be subjective. The mappings are based on the conceptual metaphors in the MML and in the cases where the mappings that are discussed qualitatively seem to be creative, it is strived after to find the conventional metaphor which is the most fitting and mention it alongside the creative conceptual metaphor.

Another issue with this study is that it is only concerned with the *creative* metaphorical expressions. Conventional metaphorical expressions are not analyzed. The problem with this is that there is no way of knowing whether the conventional metaphorical expressions fit into the same patterns as the creative metaphorical expressions.



## 4 RESULTS AND DISCUSSION

This chapter includes both the quantitative analysis and the qualitative discussion of the quantitative results, as well as a qualitative discussion of some expressions. The quantitative analysis is presented in section 4.1, and then 4.2 includes the qualitative discussion. The sections are organized based on the order of the research questions.

### 4.1 Quantitative analysis

In this section the quantitative results are presented in tables. The tables are meant to be a visual aid that portray explicit patterns. The tables present the large trends, but due to the small amount of data, the differences are likely to be random. The quantitative data in the tables do not convey any qualitative differences. Even though the quantitative material is non-generalizable, it does create a basis for the qualitative analysis. Expressions that do not fit into the larger trends are discussed qualitatively in section 4.2.

#### 4.1.1 Use of metaphorical expressions

In table 4.1 below, the total number of metaphorical expressions from the novels are distributed into the six categories of creativity type. The results are presented both with the actual number of occurrences, and the percentages. The percentages may not add up to an even hundred because the numbers are rounded off to one decimal.

Table 4.1 Occurrences of creativity

	<i>Kabalmysteriet</i>		<i>The Fault in Our Stars</i>	
	Number	Percentage	Number	Percentage
<b>Combining</b>	4	2.2%	2	1.6%
<b>Elaboration</b>	41	22.5%	20	15.6%
<b>Extension</b>	52	28.6%	34	26.6%
<b>Personification</b>	21	11.5%	38	29.7%
<b>Questioning</b>	3	1.6%	1	0.8%
<b>Simile</b>	61	33.5%	33	25.8%
<b>Total:</b>	<b>182</b>	<b>100.0%</b>	<b>128</b>	<b>100.0%</b>

The differences between the numbers of creative metaphorical expressions, as well as the distribution between the six categories of creativity, are displayed in this table. The NoB ST has 182 creative metaphorical expressions and the AmE ST has 128. This difference may be

due to the length of the novels. *Kabalmysteriet* is longer than *The Fault in Our Stars*, and it can be assumed that longer texts generate more creative metaphorical expressions, all other things being equal.

The distribution of occurrences in the separate categories of creative metaphorical expressions may be easier to compare than the total number because they are presented with percentages relative to the total number of creative metaphorical expressions. Combining, elaboration and extension have somewhat similar distribution in the source texts. Personification is more frequent in the AmE source text than in the NoB source text with a distribution of 29.7% in AmE and 11.5% in NoB, with a difference of 18.2 percentage points between the source texts. In contrast, simile is applied more in the NoB ST (33.5%) and less in the AmE ST (25.8%), where the difference is 7.7 percentage points. There is more use of questioning in the NoB ST compared to the AmE ST, but because the number of occurrences is very low, this may be random. As mentioned previously in section 3.2.2, questioning is a rare form of creativity (Semino 2008:48), so it was not expected to be a large category in this data set either.

It was attempted to do a Chi-square test to see whether the results in table 4.1 occur by chance. However, after calculating the estimated data for each cell, it was concluded that the estimated data for several cells was too low to do a Chi-square test (Tutorial: Pearson's Chi-square Test for Independence, accessed 14 May 2014). It may therefore seem like the amount of data in this thesis is too small to be statistically significant.

In tables 4.2 and 4.3 below, the conceptual metaphors in the categories combining, elaboration, extension, personification and questioning are shown for both novels. Simile is only included where the underlying conceptual metaphor has been used in one of the other categories of creativity. This exclusion of simile has been done both to shorten the list somewhat, and because the domains in a simile are more concrete and explicit in the expressions, instead of lying 'hidden' underneath the expression. Simile has been included when the underlying conceptual metaphor relate to one of the conceptual metaphors that the other types of expressions are based on. This is done in order to see if there is a pattern between a much used conceptual metaphor and simile, as discussed in section 2.1.3 (Goatly 1997, Low 2010). The conceptual metaphors that are not included in *the Master Metaphor List* (MML) (Lakoff et al. 1991) are marked with an asterisk (\*) in front. This is done because they are not 'official' mappings, but made especially by the author of this thesis for the purpose of analyzing the data at hand. The conceptual metaphors that are not marked by an asterisk are included in the MML. The conceptual metaphors are grouped based on a very loose and

superficial categorization. This is done in order to make the table easier to follow, and is not based on any pre-existing categorization of conceptual metaphors. The label *personification* below *conceptual metaphor* in tables 4.2 and 4.3 do not only refer to the type of creativity, but to all the expressions where personification of something has occurred, no matter which type of creativity they fit into. It has been exemplified in the tables by \*NON-PEOPLE ARE PEOPLE, where the asterisk is included because it is not in the MML. However, personification is not a creative mapping, but it is generally mapped differently in each case (Lakoff and Johnson 1980:33-4), so \*NON-PEOPLE ARE PEOPLE functions as a collective mapping in this table. The information in the tables is explained below table 4.3.

Table 4.2 Conceptual metaphors and categories in *Kabalmysteriet*

Conceptual metaphor:	Creativity:	Combining	Elaboration	Extension	Personification	Questioning	Simile	Total
<b>People</b>								
*Humanity is a pack of cards		2		27			2	31
*People are objects		1		1			1	3
Personification (*Non-people are people)		1			21	1	3	26
People are animals			6				7	13
Society is a body			1					1
<b>Abstract (to solid)</b>								
*Particles are building blocks				1				1
Attributes are entities			1	1				2
Change is replacement			1					1
Coherent is aligned			1	1				2
Ideas are locations	1							1
Importance is a physical property	1		3				1	5
Interaction between progress and external events affecting progress is interaction between two moving individuals			1					1
Mind is a body			1					1
Properties are possessions	1							1
Properties are physical properties				1				1
States are locations				2				2
Time is a changer			9					9
Time is a pursuer			3					3
<b>Container</b>								
Time is a container				1				1
Body is a container	1		2				1	4
The mind is a container for objects	1		1	2		2	1	7
<b>Location/direction</b>								
A force is a moving object			1				1	2
Attribution is co-location				2				2
Time is a landscape we move through	1		3					4
<b>Large concepts</b>								
*Sky is ocean				1			2	3
Success is life			2					2
Life is a journey			4					4
*The world is a magic trick				6			1	7
*The world is a sandbox				6			1	7
<b>Total:</b>		<b>10</b>	<b>40</b>	<b>52</b>	<b>21</b>	<b>3</b>	<b>21</b>	<b>147</b>

Below is the same table for the AmE source text with the same limitations and properties as in table 4.2.

Table 4.3 Conceptual metaphors and categories in *the Fault in Our Stars*

Conceptual metaphor:	Creativity:	Combining	Elaboration	Extension	Personification	Questioning	Simile	Total:
<b>People</b>								
People are animals				3			1	4
People are buildings			1					1
*People are experiments				2				2
People are machines			1					1
Personification (*Non-people are people)	1				38			39
Society is a body	1							1
<b>Abstract (to solid)</b>								
Attributies are entities			1	3				4
Central is important			1					1
Coherent is whole				2				2
*Numbers are days				2				2
Importance is a physical property			2	1				3
Interest is appetite			1					1
Mind is a body			1			1		2
Properties are physical properties				1				1
<b>Object</b>								
*Tumor is corset				1				1
<b>Container</b>								
Content is contained in the stimulus			2					2
Time is a container			1					1
<b>Location/direction</b>								
Allowing continued existence is allowing continued verticality	1							1
Existence is up	1							1
Interaction between progress and external events affecting progress is interaction between two moving individuals			3	2				5
States are locations			1					1
Up is good	1			3				4
<b>Large concepts</b>								
*The world is a factory				2				2
Life is a journey			1	2				3
*Life is sports				1				1
Treating illness is fighting a war	1		4	9			2	16
<b>Total:</b>		<b>6</b>	<b>20</b>	<b>34</b>	<b>38</b>	<b>1</b>	<b>3</b>	<b>102</b>

What table 4.2 shows us is that there is a wide range of underlying conceptual metaphors behind the creative metaphorical expressions in this novel, as opposed to if the creative metaphorical expressions had been based only on a few mappings. It can be speculated that creative metaphorical expressions draw on the same large variety of mappings as conventional metaphorical expressions do, but as the data in this thesis is based solely on the creative metaphorical expressions, it is not possible to say whether this speculation is justified or not. There are some expressions based on creative conceptual metaphors in the NoB ST. Six of the

conceptual metaphors are not included in the MML. Nevertheless, it is possible that these creative conceptual metaphors may fit into a more general conventional conceptual metaphor. The use of creative conceptual metaphors is discussed further in section 4.2.2.

The most used underlying conceptual metaphor from the creative metaphorical expressions is the presumably creative conceptual metaphor \*HUMANITY IS A PACK OF CARDS. Personification is included as the second largest group of conceptual metaphors. Additionally, table 4.2 shows that simile expressions derive from several of the underlying conceptual metaphors, both conventional and non-conventional. The table does not give any information on how these simile expressions are used. They may be used as an introduction or as a summary, which Goatly (1997) and Low (2010) claim are both usages of simile, as discussed in section 2.1.3. The simile expressions may also be used at random. These claims are discussed in section 4.2.3.

As seen in table 4.3, the most used conceptual metaphor in the AmE ST is the conventional conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR. The variety of conceptual metaphors is large in this table as well. However, there is less use of simile within the conceptual metaphors in the list. Simile is, as mentioned, only included in this list if it fits into one of the same mappings as an expression from one of the other categories of creativity.

There are some differences between the use of conceptual metaphor in the two source texts. First of all, *Kabalmysteriet* has more occurrences of expressions based on non-conventional conceptual metaphors than *The Fault in Our Stars* does. This may be because of the topic of the novels. The AmE ST centers around the protagonist's illness, which is terminal cancer. This may generate expressions based on the conventional conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR. There are, to my knowledge, no conventional conceptual metaphors that could be used instead of \*HUMANITY IS A PACK OF CARDS. These results are explained further in section 4.2.2.

#### **4.1.2 Translation of creative metaphorical expressions**

In this section, the results from the analysis of the translations are included. The seven translation strategies, mentioned in sections 1.3, 2.3.3 and 3.2.3, are listed again below for the convenience of the reader. For the sake of clarity, abbreviations are included for each strategy, in order to make the tables below easier to read.

1. Reproducing the same image in the TL (SAME)
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture (SL IMG TO TL IMG)
3. Translating metaphor by simile, retaining the image (MET TO SIM)
4. Translating metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense) (MET/SIM TO SIM+SENSE)
5. Converting metaphor to sense (MET TO SENSE)
6. Deletion, if the metaphor[ical expression] is redundant (DEL)
7. Using the same metaphor combined with sense, in order to enforce the image (MET TO MET+SENSE)

(Schäffner 2003:1257, my abbreviations in parentheses)

Table 4.4 shows the distribution of expressions across translation strategies. Both actual numbers and percentages are shown in this table.

Table 4.4 Distribution across translation strategies

Translation strategy	<i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i>		<i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i>	
	Number	Percentage	Number	Percentage
<b>1 SAME</b>	166	91.2%	117	91.4%
<b>2 SL IMG TO TL IMG</b>	11	6.0%	9	7.0%
<b>3 MET TO SIM</b>	1	0.6%	0	0.0%
<b>4 MET/SIM TO SIM + SENSE</b>	1	0.6%	0	0.0%
<b>5 MET TO SENSE</b>	3	1.6%	1	0.8%
<b>6 DEL</b>	0	0.0%	0	0.0%
<b>7 MET TO MET+SENSE</b>	0	0.0%	1	0.8%
<b>Total:</b>	<b>182</b>	<b>100.0%</b>	<b>128</b>	<b>100.0%</b>

The most common translation strategy is strategy 1, where both the underlying conceptual metaphor and the metaphorical expression are translated directly. Translation strategy 2 is the second most used, but there is quite a difference between the use of strategy 1 and strategy 2. The remaining strategies were applied five times (2.8%) in NoB → AmE and twice (1.6%) in the AmE → NoB . This clear preference for the use of translation strategy 1 is in line with previous studies. A discussion on this follows in section 4.2.4.

Even though one type of creativity is applied in the original ST expression, the same type of creativity is not necessarily applied in the translated expression. Tables 4.5 and 4.6 conveys which type of creativity an expression has in the ST and which it has in the TT. Here, the figures are only given as the actual number. The difference between the two following tables and table 4.4 is that translation strategy and translated creativity is not the same. The translation strategy is concerned with the metaphorical expressions, while the translated creativity is concerned with the exploitation of the conceptual metaphors. The tables below present whether the translated expressions fit into the same type of creativity as the original

expression. However, that an expression is translated into the same type of creativity does not mean that the lexical expression is the same. There is one table for each novel.

Table 4.5 Creativity to creativity: *Kabalmysteriet* → *The Solitaire Mystery*

Original creativity: \ Translated creativity:	Combining	Elaboration	Extensions	Personification	Questioning	Simile	Not creative	Total:
Combining	3		1					4
Elaboration		39				1	1	41
Extension			52					52
Personification				18			3	21
Questioning					3			3
Simile		2				59		61
<b>Total:</b>	<b>3</b>	<b>40</b>	<b>53</b>	<b>19</b>	<b>3</b>	<b>60</b>	<b>4</b>	<b>182</b>

Most of the creative metaphorical expressions have retained their type of creativity from the TT, which in this table is the NoB ST *Kabalmysteriet*. In the categories *extension* and *questioning*, all the expressions are translated into the same type of creativity. But in *combining*, *elaboration* and *simile* at least one occurrence has been translated into an expression which fits into a different type of creativity than the original expression. In personification, three expressions have lost their creativity. These irregular expressions are discussed further in section 4.2.4.

Table 4.6 includes the same type of information for the translation from the AmE ST to the NoB TT.

Table 4.6 Creativity to creativity: *The Fault in Our Stars* → *Faen ta skjebnen*

Original creativity \ Translated creativity:	Combining	Elaboration	Extensions	Personification	Questioning	Simile	Not creative	Total:
Combining	2							2
Elaboration		19					1	20
Extension			34					34
Personification				38				38
Questioning					1			1
Simile						33		33
<b>Total:</b>	<b>2</b>	<b>19</b>	<b>34</b>	<b>38</b>	<b>1</b>	<b>33</b>	<b>1</b>	<b>128</b>

This table conveys that all of the expressions, except for one, have been translated into an expression that fits into the same type of creativity as the original expression. The exception is one case of elaboration which has been translated into a non-creative expression. Table 4.5 and 4.6 show that the translator of *Kabalmysteriet* has changed more of the expressions than the translator of *The Fault in Our Stars*. The tables do not, however, give any information as to why this is the case. They also do not reflect whether the same conceptual metaphor is applied in the new expression. These questions are discussed in section 4.2.5.

There may also be a connection between the translation strategy and the type of creativity in the source and target texts. In tables 4.7 and 4.8, metaphorical creativity in the STs has been matched with translation strategies.

Table 4.7 Creativity to translation strategy: *Kabalmysteriet* → *The Solitaire Mystery*

Translation strategy: Creativity category:	1 SAME	2 SL IMG TO TL IMG	3 MET TO SIM	4 MET/SIM TO SIM + SENSE	5 MET TO SENSE	6 DEL	7 MET TO MET + SENSE	To- tal:
Combining	3	1						<b>4</b>
Elaboration	35	4	1		1			<b>41</b>
Extension	49	3						<b>52</b>
Personification	18	1			2			<b>21</b>
Questioning	3							<b>3</b>
Simile	58	2		1				<b>61</b>
<b>Total:</b>	<b>166</b>	<b>11</b>	<b>1</b>	<b>1</b>	<b>3</b>			<b>182</b>

Questioning is the only category where all the expressions have been translated within strategy 1 from *Kabalmysteriet* to *The Solitaire Mystery*, but due to the low number of occurrences this result may be random. Strategy 2, which is when the SL image is replaced by a more fitting TL image (Newmark 1981:89), is applied at least once to all of the categories except questioning. Elaboration has occurrences of strategy 3 and 5, while personification has been translated into sense two times by the use of strategy 5. Simile has been translated into simile plus sense once, but no other category has been translated by means of translation strategy 4.

Table 4.8 is the same type of table for the AmE ST:



Table 4.8 Creativity to translation strategy: *The Fault in Our Stars* → *Faen ta skjebnen*

Creativity category: \ Translation strategy:	1 SAME	2 SL IMG TO TL IMG	3 MET TO SIM	4 MET/SIM TO SIM + SENSE	5 MET TO SENSE	6 DEL	7 MET TO MET + SENSE	Total:
Combining	2							2
Elaboration	17	2			1			20
Extension	32	1					1	34
Personification	33	5						38
Questioning		1						1
Simile	33							33
<b>Total:</b>	<b>117</b>	<b>9</b>			<b>1</b>		<b>1</b>	<b>128</b>

In this translation, the one instance of questioning has been translated from a standard SL image and into a more fitting TL image, instead of preserving the original ST image in the TT. Translation strategy 2 is the second most used in this translation as well. Translation strategy 5 has been used once, in an expression based on elaboration. The exceptions in tables 4.7 and 4.8 are discussed further in section 4.2.5.

There may also be a connection between the type of conceptual metaphor and the translation strategy that has been used. These connections are shown in tables 4.9 and 4.10 below. These tables only include the conceptual metaphors in expressions that are translated by means of strategies 2 to 7. Translation strategy 1 is excluded because if the metaphorical expression is the same, then the conceptual metaphor is presumably the same as well. The interest of these tables is to convey which conceptual metaphors that have been applied in metaphorical expressions where the translation is not the same expression. Or, in other words, which underlying conceptual metaphors seem to have the need for a change of expression, perhaps by posing a challenge for the translators. Simile is included in these tables since the tables are relatively short. The complete mappings of the similes are not included, instead the *source scenario* is listed. Source scenarios are described in section 3.2.2. The numbers in these tables are explained after table 4.10.

Table 4.9 Conceptual metaphor and translation strategy  
*Kabalmysteriet* → *The Solitaire Mystery*

Conceptual metaphor:	Strategy:	2 SL IMG TO TL IMG	3 MET TO SIM	4 MET/SIM TO SIM + SENSE	5 MET TO SENSE	6 DEL	7 MET TO MET + SENSE	<b>To- tal:</b>
A force is a moving object			1					<b>1</b>
Attributes are entities		1						<b>1</b>
Body is a container				1	1			<b>2</b>
*Humanity is a pack of cards		2						<b>2</b>
Interaction between progress and external events affecting progress is interaction between two moving individuals		1						<b>1</b>
*Labyrinth source scenario		1						<b>1</b>
*People are objects		1						<b>1</b>
Personification (*Non-people are people)		1			2			<b>3</b>
*Sprinkles source scenario		1						<b>1</b>
States are locations		1						<b>1</b>
Time is a changer		1						<b>1</b>
Time is a pursuer		1						<b>1</b>
*The world is a magic trick		1						<b>1</b>
<b>Total:</b>		<b>12</b>	<b>1</b>	<b>1</b>	<b>3</b>			<b>17</b>

Table 4.10 Conceptual metaphor and translation strategy  
*The Fault in Our Stars* → *Faen ta skjebnen*.

Conceptual metaphor:	Strategy:	2 SL IMG TO TL IMG	3 MET TO SIM	4 MET/SIM TO SIM + SENSE	5 MET TO SENSE	6 DEL	7 MET TO MET + SENSE	<b>To- tal:</b>
Attributes are entities					1			<b>1</b>
Coherent is whole		1						<b>1</b>
Interaction between progress and external events affecting progress is interaction between two moving individuals		1						<b>1</b>
Mind is a body		1						<b>1</b>
People are buildings		1						<b>1</b>
Personification (*Non-people are people)		5						<b>5</b>
*Tumors are corsets							1	<b>1</b>
<b>Total:</b>		<b>9</b>			<b>1</b>		<b>1</b>	<b>11</b>

Both table 4.9 and 4.10 tell us, as did table 4.4, that most of the creative metaphorical expressions are translated into a similar metaphorical expression in the target text. The difference between the two translations is that the translator of the NoB ST has deviated from strategy 1 more than the translator of the AmE ST, but the tables do not give any more information about the reason for this. Because there are so few cases included in these tables it seems like the creative metaphorical expressions based on a non-conventional conceptual metaphor are also translated directly in most cases. A longer discussion of this follows in section 4.2.6.

Occasionally, a creative metaphorical expression may appear in the target text even though there is no creative metaphorical expression in the source text on which the TT expression is based. Table 4.11 shows the number of times this has happened in the two novels analyzed in this thesis.

Table 4.11 Creative metaphorical expressions in the target texts

	<i>The Fault in Our Stars</i> → <i>Faen ta skjebnen</i>	<i>Kabalmysteriet</i> → <i>The Solitaire Mystery</i>	Total:
<b>Creative from non-creative</b>	3	0	<b>3</b>
<b>Creative from Ø</b>	0	1	<b>1</b>
<b>Total:</b>	<b>3</b>	<b>1</b>	<b>4</b>

This table shows that the phenomenon is not too common, but does occur. However, the number of occurrences is lower than they were in Fernández et al.'s (2005) study. In their study, 115 out of 389 creative metaphorical expressions in the TT were based on non-creative or Ø expressions in the ST. In the NoB TT, three of the creative metaphorical expressions are based on non-creative metaphorical expressions in the source text. In the AmE TT one expression is a creative metaphorical expression from Ø. Creative metaphorical expressions in the target texts are discussed further in section 4.2.7.

So far in the present study, the data has not included any big surprises. The quantitative numbers seem to fit with hypothesis 2, which is that most expressions are translated directly, or by means of translation strategy 1. Hypothesis 1 is partly confirmed because the expressions do fit into the same categories of creativity as poetry does. Additionally, the use of questioning is uncommon in prose fiction in the same way that Semino claims it is (2008:48). The second part of hypothesis 1, which is that simile may be used in the manner previous studies have claimed is not tested in the quantitative analysis, but is answered in section 4.2.3.

Hypothesis 3 does not seem to be correct. In Fernández et al.'s study, there are 115 out of 389 creative metaphorical expressions based on non-creative or Ø expressions in the STs. In the data for the present study, only four creative metaphorical expressions in the TTs stem from either a non-creative or Ø expression in the ST.

## 4.2 Discussion

In this section, the quantitative results are discussed qualitatively. In all the examples, bold print is used to emphasize the metaphorical part of the creative expressions. When a translated expression is included, the original expression is listed first, and then the translated expression follows below. Translations of expressions (not glosses) are from the official translations. After the examples, the page number where the quote was found is included, but author and year are omitted. This has been done in order to make the examples easier to read, and because it is generally apparent which novel the quotes are from. If the expression listed first in an example is in NoB, the ST is *Kabalmysteriet*, while original AmE expressions are taken from *The Fault in Our Stars*. All Norwegian expressions are either glossed or translated in-text by the author of this thesis. The glosses in this thesis are very rudimentary. The words are translated directly, including tense and plurality where applicable. This is done because American English and Norwegian English are seen as structurally similar. A definite noun in Norwegian is glossed by –THE. As is custom within CMT, all domains and conceptual metaphors are given in small caps.

### 4.2.1 Creative metaphorical expressions

In this thesis, the creative metaphorical expressions are, as we have seen, sorted into six different categories, which are combining, elaboration, extension, personification and questioning, as well as creative simile. In the current section, the creativity types are discussed. They are both discussed in connection to the analysis of the data set for this thesis, and as a part of the answer to research question 1.

As shown in table 4.1, the distribution of the categories of creativity are different in the two source texts. Especially the difference between the use of simile and personification is large in the two novels. The NoB ST has applied simile to more expressions than the AmE ST, while the AmE ST has more cases of expressions based on personification than the NoB ST has. This may be due to a difference in style between the writers, or because of the different topics, but the reason is not conclusive based on the data in this thesis.

The expressions fit into the types of creativity quite well, especially combining, questioning, personification and simile. The difference between elaboration and extension is somewhat more blurry. The challenge with these expressions is that they are differentiated by conventional versus unconventional aspects of the source domains, and it is not always clear which is which. As previously mentioned, all mappings with creative source domains are defined as extensions, because a creative source domain cannot have any conventionally mapped aspects as the domain may generally not be used in mappings at all. In order to define conventional and unconventional source domains, the MML has been used. But even after a source domain may be defined as conventional, it is not always possible to know if the *aspects* mapped from the source domain are conventionally used. If a similar usage was not included in the MML, the expressions were in most cases defined as extensions.

The personification of *time* was, at first, straightforward. But because personification of *time* seems to be used often, the conventional conceptual metaphors TIME IS A CHANGER and TIME IS A PURSUER are mapped in the MML. Many of the personifications of *time* from *Kabalmysteriet* fit as elaborations to these two underlying conceptual metaphors and are mapped as such.

The amount of questioning is very low in both STs, with 1.6% in the NoB ST and 0.8% in the AmE ST. This trend may imply that Semino was right when she claimed that questioning is a rarely used type of creativity (2008:48). Questioning can be seen in this example:

[1] I was thinking about the word *handle*, and all the **unholdable** things that get **handled** (60, italics in original)

This expression is based on the conceptual metaphor THE MIND IS A BODY, with the sub-mapping MENTAL CONTROL IS HAND CONTROL in the MML. The questioning occurs because of how we refer to things that cannot be physically held as something that we can or cannot *handle*. The expression explicitly challenges the conceptual metaphor by questioning how we refer to ‘unholdable’ things.

It seems that the same categories that Lakoff and Turner use to describe poetry also fit on prose fiction. This follows in line with Semino’s discussion on metaphor in different types of texts as well (2008:43). This means that in part, hypothesis 1 seems to be correct. Research question 1 is, however, not fully answered as the creativity types are only one part of the question. Below, sections 4.2.2 and 4.2.3 discuss possible patterns and specifically the expressions that do not fit into the patterns. The next two sections therefore attempt to answer research question 1 more fully.

#### 4.2.2 Conceptual metaphor use

In this section, the underlying conceptual metaphors mapped from the creative metaphorical expressions in this thesis are discussed. The use of conventional and creative conceptual metaphors is discussed, as well as a possible reason for this distribution. Examples of expressions based on the more prominent conceptual metaphors are given throughout this section.

There is a difference in the number of expressions based on conventional conceptual metaphors and creative conceptual metaphors. The NoB ST has 52 expressions based on creative conceptual metaphors instead of conventional conceptual metaphors. The main contributor to this is \*HUMANITY IS A PACK OF CARDS, which stands for 31 of the non-MML metaphors. Other conceptual metaphors that may affect this number are \*THE WORLD IS A SANDBOX and \*THE WORLD IS A MAGIC TRICK. Expressions based on these non-conventional conceptual metaphors are discussed below. The 52 expressions only include simile where it fits with the already applied conceptual metaphors, i.e. seven expressions in table 4.2. The use of creative simile is discussed in section 4.2.3.

In table 4.3, which presents the data from the AmE ST, there are 11 expressions based on non-conventional conceptual metaphors. Simile is, as previously mentioned, disregarded if it does not fit into an already applied conceptual metaphor. This difference in the number of expressions based on non-conventional conceptual metaphors may be due to the frequent use of the conventional conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR in *The Fault in Our Stars*. The difference is that the most frequently applied conceptual metaphor in the AmE ST is conventional, but the most frequent conceptual metaphor in the NoB ST is non-conventional.

The numbers of creative and conventional conceptual metaphors from both source texts may be based on the topic of the novels. *Kabalmysteriet* includes, in addition to the ‘main’ story, a tale about a magical island where all the inhabitants are midgets who are categorized in the same way as a pack of cards. As Hans Thomas, the protagonist, reads about this magical island, he begins to apply the same categorizations to his own experiences. When Hans Thomas and his father find Hans Thomas’ mother and then later meet his grandmother as well, he states that:

- [2] Jeg synes at det **stikket** ikke var så verst, men jeg tenkte også at  
 I felt that that **trick-THE** not was so bad, but I thought too that  
**Hjerterkongen** mangla (416).  
**Heart-king-THE** missed  
 I thought it wasn't such a bad trick, but I also felt as though the King of Hearts was  
 missing (346).

*Hjerterkongen* ('The King of Hearts') refers to his long lost grandfather, who turns out to be the baker who gave Hans Thomas the sticky-bun book. Hans Thomas uses expressions from card games to describe his own family. This expression has been defined as an extension, because it maps aspects not commonly mapped from the source domain. Because the source domain seems to be creative, all mappings from it are probably new, and therefore the expression is an extension. None of the conventional conceptual metaphors in the MML seem to fit this mapping. The closest may be EXISTENCE IS AN OBJECT, but even though a pack of cards may be seen as an object, this metaphor does not map attributes from objects onto existence, but instead sees our existence as an object, such as 'I want control over my existence' (Lakoff et al. 1991:71), where life is seen as an object that can be physically controlled. It does not seem possible to relate this creative conceptual metaphor to one of the conventional conceptual metaphors in the MML.

There are a lot of philosophical ponderings in *Kabalmysteriet*. One of these is how the world has come to be here, and how improbable its existence seems to be. The improbability of the world is compared to how improbable many people may find an unexplainable magic trick. This is mirrored in expressions based on \*THE WORLD IS A MAGIC TRICK, such as in:

- [3] Men hvis **verden** er en **tryllekunst**, da må det finnes en stor  
 But if **world-THE** is a **magic trick**, then must there exist a big  
**tryllekunstner** også (212)  
**magician** too  
 But if the **world** is a **magic trick**, then there has to be a great **magician**, too (175)
- [4] Han ble laget av en **jødisk trollmann** for mange hundre år siden (26)  
 He was made by a **Jewish sorcerer** for many hundred years ago  
 He was made by a **Jewish sorcerer** many hundreds of years ago (17)

The mapping is rather straight forward in the first part of expression 3, where the world is explicitly referred to as a magic trick. In the second part, it seems that it portrays the creator of the world as a magician. In example 4, it seems that this magician refers to God, because the sorcerer is defined as Jewish, which may be a reference to God in the Old Testament of the Bible. Both of these expressions are extensions as well, because of the seemingly creative source domain. If these expressions were to be mapped onto conventional metaphors, then

CREATING IS MAKING seems to be the most fitting. Within this conceptual metaphor, that which is created is made by someone or something, in this case by someone (Lakoff et al. 1991:73). The more basic meaning of *create* is ‘to bring into existence : make out of nothing and for the first time’ (Merriam-Webster, accessed 08 May 2014), which means that the act of creation is not necessarily metaphorical, but the metaphorical part of the expression is rather that the creator is referred to as a magician or sorcerer. For this, there does not seem to be any conventional conceptual metaphors.

Another philosophical notion is that the world is ever-changing, which is portrayed both by the personification of *time*, and the creative conceptual metaphor \*THE WORLD IS A SANDBOX. This is portrayed in a longer set of metaphorical expressions, including:

- [5] Her er verdenshistorien skrevet, her er begivenhetene **rissa** inn –  
 Here is world history-THE written, here is events-THE scratched in  
 og **strøket** ut igjen (294)  
 and **stroked** out again  
 This is where the history of the world is written, this is where the events are **engraved** –  
 and **smoothed** over again (244)
- [6] **Kroppene** våre får **samme skjebne** som **sandslottene**  
 Bodies-THE our get same destiny as sandcastles-THE  
 i **sandkassa** ... (299)  
 in **sandbox-THE**  
 Our **bodies** have the **same fate** as the **sandcastles** in the **sandbox** ... (248)

It is the ephemerality of sand structures which is mapped by \*THE WORLD IS A SANDBOX, such as in example 5 and 6, where the end of something is described as sand structures that are ruined. Again, these expressions are extensions, defined by the same criteria as examples 2, 3 and 4. An underlying conventional conceptual metaphor in these expressions may be TIME IS A CHANGER. It is due to *time* that our bodies are broken down, but it generally takes a bit longer than it takes to ruin a sandcastle. The creative mapping in \*THE WORLD IS A SANDBOX is that everything has the same qualities as sand structures and the fragility of such structures is mapped onto everything we can see around us. However, what causes this fragility is ‘the ravages of time’ (Lakoff et al. 1991:79), meaning that a more general conventional conceptual metaphor for these expressions may be TIME IS A CHANGER, and the creative mapping is a more concrete mapping concerned with these particular expressions.

In *The Fault in Our Stars*, the main topic is terminal illness, in this case cancer, and how the disease affects the life of the protagonist Hazel. Both hers and others’ experiences with the disease are portrayed, and it can be expected that this generates expressions based on the



conventional conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR. Expressions that illustrate this are:

[7] It feels like we were all **wounded** in your **battle** (...) (97)

[8] My **cancer** is **me** (...). It is a **civil war** (...) with a predetermined winner (216)

In these two expressions, the mapping of BATTLE and WAR onto disease is highly explicit. Example 7 seems to be an elaboration of TREATING ILLNESS IS FIGHTING A WAR. This expression is concerned with people being wounded in war, and maps these wounded people onto those who are left behind. The result of this use of the conceptual metaphor may be that a physical wound is replaced with a mental wound. In example 8, the aspect of WAR is used to describe how someone may fight cancer. The conventional metaphorical expression is extended because it also includes the sub-domain CIVIL WAR. The mapping here is that CIVIL WAR is something which happens within a country, caused by the country's own inhabitants, as opposed to war caused by an external threat. Cancer is, in the same way, something which happens within a person, by the malfunction of the person's own cells. By mapping CIVIL WAR onto DISEASE, it is portrayed that the enemy, i.e. cancer cells, comes from within instead of from an external threat, such as a contagious virus.

In this section, the link between the type of conceptual metaphors and the topic of a text has been discussed. The general topic of the novels is reflected in the type of conceptual metaphors that are applied to the metaphorical expressions, both conventional and creative. This section also claims that in the case of this study, what causes one novel to have more expressions based on creative conceptual metaphors seems to be the topic of the novels. The topics *solitaire* and *family* and the connection between these do not, to my knowledge, fit into any conventional conceptual metaphors or mappings. The topic terminal illness, or *cancer*, however, does. This may explain the differences in the number of expressions based on creative conceptual metaphors in the two novels. These results are in line with Kövecses (2010), as he claimed that creative metaphorical expressions may be based on context and mutual knowledge between sender and receiver (ibid.:692). The mutual knowledge may, in the case of these novels, be based on both previous knowledge of the world and the people in it, and on the actual text in the novels.

An attempt has been made to relate some of the creative conceptual metaphors to conventional conceptual metaphors. \*THE WORLD IS A SANDBOX relates to the conventional conceptual metaphor TIME IS A CHANGER, while the others do not seem to relate to any conventional mappings, based on the MML. Nonetheless, as the mappings are done intuitively

when there are no matching examples in the MML to lean on, other researchers may see this differently.

The MML is compiled by Lakoff et al. at the University of Berkeley, and may therefore be seen as an Anglocentric document. Culture may also be a factor in the choice of conceptual metaphor, but the answer to this question is not a part of this thesis.

#### 4.2.3 Simile

This section is concerned with how the expressions based on creative simile are used in the novels. Discussed first is Goatly's (1997) and Low's (2010) opposing views, and how the use of creative simile in these novels fit onto their claims. Then the use of simile is discussed based on Chiappe et al.'s (2003) study on *aptness*. This section is the last part of the discussion based on research question 1.

Low and Goatly disagree on how simile is commonly used, as discussed in 2.1.3. Goatly claims that simile may be used to introduce a set of more uncommon metaphorical expressions in order to prime the reader and make the expressions easier to understand (1997:184-5). Low, on the other hand, claims that this happens seldom, as he did not find much evidence of this pattern in his analysis of university lectures, although he claims that they may occur after a set of metaphorical expressions (2010:305). In the data for this thesis, simile has, occasionally, been used to introduce a larger set of creative metaphorical expressions.

Out of the 61 similes in *Kabalmysteriet*, four have been used as an introduction to other mappings which are used either directly below the simile or later in the novel. One out of these four is a simile which starts a metaphorical set of expressions that follows immediately after. Expressions based on the creative conceptual metaphors \*THE WORLD IS A MAGIC TRICK are introduced by the similes in example 9:

- [9] Samtidig har jeg fra denne dag betrakta **hele verden** – og alle **menneskene**  
Simultaneously have I from this day considered **whole world-THE** – and all **people-THE**  
som bor i den – som en eneste stor **tryllekunst** (211)  
who live in it – as one single big **magic trick**  
At the same time, from that day on I have regarded **the whole world** – and all **the people**  
who live in it – as one great big **magic trick** (175)

Example 9 is the only simile in the data set that directly introduces a set of metaphorical expressions. The mapping is rather straightforward, it describes the world and its inhabitants as a magic trick. Example 3 above is the sentence after example 9 in the novel, and there the

connection between *the world* and a *magic trick* is implicit, and also brought further to include the actual *magician*.

The single occurrence of simile that is used at the end of a long set of metaphorical expressions is example 6 above. This expression is an explicit summary after several expressions based on the conceptual metaphors \*THE WORLD IS A SANDBOX, TIME IS A CHANGER as well as TIME IS A PURSUER.

In *The Fault in Our Stars*, introduction of a metaphorical set of expressions by a simile occurs in a set of extensions based on TREATING ILLNESS IS FIGHTING A WAR. Although this type of introduction occurs only once in the novel, the set of expressions is introduced by no less than two similes, as seen in example 10 and 11:

[10] **Like** Caroline Mathers had been a **bomb** and when **she blew up** everyone around her was left **embedded in shrapnel** (98)

[11] **I'm like a *grenade***, Mom. (99, italics in original)

[12] **I'm a *grenade***, and at some point I'm going to **blow up** and I would like to minimize the **casualties**, okay? (99)

Example 12 is not a simile, but it is the sentence which follows example 11 in the novel. It has been included because it may make the mapping clearer in this set of expressions based upon an extension of the conceptual metaphor TREATING ILLNESS IS FIGHTING A WAR. The comparison between a terminally ill person and a *grenade* is repeated throughout the novel. The mapping seems to be based on the way a grenade may injure many people. A person with a terminal illness may hurt or 'injure' as many people as a grenade, although emotionally instead of physically.

Based on these limited results, both Goatly and Low's claims seem to be plausible. Simile can function both as an introduction and as a summary to a set of metaphorical expressions. However, none of these functions seem to be the main functions of creative simile expressions. This thesis is concerned solely with the expressions that are creative, and whether these two functions occur often in conventional simile expressions is not tested.

In addition to introducing or ending metaphorical sets, simile may be used when the *aptness* between two domains is low (Chiappe et al. 2003:99). Some examples of this are when a large machine that helps Hazel breathe is described as resembling a dragon, and when pain is described:

[13] ... it **sounded like a dragon breathing** in time with me, like I had this **pet dragon** who was cuddled up next to me and cared enough about me to **time his breaths to mine** (120)

- [14] ... it felt like my **chest** was on **fire, flames licking** the inside of my **ribs** fighting for a way to **burn out of my body** ... (263)
- [15] Later, he would describe it as a **one-legged fat man wearing a stiletto heel standing on the middle of his chest** (221)

The circumstances that accompany having a terminal illness in the way Hazel does may be hard to understand for healthy people. The similarities between *a dragon* and *a machine* may be seen as vague. The concept of pain may also be difficult to explain, and the image of *fire* may have been used in order to help the reader understand how all-consuming the pain is to Hazel, much in the same way as a fire can consume an entire building. The description of pain as having a man in a stiletto standing on someone's chest might make it easier for the reader to understand how pressing and sharp the pain may feel. The simile form may have been chosen over the metaphor form in all of these expressions, because of the seemingly low number of similarities and connections. This is discussed further below.

In *Kabalmysteriet*, simile is also used to describe objects and actions that may be hard to explain and portray. This may be done in order to make it easier for the reader to understand, which is shown in the following expression:

- [16] Over meg gnistret **stjernene** som **fjerne øyer** jeg ikke  
 Above me sparkled **stars-THE** as **distant islands** I not  
 kunne nå med denne **båtens seil** (91)  
 could reach with this **boat's sail**  
 The **stars** glittered above me like **distant islands** I would never reach under this **boat's sail** (72)

The distance between celestial bodies and their inaccessibility may be hard to comprehend, but by comparing them to islands, the author ties them closer to something we may be able to understand. The inaccessibility is still present, but now the referents are distances we may be able to wrap our minds around. In other words, the vastness of space is compared to the vastness of the ocean.

Chiappe and Kennedy claimed that similes are preferred when the similarity between the two domains is low (2001:254). The connection between the two domains in a simile may commonly be based on fewer similarities than when a metaphorical expression other than simile is used (Chiappe et al. 2003:88). If the similarities are 'a few superficial features' (ibid.), simile is mostly preferred. This may be seen in examples 13 to 16, where the comparisons in the expressions are based on a few features that may be seen as superficial, such as the noise the breathing machine makes in example 13. The results from previous studies seem to fit the choices the authors have made in the data for this thesis as well. However, without a test panel

that can convey whether they prefer the simile forms in examples 13 to 16, or if a metaphorical expression would have been more comprehensible, it is not possible to make any claims to what a reader of these novels might have found the most comprehensible.

This section has exemplified how creative simile may be used in novels. In this study, simile has been used to introduce some of the expressions based on some of the creative metaphorical expressions, or as a ‘summary’ at the end of a set of metaphorical expressions. In addition to this, simile is used when the similarity between two domains is rather obscure, maybe in order to help the reader understand the comparison. However, the data in this study is too small to make claims as to what may be common in other texts. The majority of the similes in the data set for this thesis seem to be applied due to aptness.

Sections 4.2.1 to 4.2.3 have been based upon research question and hypothesis 1. The answer to the research question is that all the categories are applied within both novels, however with a difference in distribution. Questioning and combining are the least used in both novels. It seems that one pattern in the novels is that the topic of the novel is reflected in the use of creative metaphorical expressions. In *Kabalmysteriet*, many of the creative metaphorical expressions are based on \*HUMANITY IS A PACK OF CARDS, and in *The Fault in Our Stars* several expressions are based on TREATING ILLNESS IS FIGHTING A WAR. This trend may be due to the topic of solitaire in *Kabalmysteriet*, and terminal illness in *The Fault in Our Stars*.

Hypothesis 1 seems to be confirmed, because the types of creativity may be used in the same way in prose fiction as in poetry. Additionally, Kövecses (2010) seems to have been right in his claims that creative metaphorical expressions may be based on context, as is apparent by the use of expressions based on \*HUMANITY IS A PACK OF CARDS and TREATING ILLNESS IS FIGHTING A WAR. Simile seems to be applied in the usages defined by Goatly (1997), Chiappe et al. (2003) and Low (2010).

#### **4.2.4 Translation of creativity**

In this section, the change in creativity from original expression to translated expression is discussed. Most of the expressions are translated from one category of creativity in the ST into the same category of creativity in the TT, which tables 4.5 and 4.6 demonstrate. This may mean that creative metaphorical expressions may not necessarily be problematic for translators. Nonetheless, some expressions are translated into a different type of creativity. That an expression is translated from one type of creativity, e.g. personification, into another type of creativity, e.g. extension, is not the same as when an expression is translated by means of translation strategies 2-7. The difference is that translated creativity is concerned with the

exploitation of the underlying conceptual metaphor, while translation strategy is concerned with the metaphorical expressions. The connection between translation strategy and creativity is discussed in section 4.2.5. All the expressions where the type of creativity changes due to translation are discussed in this section. The structure of the discussion is based upon the type of creativity in the original expressions, so that combining is first, then elaboration, personification and simile. All expressions based on extension and questioning from the data set are translated into the same type of creativity in the TTs.

First off is the creativity type *combining*. In the translation of the NoB ST, *Kabalmysteriet*, one case of combining has been turned into an extension. This is done in the following expression:

- [17] Det ville være synd om den eneste **jokeren** i Arendal til slutt  
 It would be shame if the only **joker-THE** in Arendal to end  
 skulle bli en **frynsefille** som alle de andre (280)  
 should become a **fringe-rag** as all the others  
 It would be a terrible shame if the only **joker** in Arendal ended up as much of a **good-for-nothing** as all the others (233)

The first emphasis is on *joker*, and this is a linguistic manifestation of \*HUMANITY IS A PACK OF CARDS. Joker refers to someone who is not like everyone else, in this case philosophers. The second emphasis is on the Norwegian word *frynsefille*, which is a compound consisting of *frynse* ('fringe') and *fille* ('rag'). *Frynsefille* is not in the dictionary (Bokmålsordboka, accessed 20 April 2014), but the contextual meaning is that of an object which has been worn out, much in the same way as a rag may lose threads when it has been used too much. *Frynsefille* has been translated into *good-for-nothing*, and this is a common expression with the lexicalized meaning 'of no value' (Merriam-Webster, accessed 20 April 2014). Since only one of the conceptual metaphors is retained in the translation, the translation is no longer a case of combining, but instead an extension of \*HUMANITY IS A PACK OF CARDS.

*Elaboration* has been translated directly in 39 out of 41 cases in NoB → AmE. The two elaborations that are not translated into elaboration in the TT are instead translated into one simile and one non-creative expression. The simile is:

- [18] Jeg rakk ikke å reagere på dette fordi jeg med ett kjente at det **fosset**  
 I reached not to react on this because I at once felt that it **cascaded**  
 en overveldende **smak** av eggnosis gjennom hodet. (303)  
 an overwhelming **taste** of eggnog through head-THE  
 I wasn't able to reply, as an overwhelming **taste** of eggnog **flowed like a waterfall**  
 through my head .... (252).

The ST expression seems to be an elaboration of A FORCE IS A MOVING OBJECT. The difference in these two expressions may be due to how the verb *fosse* ('flowed') may give connotations to *en foss* ('a waterfall'), while *flow* does not necessarily give the same connotations to *waterfall* without it being explicitly mentioned. The more basic meaning of *flow* refers to water, but not necessarily to a waterfall (Merriam-Webster, accessed 20 April 2014). In order to present the force of the taste in this expression, the translator has chosen to use a simile instead of an elaboration of the conceptual metaphor A FORCE IS A MOVING OBJECT.

The elaboration which has been translated into a non-creative expression is:

[19] Det var da fattern fikk øye på den [elven Ticino] at han  
 It was when Dad got eye on it [river Ticino] that he  
 plutselig fikk **sjøskvulp i øynene**. (63)  
 suddenly got **sea ripples in eyes-THE**  
 We soon crossed a river called Ticino, and when Dad saw it, his **eyes began to water** (49)

The expressions *his eyes began to water* is a common expression and is lexicalized in the dictionary (Merriam-Webster, accessed 20 April 2014). By changing *sjøskvulp i øynene* ('sea ripple in the eyes') to the conventional *his eyes began to water*, the expression is no longer a creative metaphorical expression. Additionally, some of the power in the original expression seems to be missing from the translated expression. To have *sjøskvulp* ('sea ripples') in one's eyes conveys much more, including the actual sea, than *eyes began to water*, which might even happen after a sneeze and does not necessarily have anything to do with the sea.

In the translation from AmE to NoB, only one expression is not translated into the same type of creativity. It may seem that the translator of *The Fault in Our Stars* has been more true to the original when it comes to the type of creativity used in the TT. This may be because of fewer challenges, or because the translator makes an effort to be as similar to the source text as possible. However, the fact that the translated expression fits into the same category of creativity as the ST expression does not reveal anything about the linguistic form of the expression. This is discussed in section 4.2.5. The single deviant expression from AmE → NoB is an elaboration which is translated into a non-creative expression:

[20] ... the **spring air** just on the **cold side of perfect** ... (18)  
 ... med **vårluft** som var **ørlite for kald** til å være **perfekt** ... (27)  
 with **spring air** that was **minutely too cold** to to be **perfect**

In the original expression, *perfect* is portrayed as something which can have sides, such as 'a line of division' (Merriam-Webster, accessed 20 April 2014). The underlying conceptual

metaphor is somewhat unclear, but ATTRIBUTES ARE ENTITIES seems to be the most fitting conceptual metaphor because *perfect* has become an entity that may have sides. The attribute *perfect* belongs to the *spring air*. The translation ignores this aspect of the original expression, and only keeps *perfekt* ('perfect') as a description of what the weather is a bit too cold to be. That *luften* ('the air') is something is a common expression, so the Norwegian expression is non-creative (Andersen and Hofland 1998-, accessed 23 April 2014). The cause of this translation may be that the structure *on the [something] side of [something]* is not as common in Norwegian as in English, except in cases of *på den andre siden av [noe]* ('on the other side of [something]') (Andersen and Hofland 1998-, Davis 2008-, accessed 08 May 2014). This may mean that the creativity of the metaphorical expression was not the problem for the translator, but rather that the syntactic structure did not fit in the TL.

In the category *personification*, three instances are translated into non-creative expressions in the translation from NoB to AmE. One of the expressions is still a case of personification, but the expression is no longer creative, as the TT meaning is listed in the dictionary:

- [21] ... før den **[elven]** omsider **tømmer seg** i Nordsjøen (65)  
 ... before it **[river-THE]** eventually **empties** **itself** into North Sea-THE  
 before it **[the river]** eventually **empties** into the North Sea (50)

The Norwegian expression does not occur often in the corpus, and is thus defined as a creative metaphorical expression (Andersen and Hofland 1998-, accessed 23 April 2014). The expression *the river empties* is lexicalized in the AmE dictionary, but *tømmer seg* ('empties itself') is not lexicalized in the Norwegian dictionary and also occurs less than once every thousand words in the corpus, and is thus creative within the definitions of this thesis (Bokmålsordboka, Merriam-Webster, Andersen and Hofland 1998-, accessed 04 May 2014). This may be due to differences in language conventions, where the translated expression is used more in the TL, AmE, while the original expression is used seldom in the SL, NoB.

The other two cases have changed the wording in the translated text, removing the personification:

- [22] Døden **gikk** fra grend til grend ... (153)  
 Death **walked** from hamlet to hamlet  
 Death **spread** from neighborhood to neighborhood ... (125-6)



[23] Jeg kjente **duften** av ferskt brød **kile** under nesen, og den duften var så  
 I felt **smell-THE** of fresh bread **tickle** under nose-THE, and that smell was so  
 uimotståelig at jeg straks gikk inn i det vesle bakeriet (163)  
 irresistible that I immediately walked in in the little bakery  
 The **smell** of fresh bread **was so irresistible** I went straight into the little bakery (136)

The difference between the ST and the TT expression in example 22 is that instead of *Death* walking places, like a person, it spread, like e.g. a disease. Humans do not generally *spread*, unless there is more than one person or if someone opens their arms with the intent of giving a hug, so the personification is taken out of the TT expression (Merriam-Webster, accessed 03 May 2014). The personification of *death* is common (Lakoff and Turner 1989:15-7), but the expression *døden gikk* ('death walked') is, based on the method of this thesis, a creative metaphorical expression. In this expression, death, which is seen as a person in the ST expression, may be referred to as some attribute of human beings, plants or animals in the TT expression. The TT expression seems to be based on ATTRIBUTES ARE ENTITIES instead of a personification. The mapping is that death is an attribute to a no longer living person, and that this attribute has become something physically real which may spread. In example 23, *duften* ('the smell') has the personified ability to *kile* ('tickle') someone, but this ability has been taken out of the translated expression. Instead, the attribute *smell* has been defined as *irresistible*, which is neither creative nor metaphorical, as the more basic meaning of *irresistible* is something that is 'impossible to successfully resist' (Merriam-Webster, accessed 08 May 2014), which is also the contextual meaning in this expression. It seems like the translator ignored the personification in the beginning and focused on the second part instead.

Two similes from *Kabalmysteriet* has been translated into elaboration:

[24] Hele **verden** lå **strødd** omkring meg **som bruddstykker** (47)  
 Whole **world-THE** lay **strewn** around me as **broken pieces**  
 The whole **world lay strewn** about me **in broken pieces** (35)

[25] Det var **som** om den **skarpe ettermiddagssolen slo gnister i bladene**  
 It was as if the **sharp afternoon sun** hit sparks **in leaves-THE**  
**på trærne** (141)  
**of trees-THE**  
 The **bright afternoon sunshine** seemed to **turn the leaves on the trees into**  
**living sparks** (115)

In example 24, the comparison between *verden* ('the world') and *bruddstykker* ('broken pieces') has been changed into an elaboration of the conceptual metaphor HARM IS PHYSICAL INJURY. The *world* that is referred to in this example is the world right after WWII, so the broken pieces seem to be both literal due to bombing and metaphorical due to mental trauma.

Again, it seems that a language convention may be the reason for this change, because *in broken [something]* is more common than *as broken [something]* in AmE, even though neither are particularly well-used (Davis 2008-, accessed 07 May 2014). The comparison in example 25 is between the anticipatory *it*, which refers to *ettermiddagssolen* ('the afternoon sun'), and how it makes the leaves look like they are on fire. The translated expression seems to be an elaboration of CHANGE OF STATE IS CHANGE OF DIRECTION, realized by the word *turn*. The difference in the source expression and target expression is that the ST uses an anticipatory subject while the TT places *the bright afternoon sunshine* as the subject.

These changes in the expressions in the TTs are generally manifested by small changes from the source texts. One change may be a difference in the lexical makeup of the expression, another may be that the translation has used a different word which does not include the same metaphorical aspect, such as *frynsefille* → *good-for-nothing* in example 17. The expression may still convey the same information to the reader, although the translated expression may lose the creative metaphorical aspect.

The fact that an expression has been translated into an expression within the same type of creativity does not convey whether the expression is directly translated or not. In some cases, the translation may be e.g. an elaboration of a different conceptual metaphor, but still an elaboration. This is further discussed in section 4.2.5, as such expressions may be revealed by the analysis of metaphorical expressions and translation strategies. If an expression is translated from elaboration to elaboration, but with the use of a different image or conceptual metaphor, this translation has not been done by means of strategy 1.

This section has attempted to explain some of the changes expressions may undergo in the process of translation. The examples here are taken from the expressions which are not translated into the same type of creativity, in order to show how other solutions are made. A reader of any of the two TTs would presumably not notice the difference unless they had read the original as well, so the translations are closer to *dynamic equivalence* than *formal equivalence*, because the contextual meaning seems to be valued over the form. Even though the translations seem to adhere to dynamic equivalence, the translators generally deviate very seldom from formal equivalence in the translations in this study, so in most cases dynamic and formal equivalence are mutually present in the TTs. Most of the expressions are translated directly, as seen in tables 4.5 and 4.6.

#### 4.2.5 Translation strategy

The discussion in this section is concerned with the connection between creativity and translation strategy. As can be seen in tables 4.5, 4.6, 4.7 and 4.8, there are more deviations when it comes to translation strategy as opposed to translated creativity type. The discussion is mainly based on the expressions that are translated by means of translation strategy 2, which is when a SL image is replaced by a more fitting TL image (Newmark 1981:89), because an expression may be translated by the exchange of image and still retain the original type of creativity. Translation strategy 3, 4 and 5 are also briefly discussed in this section.

The quantitative results from tables 4.7 and 4.8 illustrate that most of the expressions fit into the criteria for translation strategy 1. Nevertheless, there are 16 expressions in NoB → AmE and eleven AmE → NoB that have not been translated by means of strategy 1. Most of these are translated by means of translation strategy 2. In the translation from NoB to AmE, all the expressions that are translated by strategy 2 still retain the same type of creativity and the same conceptual metaphor as the original expressions, but the linguistic manifestation may be slightly different. Examples of this are:

[26] Da ville jeg gi fattern litt **ro i sjela** som **julegave** (30)  
Then would I give Dad some **peace in soul-THE** as **Christmas present**  
Then I'd give Dad some **peace of mind** as a **Christmas present** (20)

[27] For tida **tygger og tygger** – og det er oss den har mellom **jekslene** (295)  
Because time **chews and chews** – and it is us it has between **molars-THE**  
Time **chews and chomps** – and *we* are the ones between its **jaws** (245, italics in original)

[28] ... men over fjellene stod et gnistrende dryss av tente **stjerner** –  
... but above mountains-THE stood a sparkling sprinkle of lit **stars** –  
som ristet ut av **en magisk pepperbøsse** (86)  
as shaken out of **a magic pepper shaker**  
... but above the mountains there was a sparkling shower of fiery **stars** – as though they  
were being shaken from **a magic salt cellar** (68)

In example 26, the difference in imagery is the use of the Norwegian expression *ro i sjela* ('calm in the soul'), and the AmE expression *peace of mind*. Both expressions are somewhat common, and the difference in image may be due to a common expression as opposed to a difference in conceptual metaphor, even if *mind* may often be seen as less abstract than *soul* (Merriam-Webster, Andersen and Hofland 1998-, Davis 2008-, accessed 03 May 2014). Both expressions are linguistic manifestations of ATTRIBUTES ARE ENTITIES, and both are elaborations of this metaphor because the attribute *calm* or *peace* appears to be given to someone in the same way as a physical object can be given. The difference in the use of the

expression does not necessarily affect the reader of the TT, because these expressions have an equivalent use. Merriam-Webster defines *peace* as ‘a mental or spiritual condition marked by freedom from disquieting or oppressive thoughts or emotions : calmness of mind and heart : serenity of spirit’ (Merriam-Webster, accessed 23 April 2014). Bokmålsordboka defines *ro* (‘peace/calm’) as ‘fred, trygghet’ (‘peace, security’) (Bokmålsordboka, accessed 23 April 2014). Ignoring the length of the definitions, both are concerned with peace and an absence of worry.

The personification of *time* in TIME IS A CHANGER is frequently used in the NoB ST, as is discussed in 4.2.2, and this personification is retained in the translation of the expression in example 27. The difference is that the repetition of *tygger* (‘chews’) is changed to *chews and chomps*, although it still refers to the same activity. The second change is that *jekslene* (‘the molars’) is translated to the less specific *jaws*, which refers to a larger part of the mouth than *molars*. In this example, the dynamic equivalence also seems to be unaffected by the change of expressions. Even though the linguistic expressions are slightly different, they are based on the same conceptual metaphor.

The simile in example 28 does not necessarily have an underlying conventional conceptual metaphor, but the image may be that *stars* look like *sprinkles* in the sky. The difference in these two expressions is that in the NoB expression, what is sprinkled is black pepper, while in the AmE expression, it is salt. The image of a shaker distributing the stars is the same in both expressions, therefore the change should not affect the reader’s impression of the text to any large degree. It may also be possible that the translator thought that salt might be a better fit for bright stars than pepper, and therefore changed it. It seems like the conceptual image is not necessarily based on the small details in the expression, because the full image is retained even when a small detail is changed.

In the translation from the AmE ST to the NoB ST, the same trend can be found in the expressions where translation strategy 2 is applied. All expressions are translated into the same type of creativity, and all but one retains the same conceptual metaphors. The single expression which does not retain the same conceptual metaphor is described in example 30 in section 4.2.6. An example of an expression that retains both creativity and conceptual metaphor, but not the exact image can be seen in this example of personification of *time*:

[29] What a **slut time** is. She **screws** everybody (112)

For en **skjøge tiden** er. Hun er **ikke tro** mot noen (126)

What a **harlot time** is. She is **not true** to anyone

In both the ST and the TT expressions, *time* is personified as a promiscuous woman. The difference is that in the AmE ST expression, the physical act of promiscuity is described, while in the NoB TT expression, the attribute *unfaithfulness* is described instead. The use of *screw* in the ST expression may also be a pun, as *screw* may mean both ‘to copulate with’ and ‘to spoil by meddling ...’ (Merriam-Webster, accessed 23 April 2014). The TT word *tro* (‘faithful/true’) can mean both faithful to a significant other or true to a friend, and can mean that someone is dependable (Bokmålsordboka, accessed 23 April 2014). In other words, there is a double meaning in both the ST and TT expressions, and the reader of the translated text may have the same understanding of the entire paragraph, even though the linguistic expression has been changed.

The use of strategy 5 (translating metaphor into sense) is illustrated in examples 19 and 21, where *sjøskvulp* (‘sea ripples’) and *tømmer seg* (‘empties itself’) have been translated into non-creative expressions. There is a connection between the type of strategy applied and the type of creativity in the target text. This is to be expected, because these strategies are defined as differences in e.g. use of simile and sense when metaphorical expressions are translated. Within the data of this thesis, translation strategy 2, that is when a source language (SL) image is replaced with a target language (TL) image, does not necessarily affect the type of creativity, as seen in examples 26 to 29. Translation strategy 3 (metaphor to simile), 4 (metaphor or simile to simile plus sense), and 5 (explained above) may do so. These three strategies are defined by changing creative metaphorical expressions into either simile or sense, and by applying these, the type of creativity changes from extension, elaboration, personification, combining and questioning into simile or sense (Newmark 1981:88-91).

In this section the discussion deals with whether the translation strategy or the type of creativity may change the meaning of an expression. The expressions described in this section convey that there seems to be no great difference in the understanding of the TT even though the expressions have not been translated directly. It is, however, not realistic to make any specific claims based on the amount of data in this thesis. This section also conveys that in most cases when the SL image has been exchanged with a TL image, the expression may still be a creative metaphorical expression because the TL image is exploited in the same manner as the SL image was. Generally, the changes in the examples in this section seem to be due to lexical differences in NoB and AmE, and not because of problems with the underlying conceptual metaphors.

#### 4.2.6 Conceptual metaphor and translation

This section discusses the relationship between translation and conceptual metaphors. The discussion also conveys what some of the results in this study may mean in terms of CMT.

Most of the translations of creative metaphorical expressions have retained the image from the original, and the distribution of the translation categories between the two translation directions is very similar. Translation strategy 1, which is the most used strategy, is where the translator has applied the same image in the target text as was used in the source text. This has been the case in over 90% of the translations. As so many of the creative metaphorical expressions are translated into the other language in this thesis without changing the metaphorical image, it could seem like Lakoff and Johnson may have been correct in claiming that metaphor is in the mind and not in the language (Lakoff and Johnson 1980:3). Multiple researchers have previously claimed this, such as Kövecses (2005) and Semino (2008), who have been widely used in this thesis. With the results this analysis have provided, it may be claimed that, within the sphere of these novels and these authors and translators, translation of creative metaphorical expressions is based on a conceptual framework and not a linguistic one. What is meant by this is that the creativity which has been shown in the examples in the previous sections of this chapter are seldom anchored in the language the book has been written in, but in the conceptual domains that have been used. Even when an expression is based on a creative conceptual metaphor it is generally translated directly. This may also point towards the notion that the metaphors are conceptual and not based on linguistic factors.

There are no rules without exceptions, though. In one expression from the AmE ST, the conceptual metaphor has been changed in the translation to the NoB TT:

[30] ... as if the **second toe** was a **window into the soul** or something (43)  
... som om **den tåen** var et slags **sjelens speil** eller noe sånt (54)  
as if **that toe** was a sort of **souls-THE mirror** or something such

In the ST expression, the expression *window to the soul*, which is a common expression (Davis 2008-, accessed 03 May 2014), has been changed to refer to *the second toe* instead of the more commonly used *eyes*. The underlying conceptual metaphor in the ST expression is PEOPLE ARE BUILDINGS, where one of the examples in the MML is ‘eyes are windows to the soul’ (Lakoff et al. 1991:192). The TT expression is also based on a common expression (Andersen and Hofland 1998-, accessed 04 May 2014). *Øynene er sjelens speil* (‘the eyes are the mirror of the soul’) does not, however, refer to the exterior of a building. The similarity in the AmE and the NoB expression is the use of *window* and *mirror*. Both a mirror and a window are things that

can be looked into, or in the case of windows, looked through. The difference is that in a window, we might see something that is on the other side, while in a mirror we see our reflections. The *window to the soul* may mean that we look through some part of a person and see what is inside, while *the soul's mirror* may mean that what we see is a reflection of what is inside the person. However, both expressions commonly seem to be used in much the same way and context. In the TT, the idiomatic expressions seem to have mattered more than the conceptual metaphor.

To sum up the previous three sections, it seems that translation problems generally occur based on lexical or syntactical differences between the two languages, rather than differences in the conceptual metaphors used in the creative metaphorical expressions. It also does not seem to matter whether the creative metaphorical expression is based on a conventional or a creative conceptual metaphor.

Hypothesis 2 seems to be correct because the findings in this study conveys that most of the creative metaphorical expression in this data set are translated directly. This concludes the discussion on research question 2, as the answer to the question seems to be that creative metaphorical expressions are usually translated directly, and occasionally by changing the SL image into a more fitting TL image, or translation strategy 2. The other translation strategies are applied rather seldom.

#### 4.2.7 Creative expressions in the target text

Based on Fernández et al.'s study (2005), research question 3, which is discussed in this section, is concerned with creative metaphorical expressions in the TTs. There are some examples of creative metaphorical expressions that occur in the TT which were not present in the ST, as seen in table 4.11. The TT expressions may be translated from Ø or from a non-creative expression. In one case, the original expression includes an adverb that has become a creative simile in the translated version:

[31] He turned his head **metronomically** from Augustus to me, still squinting (182)  
 Han snudde hodet **som en metronom** fra Augustus til meg mens han fortsatt  
 He turned head-THE **like a metronome** from Augustus to me while he still  
 myste (199)  
 squinted

The adverb *metronomically* is in the AmE dictionary with the contextual meaning, which makes the ST expression non-creative. The contextual meaning of the expression is not the more basic meaning in the dictionary, so the expression is metaphorical, since it can be

understood in relation to the more basic meaning (Pragglejaz Group 2007:3, Merriam-Webster, accessed 24 April 2014). *Som en metronom* ('like a metronome') does not occur more than once every thousand words in the NNC, and the contextual meaning of *metronom* is not included in the dictionary (Bokmålsordboka, Merriam-Webster, accessed 24 April 2014). It can therefore be claimed that the translated expression is a creative metaphorical expression which came from a non-creative metaphorical expression.

In Fernández et al.'s article on creative metaphorical expressions translated from English to Spanish, they claimed that several expressions were creative in the TT, but conventional in the ST (2005:75). They claimed that this effect was based on direct and literal translation, so that the translated expression perhaps became unintentionally creative in the TT (ibid.). This trend has not been present in the data for this thesis. The creative metaphorical expressions in the TT that are not based on ST creativity are not due to literal translation, but due to an embellishment or change made by the translator. The amount of data in this thesis is too small to draw any general conclusions, but within these specific expressions, the trend Fernández et al. found is not present. It may seem that this is a distinct feature between English and Spanish which is not present in the same way between AmE and NoB. One reason for this difference between Fernández et al.'s result and the results in the present study may be due to the difference in languages. Both AmE and NoB are Germanic languages, while Spanish is a Romance language (Gamkrelidze and Ivanov 1990:111). The differences may be larger between two languages of different language families than between two languages in the same language family.

Hypothesis 3 is that creative expressions in the TTs based on non-creative or  $\emptyset$  expressions in the STs occur as frequently as in Fernández et al.'s study. It seems that this hypothesis is not correct within the data in the present study. The answer to research question 3 is that there are occurrences of creative metaphorical expressions in the TT that were not in the ST. However, the frequency of such expressions is very low in the data set for the present study.



## 5 CONCLUSION

In this chapter the research questions and hypotheses are summed up. The categories of creativity taken from Lakoff and Turner's (1989) book on the use of metaphorical expressions in poetry seem to be applicable in prose fiction as well. Hypothesis 1, as discussed in the introduction, is that these categories of creativity function in the same way in prose fiction as they do in poetry. Based on the results in this thesis, this hypothesis seems to be correct. All of the creative metaphorical expressions in the source texts fit into one of the categories of creativity and all the categories are present in the data for this thesis.

Questioning is the least used, but it is included in both source texts. Combining is also an infrequently used type of creativity. Elaboration, extension and personification are the most common categories, as well as simile, which are all explained below. The categories are not equally distributed in the two texts. The cause of these differences is not clear based on the analysis in the present study.

Elaboration, that is when a conventional aspect of a domain has been mapped in a new way, is frequently used. However, it is not always possible to distinguish between what is a common mapping and what is not. Without the MML (Lakoff et al. 1991), this might have been left solely to the researcher to identify. Even with the use of the MML, intuition has probably been included in some decisions, no matter how vigorously objectivity has been strived for. The difference between elaboration and extension may be more fluid than first assumed, because it is not necessarily clear which mappings that are common and which are not, especially when there are no examples in the MML to lean upon.

Most of the extensions, however, have been more clear cut than the elaborations. The reason for this is that when a conceptual metaphor is not included in the MML, it has been defined as non-conventional. In a non-conventional mapping, all the aspects that are mapped from the domains are new. If all the mappings are new, it cannot, by definition, be an elaboration because elaborations are applied to commonly mapped aspects of a domain. This may be a reason for the high frequency of extension in the NoB ST, because several of the expressions are based on non-conventional conceptual metaphors. These non-conventional conceptual metaphors are more frequent in the NoB ST than in the AmE ST, and based on the results in the present study, this is because of the topic of the novels.

Simile has a distinct use in the two source texts. Expressions based on simile are applied in order to help explain a connection between two domains that have very few aspects

in common. The difference between the simile and extension is that within an extension the domains are commonly implicit, while in the similes the domains are explicit and compared by a *like* or something similar. The notion of *aptness* is, according to Chiappe et al. (2003), a decisive factor of when the simile form is used. This seems to be the case in this study as well, as most of the underlying conceptual mappings in the similes are creative. Simile is also used to indicate the domains in a metaphorical set where the aptness is low. By introducing such a set with a simile expression, the domains may become clear to the reader, and the following expressions may be easier to interpret. Additionally, simile is used after a set of metaphorical expressions based on the same domains as a sort of summary. However, the times when either of these patterns occur are so few that they may be random. This may be a suggestion for further research in the field.

The use of creative metaphorical expressions seem to be, to a certain degree, based upon the context of the expressions. This is in line with Kövecses (2010). However, the present study has analyzed this trend qualitatively, and does not have any quantitative answer to how often a creative metaphorical expression is based on context and how often it is random. A quantitative study of this may be a suggestion for future research within the cause of creative metaphorical expressions.

Creative metaphorical expressions are commonly translated directly. This is in line with what previous studies, e.g. Fernández et al. (2005) and Rodríguez Marquez (2010), have found. In both these studies, direct translation was by far the most used solution. Direct translation is in the present study referred to as translation strategy 1. This pattern may be because metaphor seems to be in our minds as opposed to only occurring linguistically. Creative metaphorical expressions do not seem to affect the translation to any large degree, even when the domains are not commonly mapped onto each other. This may be because the connection between creative domains affect us in the same manner as connections between conventional domains. In other words, the findings in this thesis follow in line with previous studies within the field of CMT and translation.

The second most applied translation strategy is defined as changing a source language image with a more fitting target language image (Newmark 1981:89). The TT expressions where this solution has occurred are generally translated into the same type of creativity in the TTs as they have in the STs. What is meant by this is that even though the linguistic image in an expression is changed, the TL image is exploited in the same way as the SL image was. In other words, a common expression does not pose any large challenge in the field of translating

metaphorical expressions. Again, this may be because metaphors are conceptual and not purely linguistic.

There are some incidents of creative metaphorical expressions in the TTs that were not present in the STs. However, there were not as many as one might assume based on the results from Fernández et al. (2005). In their study, 19 out of 389 creative metaphorical expressions were created from nothing, or Ø (2005:71). 96 creative metaphorical expressions in the TT were based on non-creative expressions in the ST (ibid.:73). In the present study, one expression of 305 creative metaphorical expressions in the TTs is an example of a creative metaphorical expressions that come from no linguistic motivation and three of 305 expressions are based on non-creative expressions in the ST. In other words, the findings in this study does not follow suit with the findings of Fernández et al.

This difference may be due to aspects of the different languages in the studies. Fernández et al.'s study is concerned with the language pair English and Spanish, while the present study is concerned with Norwegian Bokmål and American English. Both English and Norwegian are Germanic languages, while Spanish is a Romance language (Gamkrelidze and Ivanov 1990:111). Although all three languages are a part of the Indo-European language family, there may be more similarities between two Germanic languages than one Germanic and one Romance language. However, further research is needed to substantiate such a claim.

This thesis has investigated the use of creative metaphorical expressions in two source texts in NoB and AmE respectively. The patterns found in the data for this study could be tested on other novels or other types of texts to see whether the types of text that are analyzed affect the results. The authors may also have had an impact on the distribution of the categories, so studies including other authors would contribute to the field. The use of non-conventional conceptual domains and the mapping between these could also be analyzed further by applying the same methodology onto other texts.

Additionally, the translation of creative metaphorical expressions has been studied. Because almost all creative metaphorical expressions are translated directly, the field may benefit from the analysis of other types of texts. When it comes to creative metaphorical expressions in the TTs that are not in the STs, it may also be useful to the field to conduct a similar study within other Germanic languages, to see if the same patterns emerge there as they have in the data for this thesis.

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## APPENDIX 1: Analysis of *Kabalmysteriet* → *The Solitaire Mystery*

Page	Original expression	Creativity	Conceptual metaphor	Page	Translated expression	Creativity	Translation
16	Mitt råd til alle som skal finne seg selv, er at de bør fortsette å være akkurat der de er.	ex	states are locations	9	My advice to all those who are going to find themselves is: stay exactly where you are	ex	1
16	Ellers er det stor fare for at de roter seg bort for godt	ex	states are locations	9	Otherwise you are in great danger of losing yourself forever	ex	2
26	Han ble laget av en jødisk trollmann for mange hundre år siden	ex	world is a magic trick	17	He was made by a Jewish sorcerer many hundred years ago	ex	1
27	På en ert!	el	Importance is a physical property (size is importance)	18	On a pea!	el	1
27	Utenfor - altså utenfor dette frøet vi lever på	el	Importance is a physical property (size is importance)	18	Beyond - I mean beyond this seed we live on...	el	1
27	Vi svingte inn på en liten vei som begynte å klatre oppover Alpene	p	pers road	18	We turned off onto a small road which began to climb up into the Alps	p	1
27	Over oss hang stjernehimmelen som et elektrisk teppe med tusener av bittesmå lamper, hver på en tusendels watt	s	stars are lamps	18	A star-filled sky hung above us like a carpet, electric with thousands of tiny lights, each one thousandth of a watt	s	1
28	Galaksene er som øde øyer uten båtforbindelse	s	sky is ocean	18	The galaxies are like deserted islands without any ferry connections	s	1
30	Da ville jeg gi fattern litt ro i sjela som julegave	el	attributes are entities	20	Then I'd give Dad some peace of mind as a Christmas present	el	2
46	En redningsflåte kan drive for vær og vind før den kanskje seiler mot en havn i det fjerne	el	life is a journey	34	A life raft can drift with the wind and rain before sailing toward the ocean in the distance	el	1
46	De [redningsflåter] seiler mot morgenlandet. Derfra finnes ingen vei tilbake.	el	life is a journey	35	They sail toward the land of tomorrow. From there, there is no return	el	1
46	Papiret jeg skriver på er som en redningsflåte, ukjente sønn	s	Life raft	34	The paper I am writing on is like a life raft, my unknown son	s	1
47	Hele verden lå strødd omkring meg som bruddstykker	s	Broken pieces	35	The whole world lay strewn about me in broken pieces	el	1
47	Den [en nyhet] erobrer en dags oppmerksomhet, så er den glemt	p	pers news	35	It captures attention for one day, then it is forgotten	p	1
47	...en nyhet lever aldri et langt liv	p	pers news	35	...and a piece of news never lives long	p	1
56	Fra da av har jeg alltid tenkt at den beste medisinen	el	society is a body	43	Since then I've always thought the best medicine	el	1

	mot sorg er å bli sint				for sorrow is anger...		
63	Det var da fattern fikk øye på den [elven Ticino] at han plutselig fikk sjøskvuld i øynene	el	body is a container	49	We soon crossed a river called Ticino, and when Dad saw it, his eyes began to water	nc	5
64	Her samler Rhinen sine første dråper, det er her Rhone har sitt utspring - og altså Ticino som blander seg med den store floden Po litt lenger nede og siden renner ut i Adriaterhavet	p	pers nature	50	The Rhine collects its first drops here, the Rhone's source in also here - as is the Ticino's, which joins the great Po farther downstream before running out into the Adriatic Sea	p	1
65	Så var det Rhinen - den renner gjennom Tyskland og Holland før den omsider tømmer seg i Nordsjøen	p	pers nature	50	Then there's the Rhine; it flows through Germany and Holland before it eventually empties into the North Sea	nc	1
65	Men enda er det mange andre elver, skjønner du, og alle drikker sine første slurker her oppe i Alpene.	p	pers nature	50	But there are many other rivers as well, you know, which drinks their first gulps up here in the Alps	p	1
70	I hver minste krok danset en liten flik av regnbuen	p	pers nature	55	In every corner a little piece of rainbow danced	p	1
71	Det var som en virvelvind fra fremmede land	s	weather	56	It was like a whirlwind from foreign lands	s	1
74	Da så jeg at det som var i flasken glitret som flytende diamant	s	diamond	58	...and the contents glittered like liquid diamonds	s	1
75	Forskjellen var bare at denne fjøslukten ikke klarte å bestemme seg for om den ville skinne rødt eller grønt, gult eller blått	p	pers object	59	...the only difference was that this lantern didn't know whether it wanted to shine red, green, yellow, or blue	p	1
75	Den sprutet små flekker av farget over loftsrommet - som lyset fra hundre ørsmå dansende lykter	s	pers object	59	Small specks of color splashed across the room - like the light from a hundred tiny dancing lanterns	s	1
75	Der ble de [dråpene] liggende på bunne og glitre som snekrystaller	s	snow	59	They lay on the bottom of the glass and glittered like snow crystals	s	1
76	Baker Hans reiste seg fra stolen foran peisen, tok med seg flasken med den flytende diamanten og satte den inn på det lille soveværelset	ex	attributes are entities	60	Baker Hans got up from his chair by the fire, took the bottle of liquid diamonds, and put it in the bedroom	ex	1
77	Da den første stormen av smaker hadde lagt seg, ar det so mom jeg hadde hele verden i kroppen, ja som om jeg var hele verdenskroppen	s	body is a container	60	When the first storm of flavor eased, it was as though the whole world was in my body; yes, as if I was the whole world	s	4
80	Jeg forsøkte å lure en svær kakerlakk til å gå over ispinnen så jeg fikk lagt den under lupen, men akkurat den kakerlakken hadde en håpløs panikk for doktoren	p	pers insect	63	...but this particular cockroach had a hopeless fear of the doctor	p	1
82	Det hadde hendt at jeg følte meg som en sigøynerunge som helt ufrivillig ble trukket med i en slags tiggervirksomhet	s	gypsies	64	I sometimes felt like a gypsy child who'd been involuntarily drawn into some kind of begging operation	s	1
82	Poenget er at fattern oppfatta seg selv som en joker	ex	humanity is a pack of cards	65	Dad considered himself a joker	ex	1
82	Det var sjelden han sa dette direkte, men jeg hadde	ex	humanity is a pack of	65	He rarely said it straight out, but I had known for	ex	1



	lenge visst at han betrakta seg selv som en joker i kortstokken		cards		a long time that he saw himself as a joker in a pack of cards		
83	Jeg tror fattern følte seg som en joker da han vokste opp som tyskerunge i Arendal	ex	humanity is a pack of cards	65	I think Dad felt like a joker when he grew up as the illegitimate child of a German soldier in Arendal	ex	1
84	Det var omtrent som om han skrelte en banan og kasta skallet i fra seg	s	fruit/vegetable	66	It was almost like peeling a banana and throwing away the skin	s	1
86	Månen var gått ned, men over fjellene stod et gnistrende dryss av tente stjerner - som ristet ut av en magisk pepperbøsse	s	sprinkles	68	...but above the mountains there was a sparkling shower of fiery stars - as though they were being shaken from a magic salt cellar	s	2
89	Slik vil det som er igjen i flasken flyte gjennom mange generasjoner. Og en gang - en gang vil den forunderlige bekken renne like inn i Morgenlandet	el	time is a landscape	70	In this way, what is left in the bottle will flow through many generations	el	1
91	For stjernene sladrer ikke, Albert.	p	pers stars	72	Because stars don't gossip, Albert	p	1
91	De bryr seg ikke om hvordan vi lever våre liv på jorden	p	pers stars	72	They don't care how we live our lives on earth	p	1
91	Over meg gnistret stjernene som fjerne øyer jeg ikke kunne nå med denne båtens seil	s	sky is ocean	72	The stars glittered above me like distant islands I would never reach under this boat's sail	s	1
100	Da hun begynte å snakke om fremtida, skinte de mørke sigøynerøynene hennes som glatte kastanjenøtter	s	plant	79	When she started to talk about the future, her dark eyes shone like polished chestnuts	s	1
107	Den [magiske øya] videt seg ut til alle kanter som om den øste av noe i fra dypet av seg selv	s	container	84	It widened out on all sides as though something was pouring out from its inner depths	s	1
107	Det var som om jeg hadde begitt meg inn i et magisk landskap, en omvendt labyrint der veiene aldri støtte mot noen vegg	s	labyrinth	85	It was as though I'd entered a magical land, a reversed labyrinth where the paths never came to an end	s	2
110	Jeg syntes de lignet på levende blomster	s	flower	87	I thought they looked like flowers in flight	s	1
110	Det var som om noen av blomstene på denne øya plutselig hadde løsnet fra bakken og lært seg kunsten å fly	s	flower	87	It was as though some of the island's flowers had suddenly broken free from the ground and learned to fly	s	1
110	Slik lå det en svakt tonenede fløytemusikk over dalen - det hørtes som når alle blåserne i et stort orkester stemmer instrumentene sine foran en konsert	s	musical instrument	87	Soft, haunting flute music floated through the valley - as though all the flautists in a large orchestra were tuning their instruments before a concert	s	1
110	Jeg kjente at de [sommerfuglene] luktet tungt og søtt som dyr parfyme	s	perfume	87	They gave off a scent which was heavy and sweet, like an expensive perfume	s	1
110	Av og til slo de [sommerfuglene] bort i meg med de myke vingene, det var som en dask av fløyel	s	velvet touch	87	...it was like being brushed with velvet	s	1
113	Jeg syntes det var likt nifst som om jeg hadde møtt	s	fears	89	It was just as spooky as meeting a person without	s	1

	et menneske uten ansikt				a face		
115	Det var det kortet [mamma] vi skulle finne i Athen	ex	humanity is a pack of cards	91	It was that card we were going to find in Athens	ex	1
117	Det bekymra meg ikke, for jeg hadde alltid synes at sånn gondolgauling minte mest om katterjau	s	people are animals	93	It didn't bother me, though, because I'd always thought singing gondoliers sounded more like cats meowing	s	1
120	...for det er ikke hver dag man opplever at man er en lys levende planetboer på ei lita øy i universet	ex	sky is ocean	95	...because it's not every day you realize you're a living planet dweller on a little island in the universe	ex	1
122	...fattern hadde stempla passet sitt på grensa til drømmeland	el	mind is a body	97	...Dad had stamped his passport at the border to dreamland	el	1
128	Han kan komme fra en annen stakk	ex	humanity is a pack of cards	105	He might be from another pack	ex	1
141	Det var som om den skarpe ettermiddagssolen slo gnister i bladene på trærne	s	fire	115	The bright afternoon sunshine seemed to turn the leaves on the trees into living sparks	el	1
147	Grenene der la seg som en gyllen baldakin over landskapet	s	Canopy	120	The branches lay like a golden canopy above the landscape	s	1
149	Når hun smilte skinte de grønne øynene som smaragder...	s	Jewel	121	When she smiled, her green eyes shone like emeralds...	s	1
152	...jeg hadde vel sagt noe som fikk et av miniforedragene hans til å sprette opp av kartotekskuffen	ex	the mind is a container	125	I must have said something which made one of his mini lectures shoot out from the filing cabinet	ex	1
153	Døden gikk fra grend til grend...	p	pers death	125	Death spread from neighborhood to neighborhood	nc	5
155	Kanskje betrakta han seg selv som en radiomottaker som bare fanga opp de radiobølgene som kom til apparatet.	s	receiver	127	Maybe he saw himself as a radio receiver simply catching the radiowaves coming to the set.	s	1
155	Livet er et svært lotteri der bare vinnerloddene er synlige	el	success is life	127	Life is one huge lottery where only the winning tickets are visible	el	1
156	Men også her gjelder det at bare vinnerloddene er synlige	el	success is life	128	But only the winning tickets are visible here, too	el	1
163	Jeg kjente duften av ferskt brød kile under nesen, og duften var så uimotståelig at jeg straks gikk inn i det vesle bakeriet	p	pers smell	136	The smell of fresh bread was so irresistible I went straight into the little bakery	nc	5
181	Denne båten er som en menneskehet i minityr	s	human society	150	This boat is like human society in miniature	s	1
181	Med så mange gode kort på hånden bør det iallfall finnes én joker!	ex	humanity is a pack of cards	150	With such a good hand, there ought to be at least one joker!	ex	2
183	Det hadde virka som om det var en innebygget maskin som regulerte blunkinga.	s	machine	152	It looked as though there was a built-in mechanism regulating the blinking	s	1
189	Hvis det er en annen ende ... da er det sikkert lurt å	el	coherent is aligned	156	If there is another end ... then it is probably wise	el	1

	begynne i den				to start there		
191	Det er ikke godt å vite hvor lenge vi var havstrømmens bytte før vi ble skyllet i land	p	pers nature	157	It isn't easy to say how long we were prey to the ocean currents before we were washed ashore	p	1
192	Historien er som et stort eventyr.	s	history is a fairy tale	158	History is like a long fairy tale	s	1
211	Samtidig har jeg fra denne dag betrakta hele verden - og alle menneskene som bor i den - som en eneste stor tryllekunst	s	world is a magic trick	175	At the same time, from that day on I have regarded the whole world - and all the people who live in it - as one great big magic trick	s	1
212	Men hvis verden er en tryllekunst, så må det finnes en stor tryllekunstner også.	ex	world is a magic trick	175	But if the world is a magic trick, then there has to be a great magician, too	ex	1
212	Jeg håper at jeg en dag klarer å avsløre ham, men det er ikke så lett å avsløre et trick når tryllekunstneren ikke engang viser seg på podiet	ex	world is a magic trick	175	I hope one day I'll be able to expose him or her, but it isn't so easy to reveal a trick when the magician never shows up onstage	ex	1
215	Hvis det virkelig finnes en gud ... da er han flink til å leke gjemsel med sine skapninger	p	pers god	178	If God really exists ... then he's clever at playing hide-and-seek with his creations	p	1
216	For selv om han ikke har etterlatt seg noe visittkort, har han etterlatt seg verden	p	pers god	179	Even though He didn't leave his calling card behind, he did leave the world	p	1
217	...Gud er død... Og det er vi som har myrda ham	p	pers god	170	No, God is dead... And we're the ones who have murdered him	p	1
221	Mynten titta opp på oss som om den hadde ligget på bakken i flere tusen år og bare venta på at vi skulle komme forbi og oppdage den	s	pers object	182	The coin lay on the ground as though it had been there for thousands of years, waiting for us to come along and discover it	s	1
224	Da er han eller hun en joker i kortstokken	ex	humanity is a pack of cards	185	Then he or she is a joker in a pack of cards	ex	1
224	Nå pekte han ut over alle turistene som sverma ut av turistbussene langt der nede og krøyp i feite maurstier opp gjennom tempelområdet	s	people are animals	185	He gestured toward all the tourists swarming out of the tour buses far below and crawling like a fat trail of ants up through the temple site	s	1
225	Vi er lappa sammen av en porsjon stjernestøv	ex	particles are building blocks	186	We are thrown together with a sprinkling of stardust	ex	1
225	Jeg er et spøkelse selv	ex	properties are physical properties	186	I am a ghost myself	ex	1
231	Jeg har hatt både en stjernehimme over meg og en stjernehimme for mine føtter...	ex	attribution is co-location	191	I have had a starry sky above me and a starry sky below me...	ex	1
231	Begge de to stjernehimlene er like uutgrunnelige	el	Importance is a physical property (size is importance)	191	Both these starry skies are equally unfathomable	el	1
231	Det var som om noe stjernestøv hadde løsnet fra himmelen over og drysset ned på jorden	s	stars	191	It was as though some stardust had come loose from the sky and had fallen down to earth	s	1
232	Han snek seg inn i landsbyen som en giftig slange	s	people are animals	192	He stole into the village like a poisonous snake	s	1
234	Jeg tror vi står med ryggen til noe som enten velger	ex	humanity is a pack of	194	I think we're standing with our backs to something	ex	1

	å snu oss rundt med bildesiden opp - eller som også velger å la det være		cards		which will choose either to turn us picture-side-up or to leave us as we are		
243	Og de [greske gudene] ble ikke gamle eller frynsete i kantene før folk begynte å tvile	ex	people are objects	202	...the gods didn't grow old or frayed at the edges until people started to doubt	ex	1
270	Men ennå er det for sent å angre seg, sier Joker, for i dag skal alle kortene snus med bildesiden opp.	ex	humanity is a pack of cards	225	... Joker says it's too late for regrets, for today all the cards will be turned picture-side-up...	ex	1
270	Bjellene lød som hissige dombjeller fra en slede som ble trukket av en løpsk hest	s	object is animal	225	The noise he made sounded like bells on a sleigh which was being pulled by a fearsome horse	s	1
271	...lyden fra glasfløytene var like tynn og sprø som tonene fra de aller minste pipene i et kirkeorgel	s	musical instrument	226	...the notes from the glass flutes were so delicate and pure, they sounded like the notes from the very smallest pipes on a church organ	s	1
280	Det ville være synd om den eneste jokeren i Arendal til slutt skulle bli en frynsefille som alle de andre	com	humanity is a pack of cards, people are objects	233	It would be a terrible shame if the only joker in Arendal ended up as much of a good-for-nothing as all the others	ex	2
281	Da var de som noen store jokere i menneske-kortstokken	s	pers god, humanity is a deck of cards, importance is a physical property	234	Dad said they were like huge jokers in a pack of cards made of human beings	s	1
284	Se det vet man ikke før alle kortene i kabalen er lagt med bildesiden opp	ex	humanity is a pack of cards	236	We won't know that until all the cards are turned picture-side-up	ex	1
284	For hele sannheten kan ikke presses inn i to ruter	el	properties are possessions	236	The whole truth cannot be squeezed into two diamonds	el	1
288	Hvordan klarer man å "klatre ut av bevissthetens fengsel"? Hva slags stige bruker man da?	q	the mind is a container	239	How does one climb out of the prison of consciousness? What kind of ladder does one use to do that?	q	1
288	Vi ble ristet ut av tryllekunstnerens jakkeerme og knep oss selv i luften sprut levende	ex	world is a magic trick	239	We were shaken out of the magician's sleeve and appeared out of thin air, bursting with life	ex	2
289	...de skylte igjennom meg som en flodbølge av vellyst	s	a force is a moving object	240	...washing through me like a tidal wave of desire	s	1
289	I en av tærne stod en steil jordbærsmak, i en hårløkk fersken eller banan, under venstre albue bruste smaken av pæresaft og i nesen dampet en herlig parfymeblending	com	body is a container, personification taste	240	There was a relentless taste of strawberry in one of my toes, and peach or banana in a lock of hair. In my left elbow bubbled a taste of pear juice, and in my nose there steamed a mix of heavenly scents	com	1
290	I neste øyeblikk tenkte jeg at fantasifigurene kanskje hadde marsjert ut av hodet mitt i protest mot å holdes tilbake av mine egne tankers begrensninger	q	the mind is a container	241	...and the next moment I thought the figments of my imagination had stormed out of my head in protest at being held back by the limitations of my own thoughts	q	1
290	I et øyeblikk følte det som om jeg hadde gått meg	s	the mind is a container	241	At once I felt as though I was lost inside my own	s	1

	vill i mitt eget hode				head...		
293	Forskjellen er bare at mitt Mekka ligger i ruiner	ex	attribution is co- location	243	The only difference is that my Mecca lies in ruins	ex	1
293	For meg er dette omtrent som det er for en muslim å komme til Mekka.	s	holy places	243	For me this is what it must be like for a Muslim to arrive in Mecca	s	1
294	Her putrer det av liv som i en heksegryte	s	cooking	244	This is where life bubbles like in a witch's cauldron	s	1
294	...hit ned trakk det bare en og annen joker i ny og ne	ex	humanity is a pack of cards	244	...but here there were only on or two jokers who showed up now and then	ex	1
294	Her blafrer tidas vind igjennom oss, her har den oss på seg og er oss - men slipper oss pladask igjen	el	time is a changer	244	The wind of Time blows through us, carries us and is us - then drops us again	el	1
294	Vi trylles frem og jukes bort	ex	world is a magic trick	244	We are conjured up and tricked away	ex	1
294	For vi har ikke fast grunn under føttene. Vi har ikke en gang sand under føttene. Vi er sand.	ex	world is a sandbox	244	Because we're not standing on solid ground, we're not even standing on sand - we are sand	ex	1
294	Her er verdenshistorien skrevet, her er begivenhetene rissa inn - og strøket ut igjen	ex	world is a sandbox	244	This is where the history of the world is written, this is where events are engraved - and smoothed over again	ex	1
294	Og her blir vi selv modellert en dag - i det samme skjøre materialet som våre forfedre	ex	world is a sandbox	244	One day we'll be modeled here, too - from the same brittle material as our ancestors	ex	1
295	Du så hvordan maurene kravla og krøyp der oppe på Akropolis	el	people are animals	245	You saw how the ants crawled and crept up at the Acropolis!	el	1
295	Tida går ikke ... Og tida tikker ikke	q	pers time	245	Time doesn't pass ... Time doesn't tick	q	1
295	Like stille og ubønnhørlig som sola står opp i øst og går ned i vest, eter tida seg gjennom historien	el	time is a changer	245	Time eats its way through history as silently and relentlessly as the sun rises in the east and sets in the west	el	1
295	[tida] gnager løs på gamle minnesmerker	el	time is a changer	245	...gnaws at ancient monuments	el	1
295	[tida] jafser i seg menneskeslekt etter menneskeslekt	el	time is a changer	245	...and wolfs down generation after generation	el	1
295	For tida tygger og tygger - og det er oss den har mellom jekslene	el	time is a changer	245	Time chews and chomps- and we are the ones between its jaws	el	2
295	Det finnes ikke noe skjulested for tida	el	time is a pursuer	244	You cannot hide from Time	el	2
295	Men vi kan ikke gjemme oss for tida	el	time is a pursuer	245	...but you can't hide from time	el	1
295	Tida ser oss overalt, for alt omkring oss er dyppa ned i dette rastløse elementet	el	time is a pursuer	245	Time follows our every move, because everything around us is immersed in this transient element	el	1
296	Her tripper vi omkring på jorda om figurer i et fett eventyr	s	fairy tale	245	We skip around on earth like characters in a fairy tale	s	1
296	Det er ikke noe som er så komplisert og kostbart som et menneske, gutten min. Men vi blir behandla som billig juggel!	s	people are objects	245	There is nothing as complicated and precious as a person, my boy - but we are treated like trash	s	1

297	Vi deltar i en evig maskerade der maskene kommer og går: lang, lang rekke, fattern ut av rekka går	el	change is replacement	246	We are part of an eternal masquerade where the masks come and go	el	1
297	Fatterns tale hadde adresse til ei fjern fortid	el	time is a landscape	246	Dad's speech was addressed to a distant past	el	1
297	Du og jeg hadde fortjent å våre navn rissa inn i noe evig i noe som ikke vaskes vekk i den store sandkassa.	ex	world is a sandbox	246	You and I deserve to have our names engraved into something eternal, something that won't be washed away in the great sandbox	ex	1
297	Tror du ikke at det finnes noe som ikke vaskes vekk i den store sandkassa	ex	world is a sandbox	247	Don't you think there might be something which isn't washed away in the great sandbox	ex	1
298	Jeg måtte innrømme at jeg hadde forstått det første verset bedre enn det siste	ex	coherent is aligned	247	I had to admit I understood the first verse better than the second...	ex	1
298	Det er der vi egentlig hører hjemme, skjønner du - og ikke her nede i sandkassa hvor tida glefser etter alt vi er glad i	el	time is a changer	247	That's where we really belong .. Not down here in the sandbox, where time snaps at everything we love	el	1
298	For det er ikke dette sandslottet som er det viktigste	ex	world is a sandbox	247	The sandcastle isn't the most important thing	ex	1
299	Sannheten var naturligvis at han var den eneste jokeren i Athen på den tida	ex	humanity is a pack of cards	248	Of course, in truth he was the only joker in Athens at that time	ex	1
299	Men vi har noe inni oss som tida ikke greier å gnage i stykker	el	time is a changer	248	But we do have something which time can't gnaw through	el	1
299	Kroppene våre får samme skjebne som sandslottene i sandkassa	s	world is a sandbox	248	Our bodies have the same fate as the sandcastles in the sandbox	s	1
301	Det var som om jeg var på sjøen igjen	s	sea movement	250	It was like being at sea again	s	1
302	...nå hogg det til i en distinkt smak av sitron i den ene leggen samtidig som en liflig duft av syringer begynte å leke i det venstre øret	p	pers taste	251	...because a sharp tang of lemon bit into one of mye left at the same time as a blissful scent of lilac tickled my left ear	p	2
303	Jeg rakk ikke å reagere på dette fordi jeg med ett kjente at det fosset en overveldende smak av eggedosis gjennom hodet	el	a force is a moving object	252	I wasn't able to reply, as an overwhelming taste of eggnog flowed like a waterfall through my head	s	3
307	Nå seiler vi like inn i Morgenlandet	el	life is a journey	254	Now we sail into the land of tomorrow	el	1
314	Jeg må ha sett ut som en solnedgang i september. Den kvelden begynte det visst å regne også, for nå kjente jeg at tårene pressa mot øyelokkene	s	weather	261	I must have looked like a gray winter afternoon, and on this particular day it was raining. I felt the tears press against my eyelids	s	1
315	...hadde han ikke rukket å bestemme seg for om han skulle rase som en tiger eller logre som en valp	s	people are animals	262	...couldn't decide whether he should rage like a tiger or wag his tail like a puppy dog	s	1
317	Så er det akkurat en bestemt maur i denne veldige maurtuen som vi skal ha tak i	el	people are animals	263	...and there's just one ant we want to find in this enormous anthill	el	1
317	Men denne tua er så godt organisert at det faktisk er mulig å finne maur nummer ...	el	people are animals	264	But this anthill is so well organized...	el	1
317	Til gjengjeld er det selve dronninga, sa jeg	el	people are animals	263	And it is the queen herself	el	1
318	Egentlig er Athen bare en liten avlegger av mye	el	people are animals	264	Athens is really just a smaller chamber in a much	el	1

	større tue som teller godt over fem milliarder maur				bigger anthill which is home to over five billion ants		
320	Jeg synes han ligna på en bjørn som bare akkurat hadde begynt den lange vinterdvalen	s	people are animals	265	I thought he looked like a bear who had just begun his longer winter hibernation	s	1
323	Nå må denne kabalen følge sine egne lover	ex	humanity is a pack of cards	268	This game of solitaire must follow its own set of rules	ex	1
326	...minner ringlende bjeller meg om at jeg er familieløs	p	pers bell	270	...the jingling bells remind me that I have no family	p	1
329	Han har vært den eneste her på øya, men i virkeligheten tilhører han en annen stokk	ex	humanity is a pack of cards	272	He was the only one on the island, but in reality he belongs to another pack	ex	1
329	Hvor mange kort det er i den stokken, vet man ikke	ex	humanity is a pack of cards	273	Nobody knows how many cards there are in that pack...	ex	1
329	Og ikke vet man hvem som deler ut kortene i den stokken heller	ex	humanity is a pack of cards	273	...or knows who is dealing them out	ex	1
329	Hvilken panne spratt den dokkemannen ut fra?	com	pers god, the mind is a container	273	Which forehead did he spring from...	com	1
334	På denne måten ble menneskeheten som en stor kabal	s	humanity is a pack of cards	277	The people were like one big game of solitaire	s	1
341	Joker hoppet og spratt som en geit foran meg på stien. Jeg husker jeg tenkte at det var synd at akkurat denne geita hadde bjeller, for bjelleklngen gjorde det sikkert lett for resten av geiteflokkene å følge etter	s	people are animals	284	The Joker leaped and sprang like a mountain goat on the path before me. I remember thinking it was a pity that this particular goat had bells, because the sound of his bells certainly made it easier for the rest of the heard to follow	s	1
344	Det knaste hardt og sprøtt som om noen tygde sten	s	eating	286	...like somebody chomping on rocks	s	1
345	Det var som om regnbuen hadde falt ned fra himmelen og kokte i den vesle pytten	s	Rainbow	286	It looked as though a rainbow had fallen from the sky and was boiling in the little puddle	s	1
346	Jeg har krysset hav og sinn, både høye fjell og vanskelige tanker har jeg løpt igjennom. Men det er noen som har stokket om på kortene	com	time is a landscape, ideas are locations, humanity is a pack of cards	288	I have crossed oceans and mood, I have struggled over mountains and difficult thoughts, but someone has shuffled the cards	com	1
347	Pakk dem inn i kabalen igjen!	ex	humanity is a pack of cards	288	Get them back in the pack!	ex	1
350	Men overfor dvergene på øya hadde ikke tiden hatt noen makt	el	time is a changer	291	...but time hadn't had any power over the little men on the island	el	1
358	Fattern åpna døra til Fiat-en som om den var en Rolls Royce og muttern er presidentfrue eller noe i den retning	s	wealth	198	Dad opened the Fiat door as though it were a Rolls-Royce and Mommy was a princess	s	1
363	Han ble med meg til den <i>store</i> kabalen	ex	humanity is a pack of cards	302	He joined me in the <i>great</i> solitaire	ex	1

363	Og vi vet heller ikke hvem som deler ut kortene	ex	humanity is a pack of cards	302	...and we don't know who's dealing the cards either	ex	1
367	Det er ikke gjort på en to tre å snu ei skute som er i drift	el	interaction etcetc	305	you can't turn a ship at full sail at the drop of a hat	el	2
367	...sa jeg for å liksom forsikre meg om at fisken ikke glapp akkurat i det vi skulle til å svinge den over båtripa	el	people are animals	304	...to assure myself that the fish hadn't got away just as we were about to pull it into the boat	el	1
370	Men det hjelper ikke så lenge vi må streife omkring i Europa for å finne hjertereset	ex	humanity is a pack of cards	308	roam Europe looking for the ace of hearts	ex	1
371	Men akkurat i det siste har han altså hatt nok med å løse Hjertereset fra moteeventyret	ex	humanity is a pack of cards	308	...trying to rescue the ace of hearts from the fashion fairy tale	ex	1
376	Det var som om det var litt morgentåke der [i peisen] også	s	morning mist	313	Thin trails of smoke still rose from the ashes in the fire, like wisps of the morning mist outside	s	1
383	Det var som om jeg samtidig var til stede på alle verdens torg. På torget i Hamburg puttet jeg en tomat i munnen, på torget i Lübeck tok jeg en bit av en aftig pære, på torget i Zürich var det en klase druer jeg fortærte, på torget i Roma var det fiken jeg spiste, på torget i Athen var det nøtter og mandler og på torget i Kairo var det dadler.	s	eating	318	It was as though I was in all the markets of the world. At the market in Hamburg I put a tomato in my mouth, in Lübeck I took a bite of a juicy pear, in Zürich I devoured a bunch of grapes, ...	s	1
386	Men det er ennå ett kort som mangler for at hele kabalen skal gå opp	ex	humanity is a pack of cards	321	...one card is still missing from the solitaire before it can be resolved completely	ex	1
387	Han fnøs som en skamridd hest...	s	people are animals	322	He snorted like a tired horse...	s	1
388	fattern satte opp et uttrykk som virka så forundra at det kunne ha romma alle verdens gåter på en gang	el	body is a container	323	The look of astonishment on Dad's face was so great that it could have held all the mysteries of the world at once	el	1
390	... for overalt i hele kroppen kjempet et spill av forskjellige smaker om oppmerksomheten	p	pers taste	324	...different tastes fought for attention throughout my whole body	p	1
390	Samtidig som den deiligste jordbærkrem la seg over venstre skulder, stakk en syrlig blanding av ribs og sitron meg i høyre kne	p	pers taste	324	As the most delicious strawberry cream slid through my left shoulder, a bitter mixture of red currants and lemon stabbed my right knee	p	1
391	Å vokse opp var som om å drikke seg full på sanseopplevelser	s	drinking alcohol	325	To grow up is to get drunk on sensory experience	s	1
391	Jeg ville bli som en tomat - eller som et plommetre	s	people are vegetables	325	I would become a tomato - or a plum tree	s	1
399	Men som alle jokere - både i store og små kabaler - har vi den oppgave å fortelle menneskene om hvilket unbegrikelig eventyr verden er	ex	humanity is a pack of cards	332	But like all jokers - both in large and small solitaires - have we the task to tell the people about what an unbelievable fairy tale the world is	ex	1
399	Ein gang - i Morgenlandet	el	life is a journey	332	Once - in the land of tomorrow	el	1
399	Og den historien må aldri få vinger å fly med som	s	object is animal	332	And that story must never get wings to fly like	s	1



	andre historier				other stories		
400	Forunderlige figurer danser i mesterens bevissthet	el	the mind is a container	333	Peculiar figures dance in the master's mind	el	1
400	En vakker morgen klatrer konge og knekt ut av bevissthetens fengsel	ex	the mind is a container	333	One beautiful morning King and Jack climb out of the prison of consciousness	ex	1
400	Figurene ristes ut av tryllekunstnerens jakkeerme og kniper seg selv i luften sprut levende	ex	world is a magic trick	333	The figures are shaken out of the magician's sleeve and appear out of thin air bursting with life	ex	1
402	Skjebnen er en slange som er så sulten at den sluker seg selv	s	animal behaviour	334	Destiny is a snake which is so hungry it devours itself	s	1
404	...Joker hadde boltra seg i den store kabalen etter at han hadde rømt fra den lille kabalen på den hemmelighetsfulle øya	ex	humanity is a pack of cards	337	...Joker had frolicked around in the great game of solitaire, having escaped from the mini solitaire on the mysterious island	ex	1
404	Alt rives ikke i filler av tida	el	time is a changer	337	Not everything is ripped to shreds by time	el	1
405	Den ville dukke opp igjen og igjen så lenge det eksisterte en historie og en menneskehet som jokere kunne boltre seg i	ex	time is a container	338	...as long as history and mankind existed for jokers to frolic around in	ex	1
405	Det finnes en joker i kortstokken som springer opp og ned gjennom hundreårene uten å miste så mye som en melketann	el	time is a landscape	337	There's a Joker in the pack of cards who runs up and down the generations without losing as much as a milk tooth	el	1
406	Så var det bare et eneste lite kort som mangle i min egen lille familiekabal	ex	humanity is a pack of cards	338	Now only one little card was missing from my family solitaire	ex	1
406	Det var den store kabalen	ex	humanity is a pack of cards	338	That was the great solitaire	ex	1
416	Jeg syntes at det stikken ikke var så verst, men jeg tenkte også at Hjerterkongen mangla	ex	humanity is a pack of cards	346	I thought it wasn't such a bad trick, but I also felt as though the king of hearts was missing	ex	1

## APPENDIX 2: Analysis of *The Fault in Our Stars* → *Faen ta skjebnen*

Page	Original expression	Creativity	Conceptual metaphor	Page	Translated expression	Creativity
4	...were sitting right in Christ's very sacred heart and whatever	el	central is important	12	...satt midt i Jesu hellige hjerte	el
4	...swimming in a paralyzing and totally clinical depression	ex	interaction between progress and external events affecting progress is interaction between two moving individuals	12	...jeg nærmest svømte rundt i en lammende og totalt klinisk depresjon	ex
5	...for the sword of Damocles to give him relief	p	pers object	13	...venter på at damoklessverdet skal gi ham den befrielsen han unnslopp for så mange år siden	p
6	...in the third leg of a twelve hour marathon [of ANTM]	el	mind is a body	15	...midt i tredje etappe av en tolv timers maraton [med ANTM]	el
6	...a recurrence had placed his remaining eye in mortal peril	p	pers recurrence	14	...hadde et tilbakefall sørget for at det gjenværende øyet hans var i livsfare	p
10	He was looking at his hands, which he's folded into each other like the top of a tepee	s	teepee	19	Han så på hendene sine, som han hadde flettet sammen, som toppen av en tipi	s
11	I'm on a roller coaster that only goes up, my friend	comb	good is up, allowing continued existence is allowing continued verticality, existence is up	20	Jeg er på en berg-og-dal-bane som bare går oppover	com
11	Fights were recounted, battles won amid wars sure to be lost	el	treating illness is fighting a war	20	Beretninger om kamp, slag vunnet i kriger som var dømt til å tapes	el
12	I fear it like the proverbial blind man who's afraid of the dark	s	Blind person	20	Jeg er redd for den slik den blinde er redd for mørket	s
17	His every syllable flirted	p	pers syllable	25	Hver stavelse flørtet.	p
18	...the spring air just on the cold side of perfect	el	attributes are entities	27	...med vårluft som var ørlite for kald til å være perfekt	nc
18	Osteosarcoma sometimes takes a limb to check you out	p	pers disease	26	Beinkreft tar noen gangen en arm eller et bein, bare for å smake på deg	p
18	Then, if it likes you, it takes the rest	p	pers disease	26	Så, hvis den liker deg, tar den resten	p
18	I followed him upstairs, losing ground as I made my way up slowly, stairs not being a field of expertise for my lungs	p	pers organ	26	Jeg fuøgte etter ham opp trappa, og ble hengende stadig lenger etter, ettersom trapper ikke er noe lungene mine kan sies å være ekspert på	p
25	...my lungs were acting desperate, gasping, pulling me out of bed trying to find a position that could get them air	p	pers organ	34	...og lungene mine oppførte seg helt desperat, gispet og dro meg ut av senga i et forsøk på å finne en stilling hvor de kunne få luft	p

25	...I was embarrassed by their desperation, disgusted that they wouldn't just <i>let go</i>	p	pers organ	34	...og jeg ble helt flau over hvor desperate de var, oppgitt over at de ikke bare kunne gi opp	p
31	I was a bit of a Victorian Lady, fainting-wise	ex	tumours are corsets	40	jeg var litt viktoriansk dame-typen når det gjaldt det å svime av	ex
32	Like, cancer is in the growth business, right?	p	pers disease	42	Kreft er jo en vekstbransje, ikke sant?	p
32	The taking-people-over business	p	pers disease	42	En ta-over-folk-bransje.	p
38	Sleep fights cancer	p	pers sleep	49	Søvn bekjemper kreft	p
42	Some of the boys have become downright <i>edible</i>	el	interest is appetite	53	Noen av guttene har blitt direkte <i>spiselige</i>	el
43	...as if the second toe was a window into the soul of something	el	people are buildings	54	...som om den tåen var et slags sjelens speil eller noe sånt	el
49	...the treatments and disease racing to kill her	p	pers medicine	61	...behandlingen og sykdommen kappes om å drepe henne	p
54	More wailing. Like the death cries of some injured animal.	s	people are animals	66	Mer hyling. Som dødsskrikene til et såret dyr.	s
60	He nodded, the tears not like tears so much as a quiet metronome - steady, endless	s	metronome	72	Han nikket, og tårene var ikke så mye som tårer som en stille metronom - jevne, endeløse	s
60	I was thinking about the word <i>handle</i> , and all the unholdable things that get handled	q	mind is a body	72	Jeg tenkte på ordet <i>fikse</i> , og alle de ufiksable tingene som folk likevel fikser	q
62	Isaac was still throttling the wall with the pillow	p	pers wall	74	Isaac holdt fortsatt på å kvele veggen med puta	p
68	...into a series of 1s and 0s to travel through the insipid web which has lately ensnared our species	ex	properties are physical properties	80	...en rekke 1-ere og 0-er for å kunne reise gjennom dette intetsigende nettet som i den senere tid har snørt seg sammen rundt vår art	ex
72	Barnacles on the container ship of consciousness	ex	Importance is a physical property	85	Rur på bevissthetens containerskip	ex
86	(...) boring holes into my skeleton, a slithering eel of insidious intent	ex	treating illness is fighting a war	99	...boret hull i skjeltet mitt, en buktende ål med snikende hensikter	ex
88	...the young men and women who wait like Vladimir and Estragon wait for Godot and good Christian girls wait for marriage	s	patience	102	...de unge mennene og kvinnene som venter slik Vladimir og Estragon venter på Godot, og flinke kristne jenter venter på ekteskapet	s
92	My dad understood my cancer the way I did: in the vague and incomplete way people understand electrical circuits and ocean tides	s	Complicated things	105	Pappa forstod saken min på samme måte som jeg - på den vage og ufullstendige måten man forstår elektriske kretser og tidevannet	s
94	But, oh, sweet Lord, I would ride that one-legged pony all the way around the corral	ex	people are animals	108	...den enbeinte ponnien kunne jeg har ridd hele veien rundt stallen	ex
97	It feels like we were all wounded in your battle, Caroline	el	treating illness is fighting a war	110	Det føles som om alle ble såret i kampen du kjempet, Caroline	el
98	...pain is a blunt and nonspecific diagnostic instrument	ex	attributes are entities	111	...smerte er et sløvt og upresist diagnostisk instrument	ex
98	Like Caroline Mathers had been a bomb and when	s	treating illness is fighting	112	Som om Caroline Mathers hadde vært en bombe, og da	s

	she blew up everyone around her was left with embedded shrapnel		a war		hun sprengetes satt alle rundt henne igjen med kroppen full av granatsplinter	
99	I'm a grenade and at some point I'm going to blow up and I would like to minimize the casualties, okay?	ex	treating illness is fighting a war	113	Jeg er en granat og før eller siden så kommer jeg til å eksplodere og jeg vil gjerne begrense skapene, greit?	ex
99	I'm a grenade	ex	treating illness is fighting a war	113	Jeg er en granat	ex
99	I'm like a grenade	s	treating illness is fighting a war	113	Liksom, at jeg er en granat, mamma	s
102	Okay is BURSTING with sensuality	el	content is contained in the stimulus	116	Ja vel er PROPPFULT av sensualitet	el
103	You are not a grenade, not to us	ex	treating illness is fighting a war	117	Du er ikke en granat, ikke for oss	ex
105	...but there was nothing they could do to dim the supernovae exploding inside my brain	ex	attributes are entities	119	men de kunne ikke gjøre noe som helst for å dempe supernovaen som eksploderte i hjernen min	ex
105	...an endless chain of intracranial firecrackers	ex	attributes are entities	119	en endeløs rekke med intrakranielle kinaputter	ex
105	I was left on the shore with the waves [of pain] washing over me, unable to drown	ex	interaction between progress and external events affecting progress is interaction between two moving individuals	119	Jeg ble liggende på stranda med bølgene skyllende innover meg, ute av stand til å drukne	ex
108	...my shuffling gait like a dementia patient's	s	sick person	123	...den subbene gangen min som den tilhørte en demenspasient	s
109	Then I am a cancer-fighting machine	el	people are machines	123	Da er jeg en kreftbekjempende maskin	el
109	...two minimally supervised medical students removed my chest tube, which felt like getting stabbed in reverse	s	stabbed	123	...tok to medisinstudenter nesten uten oppsyn ut slangen jeg hadde i brystet, som var som å bli knivstukket baklengs	s
110	I'd always thought the world was a wish-granting factory	ex	world is factory	125	Og jeg som alltid har trodd at verden var en fabrikk som oppfylte ønsker	ex
111	...then the stars would not be so terribly crossed	p	pers stars	126	...ville ikke stjernene sett så grusomt i unåde til dere	p
111	...but it is the nature of stars to cross	p	pers stars	126	...men nåde inngår ikke i stjerners natur	p
112	Shakespeare told us precious little of the man whom he entombed in his linguistic sarcophagus	el	content is contained in the stimulus	127	Shakespeare fortalte oss nesten ingenting om mannen han gravla i sin lingvistiske sarkofag	el
112	...there is no shortage of fault to be found amid our stars	p	pers stars	126	...men det mangler ikke på feil å finne hos våre stjerner	p
112	What a slut time is. She screws everybody	p	pers time	126	For en skjøge tiden er. Hun er ikke tro mot noen.	p
113	the dead are visible only in the terrible lidless eye of memory	p	pers mind	127	De døde er bare synlige for minnets grusomme nakne øye	p
120	I kept thinking that it sounded like a dragon	s	animal	135	Jeg tenkte ofte at den hørtes ut som en drage som putet	s

	breathing in time with me, like I has this pet dragon who was cuddled up next to me and cared enough about me to time his breaths to mine				i takt med meg, som om jeg hadde en kjæleeddrage som lå krøllet sammen ved siden av meg og som brydde seg nom om meg til å følge min pusterytme	
121	...the world was not a wish-granting factory	ex	world is factory	136	...verden ikke var en fabrikk som oppfylte ønsker	ex
122	the outline of the seats like a kid's drawing of a smile	s	drawing/smile	137	...med setenes silhuett som en barnetegning av et smil	s
125	...I fell in love the way you fall asleep: slowly, and then all at once	s	falling asleep	140	...forelsket jeg meg slik man sovner: langsomt og så plutselig	s
125	I learned that we had plenty of swing-set suitors to choose from	p	pers object	140	...oppdaget jeg at vi hadde flust med huskestativ-beilere å velge mellom	p
131	She just keeps fighting the battle, waking up every morning and going to war without complaint	el	treating illness is fighting a war	147	Hun bare fortsetter å kjempe, våkner hver morgen og går ut i krigen uten å klage	el
141	...my lungs felt like they were folding in upon themselves like flowers at dusk	s	flower	158	...som om lungene mine lukket seg, som blomster i skumringen	s
141	...stepping across the Rubicon, the machine's silence acknowledging that I was, however briefly, a nonmetallized creature	p	pers machine	157	... ta steget over elva Rubicon, og maskinens taushet fortalte at jeg, uansett hvor kortvarig, var en ikke-metallholdig skapning	p
142	The pain was always there, pulling me inside myself, demanding to be felt	p	pers pain	158	Smerten var alltid der, dro meg inn i meg selv, krevde å bli følt	p
155	We landed, in fact, parallel to a canal, like there were two runways: one for us and one for waterfowl	s	Runway	171	Vi landet faktisk parallelt med enkanal, somom det var to rullebaner - en til oss og en til vadefugl	s
156	Amsterdam is like the rings of a tree: it gets older as you get closer to the center	s	Tree	172	Amsterdam er som ringene i et tre: eldre jo nærmere midten du kommer	s
157	And in freedom, most people find sin	el	states are locations	173	Og i frihet finner de fleste synd	el
161	They looked for all the world like miniaturized rose petals drained of their color	s	flower	177	De så nøyaktig ut som miniutgaver av roseblader som fargen var sugd ut av	s
163	The tiny bubbles melted in my mouth and journeyed northward	p	pers bubbles	178	De ørsmå boblene smeltet i munnen og la på vei nordover inn i hjernen min	p
163	We have bottled all the stars this evening, my young friends	ex	up is good	179	I kveld har vi alle stjernene på flasker	ex
164	I didn't want to be a grenade	ex	treating illness is fighting a war	180	Jeg ville ikke være en granat	ex
165	More stars first?	ex	up is good	181	Flere stjerner først?	ex
167	That's why I'm being taken out of the rotation	ex	life is sport	183	Det er derfor de stryker meg fra lagoppstillingen.	ex
167	The sun was a toddler insisently refusing to go to bed	p	pers sun	183	Sola var en smårolling som nektet å legge seg	p
172	I was for Dr. Maria a kind of Amsterdam, a half-drowned anomaly	el	interaction between progress and external	188	...jeg for dr. Maria var et slags Amsterdam, et halvt druknet avvik	el

			events affecting progress is interaction between two moving individuals			
172	I wanted to not be a grenade, to not be a malevolent force in the lives of people I loved	ex	treating illness is fighting a war	189	Jeg ville at jeg ikke skulle være en granat, ikke skulle være en ondsinnet kraft i livene til de jeg var glad i	ex
187	If only my memory would compromise	p	pers mind	204	Hadde bare minnet mitt villet kompromisse	p
187	Parmenides is valuable in precisely the way that it is valuable to have an acquaintance who reliably picks the wrong horse each and every time you take him to the racetrack	s	unlucky	205	Parmenides er verdifull på akkurat samme måten som det er verdifullt ha en bekjent som uten unntak velger feil hest hver eneste gang du tar ham med på veddeløpsbanen	s
188	...what the voices are feeling	p	pers voices	205	...men hva stemmene føler	p
192	You are a failed experiment in mutation	ex	people are experiments	210	Du er et mislykket mutasjonseksperiment	ex
195	His brain is Swiss cheese	ex	coherent is whole	213	Hjernen hans er en sil	ex
196	Lidewij drove a clunky gray Fiat with an engine that sounded like an excited four-year-old girl	s	kid	214	Lidewij kjørte en skramlete, gammel, grå Fiat med en motor som hørtes ut som en opprømt fire år gammel jente	s
214	...now that I loved a grenade	ex	treating illness is fighting a war	233	...nå som jeg elsket en granat	ex
214	...save others from my own impending fragmentation	ex	treating illness is fighting a war	233	...skjerme andre fra min egen forestående oppløsning	ex
215	...his sob roaring impotent like a clap of thunder unaccompanied by lightning	s	weather	234	...hulket hans brølte som et tordenbrak uten lyn	s
216	...having been the experimental pincushion myself	ex	people are experiments	235	...som også hadde vært en eksperimentell nålepute	ex
216	My cancer is me. (...) It is a civil war (...) with a predetermined winner	ex	treating illness is fighting a war	236	Kreften min er meg (...) Det er en borgerkrig, Hazel Grace, hvor vinneren er bestemt på forhånd.	ex
218	And it is my privilege and my responsibility to ride all the way up with you	el	life is a journey	237	Og det er mitt privilegium og ansvar å bli med deg helt til topps	el
219	...it would be fun to live on a cloud (...) like one of those inflatable moonwalk machines*	s	moonwalk machine	238	...det ville vært gøy å bo på en sky (...) som om det var et hoppeslott	s
220	He specialized in the murder of dream	p	pers dreams	239	Han var spesialist på å ta livet av drømmer	p
220	Dimmer stars than we'd had at Oranje, but still good enough to drink	ex	up is good	239	Ikke like glitrende stjerner som på Oranje, men fortsatt god nok til å drikkes	ex
221	...the medicine that did not kill the pain so much as distance him from it	p	pers medicine	240	...medisinen som egentlig ikke drepte smerten, men fjernet ham fra den (og fra meg)	p
221	Later, he would describe it as a fat man wearing a stiletto heel standing on the middle of his chest	s	pressure from stiletto	240	Han skulle senere beskrive det som om en enbeint, tykk mann med stiletthæl sto midt på brystet hans	s
223	Sometimes it seems the universe wants to be noticed	p	pers universe	242	Noen ganger kan det virke som universet vil bli lagt merke til	p
223	I think the universe is improbably biased toward	p	pers universe	242	Jeg tror universet har en usannsynlig hang til bevissthet	p

	consciousness					
223	...that it rewards intelligence in part because the universe enjoys it elegance being observed	p	pers universe	242	...at det delvis belønner intelligens fordi universet liker at dets eleganse blir observert	p
223	...living in the middle of history, to tell the universe that it - or my observation of it - is temporary?	el	time is a container	242	...som lever midt i historien, til å si til universet at det - eller min observasjon av det - er midlertidig	el
227	...the two of them leaning on each other (...) like praying hands that don't quite meet at the palms	s	hands	246	...før de støttet seg til hverandre, skulder mot skulder før avstanden ble større, som bedende hender som ikke helt møtes i håndflatene	s
227	It looks like all the hopes we were foolish to hope	s	hope	246	Den ser ut som alle de håpene vi var dumme nok til å ha	s
231	It does not taste like God Himself cooked heaven into a series of five dishes which were then served to you accompanied by several luminous balls of fermented bubbly plasma (...)	s	heavenly	250	Den smaker ikke som om selveste Gud med himmelen som ingrediens tilbredte fem retter som deretter ble servert sammen med flere selvlysende kuler av gjæret, boblende væske (...)	s
245	...his spirit soared like an indomitable eagle until the world itself could not contain his joyous soul	s	animal	265	...hans åndelige kjerne lettet og fløy som en ukuelig ørn til selv ikke verden kunne legge bånd på hans jublende sjel	s
246	Even cancer isn't a bad guy really: Cancer just wants to be alive	p	pers disease	265	Selv kreften er egentlig ikke en skurk: Kreften vil bare leve	p
247	...a blue sky cut open by the branches of the trees above	p	pers branch	266	...en blå himmel skåret opp av greinene på trærne der oppe	p
248	My last shred of dignity (not creative). It's very small	el	Importance is a physical property	269	Det er min siste rest av verdighet. Den er veldig liten.	el
249	...running circles around the entryway like lung capacity was a renewable resource	s	renewable resource	269	...som om lungekapasitet var en fornybar ressurs	s
255	...like I was a two-year-old about to dart out into the street	s	kid	275	...som om jeg var en toåring som skulle til å smette ut i gata	s
260	I want more numbers than I'm likely to get	ex	numbers are days	280	Jeg vil ha flere tall enn det er sannsynlig at jeg kommer til å få	ex
260	...I want more numbers for August Waters that he got	ex	numbers are days	280	...jeg vil ha flere tall til Augustus Waters enn han fikk	ex
263	...it felt like my chest was on fire, flames licking the inside of my ribs fighting for a way to burn out of my body	s	fire	284	...det var som det brant i brystet, som om flammer slikket innsiden av ribbeina mine og prøvde å brenne seg ut av kroppen min	s
263	And here it was, the great and terrible ten, slamming me again and again as I lay still and alone in my bed staring at the ceiling, the waves tossing me against the rocks then pulling me back ot to sea so they could launch me again into the	el	interaction between progress and external events affecting progress is interaction between two moving individuals	284	Og her var den, den store, grusomme tieren, den dundret inn i meg, igjen og igjen, der jeg lå stille og alene i senga mi og stirret i taket mens bølgene slengte meg inn på steinene og trakk meg ut i sjøen igjen for at de på nytt skulle få kaste meg inn i den taggete	el

	jagged face of the cliff, leaving me floating faceup on the water, undrowned.				fjellveggen, til jeg ble liggende og flyte på ryggen i vannet, uten å ha druknet	
266	We live in a universe devoted to creation and eradication, of awareness	p	pers universe	287	Vi lever i et univers som er viet til skapelsen, og utslettelsen, av bevissthet	p
266	He died after a lengthy battle with human consciousness, a victim (...) of the universe's need to make and unmake all that is possible	comb	treating illness if fighting a war, society is a body, pers universe	287	Han døde etter en lang kamp med menneskelig bevissthet, et offer (...) for universets behov for å bygge opp og rive ned alt som er mulig	com
267	...they held on to me for hours while the tide rolled in	el	interaction between progress and external events affecting progress is interaction between two moving individuals	288	...og så holdt de meg fast i mange timer mens bølgene fortsatte å slå	el
269	They had reached the end of a hurdling sprint, too	ex	life is a journey	290	De var også kommet til slutten av en hinderbane i rasende fart	ex
271	He looked like he was dressed for a colonial occupation of Panama, not a funeral	s	historical outfit	292	Han så ut som han var kledd for kolonitidens okkupasjon av Panama, ikke en begravelse	s
273	...he'd once and for all been demoted from haunted to haunter	ex	life is a journey	295	...var han en gang for alle blitt degradert fra hjemsoekt til hjemsoeker	ex
281	But what we want is to be noticed by the universe, to have the universe give a shit what happens to us - not the collective idea of sentient life, but each of us, as individuals	p	pers universe	303	Men det vi vil er å bli lagt merke til av universet, å ha et univers som bryr seg litt om hva som skjer med oss - ikke den kollektive forestillingen om tenkende liv, men hver og en av oss, som individer	p
284	Pain is like fabric: the stronger it is, the more it's worth	s	fabric	307	Smerten er som stoff: jo sterkere den er, jo mer er den verdt	s
287	...the air thick and still like we were inside a cloud	s	cloud	310	...lufta var tykk og stillestående, som om vi var inni en sky	s
288	...excited molecules bouncing against each other and shouting	p	pers molecules	311	...opphissede molekylar som dultet borti hverandre	p
294	...the universe wanting to be notices, and how I had to notice it as best I could	p	pers universe	317	...universet som ville bli lagt merke til, og at jeg måtte legge merke til det så godt jeg kunne	p
295	I owed a debt to the universe that only my attention could repay, and also that I owed a debt to everybody who didn't get to be a person anymore and everyone who hadn't gotten to be a person yet	p	pers universe	317	...jeg sto i gjeld til universet, en gjeld bare oppmerksomheten min kunne betale tilbake, og også at jeg sto i dyp gjeld til alle som ikke fikk være et menneske mer, og alle som ikke hadde fått bli et menneske ennå.	p
311	We are like a bunch of dogs squirting on fire hydrants	s	animal	334	Vi er som en gjeng bikkjar som skvetter på brannhydrantar	s
311	My thoughts are stars I can't fathom into constellations	ex	coherent is whole	334	Tankene mine er stjerner som jeg ikke kan favne til stjernebilder	ex



<b>311</b>	We poison the groundwater with our toxic piss, marking everything MINE in a ridiculous attempt to survive our deaths	ex	people are animals	334	Vi forurensner grunnvannet med det giftige pisset vårt	ex
<b>311</b>	I can't stop peeing on fire hydrants	ex	people are animals	334	Jeg klarer ikke la være å pisse på brannhydranter	ex
<b>311</b>	...is being another unremembered casualty in the ancient and inglorious war against disease	el	treating illness is fighting a war	333	...å bli enda et glemt offer i den eldgamle og lite ærefulle krigen mot sykdom	el
<b>312</b>	...that she was loved deeply, but not widely	el	Importance is a physical property	334	...hun ble elsket dypt, men ikke bredt	el
<b>312</b>	We're as likely to hurt the universe as we are to help it, and we're not likely to do either*	p	pers universe	334	...det er like sannsynlig at vi skader universet som det er at vi hjelper det	p