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Translation: stylistics and grammar in a modular approach

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ABSTRACT

This thesis develops further the Form-Meaning-Style (FMS) model, proposed in my own article *'Translation: stylistics and grammar in a modular approach'* from 2014. By representing a translation model in a rich graphical format, I hope that this thesis can be used by any translator as a toolkit for recognizing grammatical features that affect the reader's interpretation, but which are not necessarily shared between source and target language.

The discussion departs from the assumption that we can construe text as an ordered set of FMS packages. A text string of the form F carrying the meaning M and having the style S, translates to a new FMS in the target language. A translator needs to understand which M needs to be instantiated by which F in order to generate a desired S. A grammatical function of a certain grammatical form is an objective feature, but its interpretation is not. A translator needs to recognize the potential of the stylistic feature in the context of the original text, and try to get it across in the translation. When this is not possible within a certain FMS, it can be realized at some other point and with some other linguistic means, given that this is not in discrepancy with the original.

The thesis studies the model's constituents in detail, discusses the relationship between them, and then further supports and develops it, taking into account pre-existing stylistic and translation approaches. The model is tested on examples from *'Melancholia I'* by Jon Fosse, which is in style quite different from the style the model was developed for. The FMS packages are further compared to the FMS packages in the Slovenian translation of equivalent examples, in order to see whether the model can work as a toolkit for literary translators.

ACKNOWLEDGEMENTS

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Chapter 1
Introduction

1.1 Style in translation

In its most general description of style in fiction, the word 'style' refers to the way of writing and a property of a text that goes beyond its structure and meaning. It describes the choices made by a particular author, for a given purpose, in a particular text or genre etc. (Leech and Short, 2007), and is designed to have an effect on the reader's interpretation. In addition to this, we talk about style, which in turn influences single authors, and we can distinguish between a descriptive and an argumentative style, a narrative style etc. Style exists just as social norms do.

While reading we might notice some stylistic features, but we cannot tell what their purpose is. At the same time we arrive at interpretations without knowing why. We also notice specific forms, but we are unable to tell whether or not they are bearers of stylistic features. Not every reader will be aware of or wonder about these observations. However, as a translator, one has to pay attention to such features of a text in order to be able to translate the text into another language. We refer to such reading as 'stylistic reading'.

However, in the linguistic analysis of style the only thing we can inspect is the text and its properties. The effects, intentions and interpretations are a part of a parallel psychological reality of the text, which again can be examined as a discourse between the writer and the reader.

In the process of translation, the style of the source text will affect the translator's reading of the text (Boase-Beier, 2010). Despite its importance in translation, there are few systematic rules or approaches discussed when it comes to style in translation. One such systematic study is Boase-Beier's *'Stylistic approaches to Translation'*, first published in 2006. She argues that translation deals with styles of two texts – the original and the target. In both cases the style can be seen in relation to the choices made by the author, and in relation to the reader (p. 4).

The starting point for this thesis is my own article *'Translation: Stylistics and grammar in a modular approach'* from 2014, which investigated the interplay between grammar and style,

and discussed the choices that the translator makes when certain grammatical features are bearers of style, but not shared between the target and the source language.

Although there are some guidelines for analysis of style in fiction, such as Leech and Short's *'checklist of stylistic features'* (Leech and Short, 2007, p. 61-63), a helpful tool for recognising salient stylistic features on the lexical and grammatical level among others, they do not explicitly focus on language-specific grammatical features.

A good translator will of course recognize such details, but might mostly pay attention to translating them into the equivalent grammatical form in the target language with the focus on retaining the meaning. If there is no equivalent form in the target language, the translator will use another form. But as a result of such change, the information may also get lost (Baker, 1992).

In my own aforementioned article, we sketched a model that may help a translator to get stylistic effects across in translation, in recognizing grammatical features that affect the reader's interpretation, and which are not always shared between the languages.

However, not all transferences of grammatical features from source text into target text will be necessary or successful. It is crucial that the translator recognizes the importance of the grammatical features or the message they carry in relation to the whole text and its context. A model that would systematically guide the translator to deal with such phenomena would be very helpful.

The model sketched in the article from 2014 was illustrated with examples from the Norwegian novel *'Skråninga'* by Carl Frode Tiller, and its translation into Slovenian, and cannot necessarily be used as a universal tool for translation. In this thesis, the model is therefore tested on the examples from *'Melancholia I'* by Jon Fosse, which is in style quite different from the style the model was developed for. The FMS packages are further compared to the FMS packages in the Slovenian translation of *'Melancholia I'*, in order to see whether the FMS model could work as a toolkit for literary translators.

1.2 Thesis outline

Chapter 2 outlines the FMS model, where F stands for FORM, M for MEANING and S for STYLE. The FMS model describes the formal grammatical properties of the literary work. To explain the effects, intentions and interpretations of the text, a parallel model describing the psychological reality of a literary work is proposed. We use graphical representation in order to describe the model, and an example from the Norwegian novel *'Skråninga'* by Carl Frode Tiller, in order to describe the model's application.

Chapter 3 develops the model taking into consideration pre-existing stylistic and translation approaches. The starting point for our discussion is the FMS model in the source language, and how it can be reproduced in the target language. We then inspect how different approaches throughout the history of translation deal with the translation of form, meaning and style in order to discuss these findings with the model sketched in this thesis.

The example from the novel *'Skråninga'* is again used to show how the FMS model can be used in translation.

Chapter 4 presents the novel *'Melancholia I'* by Jon Fosse. We describe Fosse's style and the style of the novel. We try to categorize the identified stylistic features with the help of the FMS model developed in the previous chapter. Using corpus analysis, we focus on some stylistic features from the first chapter of Fosse's novel. This allows us to get a closer look at 'form', 'meaning' and 'style', and their relationship to each other and of the text as a whole.

In *Chapter 5* the application of the model in analysis of translation, and the methods in the thesis are evaluated.

1.3 Methodology

For the purpose of this thesis, we use various methods and linguistic tools.

The source texts, discussed in this thesis, are in Norwegian Nynorsk, which we refer to as 'Norwegian'.

To outline the model, we use graphical representation. The three basic conceptual units in the model are *domain*, *function* and *module*, which are represented graphically as in *Fig. 1. 1*:

Fig. 1. 1 Basic units in FMS model

The stylistic features, such as pronomination, analepsis, diatyposis etc., discussed in this thesis, are described through working definitions. These terms may have other definitions in literature.

In order to discuss the FMS model in *Chapter 2* and *Chapter 3*, examples from the Norwegian novel *'Skråninga'* are used. The equivalent excerpts in English are free translations, performed by the author of this thesis.

In order to find and compare the meanings of words or phrases in Norwegian, we use the equivalent English meanings. To present the Norwegian word or phrase, the equivalent meaning or 'a cloud of meanings' in Norwegian and English is first found with the help of different online dictionaries, such as for example *Ordnett* (*Fig. 1. 2*) or *Nynorskordboka og Bokmålsordboka*.

Fig. 1. 2 Ordnett

Screenshots from Ordnett.no (https://www.ordnett.no) for Norwegian word 'fin'

The meaning is then explained with the help of equivalent English meanings, found in the lexical database of English, such as *WordNet Search 3.1* (*Fig. 1. 3*).

Fig. 1. 3 WordNet Search 3.1

Screenshot from WordNet Search 3.1 (http://wordnet.princeton.edu/perl/webwn) for the English word 'fine'

Furthermore we present the meanings in terms of conceptual semantics, by decomposing words and phrases into conceptual elements, i.e. semantic features and relationships between them.

For the analysis in *Chapter 4*, a short corpus of 4240 words from the Norwegian novel *'Melancholia I'* has been prepared. In order to compare the source and target text, the corpus manager and analysis software *Sketch Engine* has been used (*Fig. 1. 4*). We align the text at the sentence level with the same excerpts from the official translations of *'Melancholia I'* into

Slovenian (*'Melanholija I'*) and English (*'Melancholy'*). When discussing the FMS packages in Norwegian, a phrase or an excerpt from Norwegian is given, accompanied by the text from its official English translation. This might in some cases result in some deviations in form or meaning between the texts. The English translation is not discussed unless this is necessary for the explanation of the Norwegian text.
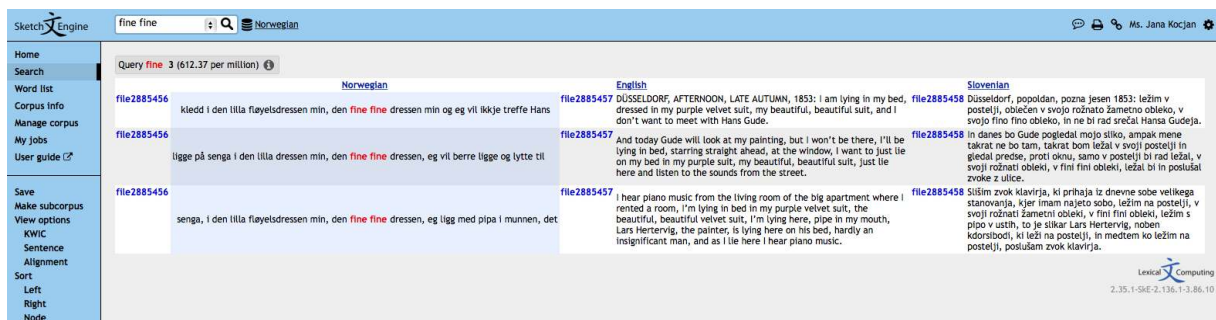
Fig. 1. 4 Sketch Engine

Screenshot from Sketch Engine (https://the.sketchengine.co.uk) for concordance of Norwegian with Slovenian and English

For the annotations, we use *TypeCraft* (Beerman and Mihaylov, 2014), an online multilingual Interlinear Glossed Text database and online glosser (*Fig. 1. 5*). The phrases are annotated at the POS level, while GLOSS annotations are given mainly for the words or parts of phrases in question.
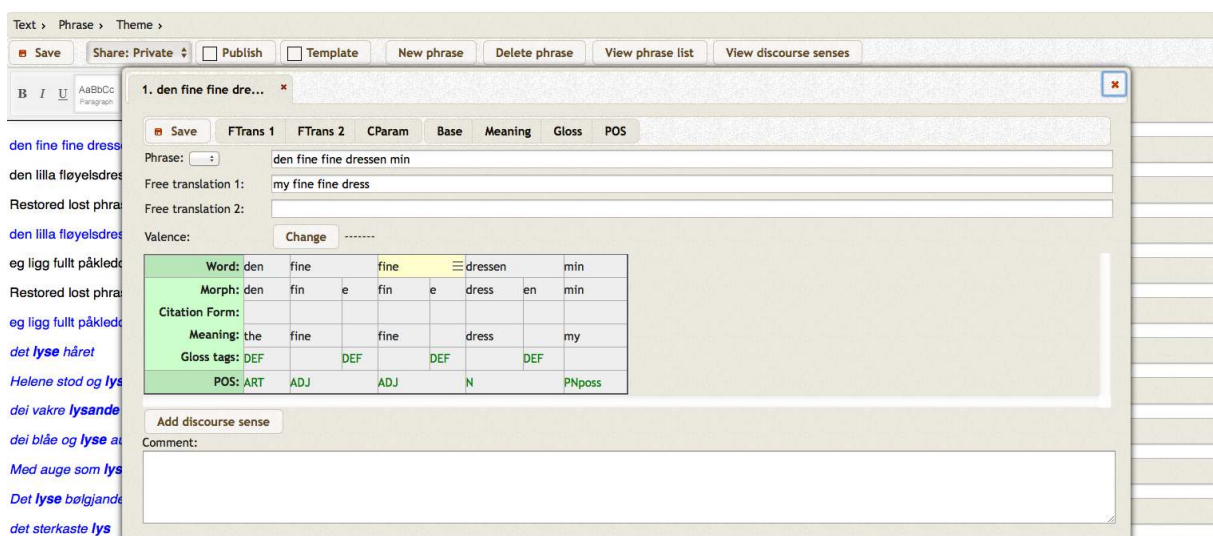
Fig. 1. 5 TypeCraft

Screenshot of the TypeCraft editor (http://typecraft.org)

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Chapter 2
The FMS model

Using the model, we will discuss properties of text. A salient property of text is its rhetorical structure. Not every text is argumentative, but every text has a logical structure carried by text units, which perform different functions in relation to each other such as reason, consequence, cause, sequence, illustration, exemplification and so forth. A complete model describing a literary text and a discourse between the author and the reader would also have to involve the rhetorical structure. However, this is beyond the scope of this work. In this paper, we are interested in units of text, such as words and clauses and their meaning combined with style.

2.1 Outline of the FMS model

2.1.1 Style as a function

In *'Style in Fiction'*, Leech and Short define the word 'style' as *"the way in which language is used in a given context, by a given person, for a given purpose, and so on."* (2007, p. 9).

According to Leech and Short, Bally (1951) and Riffaterre (1971) also define style as *"the expressive or emotive element of language"*, which is added to the neutral presentation of the message (Leech and Short, 2007, p. 15).

We can assume that both 'language' and 'neutral presentation of the message' in the above definitions of style refer to the form and meaning of a text. Style can be understood as a function, working upon such combinations of form and meaning. In the model we suggest, this combination will be represented by separate modules, form F and meaning M, while style will be referred to as a stylistic function S.

F, M and S constitute one FMS package, which will be graphically represented as in *Fig. 2. 1*:
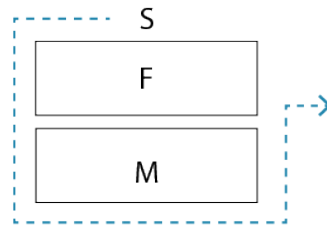
Fig. 2. 1 Graphical representation of the FMS package

'Style as a function' means that the stylistic function S acts upon the form F and the meaning M, and creates a 'styled text' as shown in *Fig. 2. 2* below:
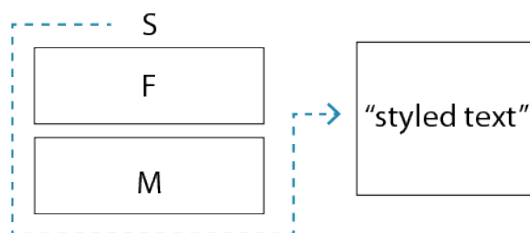
Fig. 2. 2 FMS package

Stylistic function acts upon F and M and creates a "styled text"

2.1.2 Domain of FMS

As mentioned earlier, we can talk about a style in a given context. In the model we propose, we will refer to the concept of context with the graphical representation DOMAIN.

In the case of analysis of style of a specific work, we can define the domain to be the literary work itself. At the same time we can define the context(s) within a certain work, such as point of view, a chapter, a story within a story etc.
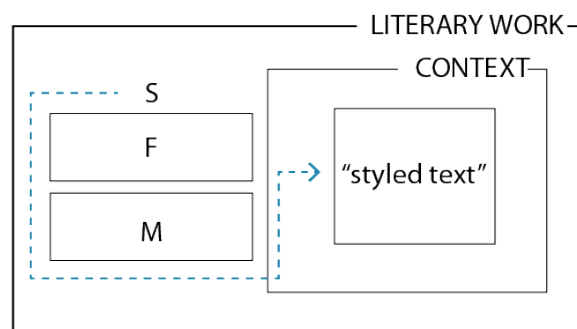
Fig. 2. 3 The domains of a literary work

2.1.3 FMS modules – linguistic characteristics of bearers of meaning and style

The core of the FMS model is the *FORM-MEANING-STYLE package.* We will try to illustrate the package with an example (1) from the novel *'Skråninga'* by Carl Frode Tiller.

In *'Skråninga'*, a young man in a psychiatric institution is encouraged by his psychologist to write about himself. Childhood memories and incidents from his recent past slowly reveal themselves and explain the crimes he has committed. In one of the stories, the narrator remembers a day from his childhood, when his father took him for a skiing trip. When the boy falls and breaks his leg, the father takes him to hospital. The story is narrated from the seven-year-old boy's perspective.

(1)

Monsterdokteren reiste seg brått frå svingstolen sin.

"Suddenly, Monster doctor got up from his swivel chair."

Monsterdokteren	reiste	seg	brått	frå	svingstolen	sin
Monster doctor	stood	himself	quickly	from	swivel chair	his
Monster doctor	*stood*	*himself*	*quickly*	*from*	*swivel chair*	*his*
N	V	PN	ADV	PREP	N	PNposs

Generated in TypeCraft.

2.1.3.1 Form

FORM captures linguistic features, such as a category, e.g. 'noun', a phrase, e.g. 'noun phrase', a sentence structure, e.g. 'coordination' etc., but also more detailed grammatical information, such as number, gender, inflection, definiteness etc.

In order to study style, Leech and Short suggest that one should not be interested in choices in isolation, but rather a pattern of choices. We search for what is *deviant, prominent* and *literary relevant* or *foregrounded* (2007, p. 39). Features in combination are likely to have more significant effect than individual features. Leech and Short present 'a checklist of

linguistic features' (see 'Category' and 'Type' in *Table 1*) that could help the analyst identify the relevant features in the literary work.

In *Table 2. 1*, the column on the right presents salient features found in the study of the novel *'Skråninga'*.

Table 2. 1 Checklist of salient linguistic features for 'Skråninga'

Category	Type	Salient features in *'Skråninga'*
LEXICAL	general	
	nouns	attributive compound nouns
	adjectives	
	verbs	
	adverbs	
GRAMMATICAL	general	
	sentence types	
	sentence complexity	
	clause types	
	clause structure	
	noun phrases	noun phrases
	verb phrases	
	other phrase types	
	word classes	
FIGURES OF SPEECH	**grammatical and lexical**	use of definite form, coordination
	phonological schemes	
	tropes	metaphors, simile, personifications
CONTEXT AND COHESION	**cohesion**	literary non-sequitur
	context	alternating person view

One of the salient stylistic features in *'Skråninga'* is the use of compound nouns.

In the example (1) there are two compound nouns, 'monsterdokteren' and 'svingstolen'.

While 'monsterdokteren' is the subject of the sentence, 'svingstolen' is the locative adverbial and a part of a noun phrase 'svingstolen sin'. However, the internal structure of the compounds 'monsterdokteren' and 'svingstolen' is the same – both are composed of two nouns, where one is an 'attributor' and the other an 'identifier'.

At the same time, both nouns are definite expressions.

In the compound noun 'monsterdokteren' the syntactic and semantic head is 'dokter' and a suffix 'en' is a definiteness marker:

(2)

Monsterdokteren

Monsterdokteren
monster   dokter   en
monster   doctor
monster.ATTBT *doctor*.IDNFR DEF
N

Generated in TypeCraft.

The meaning of the compound noun 'monsterdokteren' is discussed in *2.1.3.2*, but it is important to note, that the strict distinction between the meaning and form is an abstraction. The meaning of a definite expression is not only what it denotes, but also what it refers to in the discourse. In the case of the compound noun 'monsterdokteren', the definite expression refers to something well known and familiar to the speaker (i.e. the narrator of the story in *Skråninga*) and hearer (reader).

2.1.3.2 Meaning

Conceptual semantics claims that meaning is best understood by decomposing words and phrases into conceptual elements, and that the understanding of meaning resides in building an ontology of semantic features and an analysis of their relations (Jackendoff, 1976).

The compound noun 'monsterdokteren' from (1) can be decomposed into 'monster', 'dokter' and 'en', as in (2) above. The meaning of the components is the following:

'monster' →

(n) monster (an imaginary creature usually having various human and animal parts)

(n) monster (a person or animal that is markedly unusual or deformed)

'dokter' →

(n) doctor (a licensed medical practicioner)

(source: *WordNet Search 3.1*)

The conceptual representation is presented below:

'monster' – [TYPE virtual object], [Connotation negative]
'dokter' – [TYPE profession]
'-en' – [DEF +]

Generally speaking, definite expressions refer to known or specific antecedents. Referential solution is always context dependent. Depending on the context, different referents can be chosen:
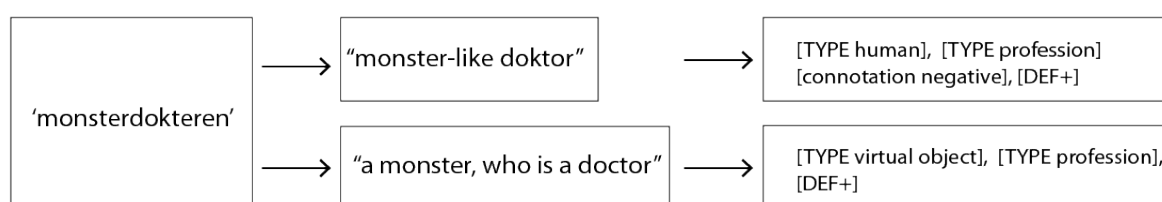
Fig. 2. 4 Possible referents for 'monsterdokteren'

In *'Skråninga'*, the narrator describes the characteristics of the characters he meets and rarely refers to them by their names. After their first encounter and once the description is given, the narrator creates a name for the characters, based on a description, which he then consistently uses in further narration. The excerpt in (3) presents the narrator's first meeting with the doctor:

(3)
"Dokteren kom gående fort ned gjennom korridoren. Den kvite dokterfrakken blafra til sidene, og eg kom til å tenke på djevelrokkene eg hadde sett på tv dagen før. Dokteren nikka kort til far min. Dokteren hadde ein stygg, bladførma føflekk under eine auget. Det var akkurat som om han hadde tre auge å sjå på meg med."

Free-translation in English:
"The doctor was walking fast through the corridor. His white overcoat was flapping at the sides and I thought of a devil fish I had seen on TV the day before. The doctor nodded briefly to my father. He had an ugly leaf-shaped mole under one of his eyes. It felt as if he was looking at me with three eyes."

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The noun 'monster' is a description the narrator uses to modify the noun 'dokter'. The correct referent can now be chosen (*Fig. 2. 5*). Based on the use of personal pronouns in (3), the reader knows that the doctor is male.
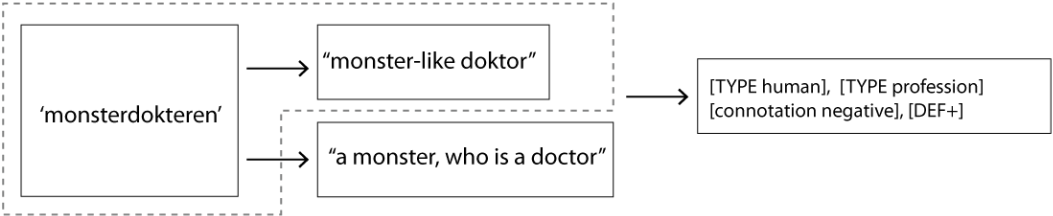
Fig. 2. 5 Referent for 'monsterdokteren' in Skråninga

2.1.3.3 Style

The third part of the FMS package is the module STYLE. Style is created by the use that the authors make of the language in a given context.

In *2.1.1* style was defined as the 'expressive/emotive element' of the message, which consists of both form and meaning. The stylistic function can act upon the form or meaning, or both of them (*Fig. 2. 6*).
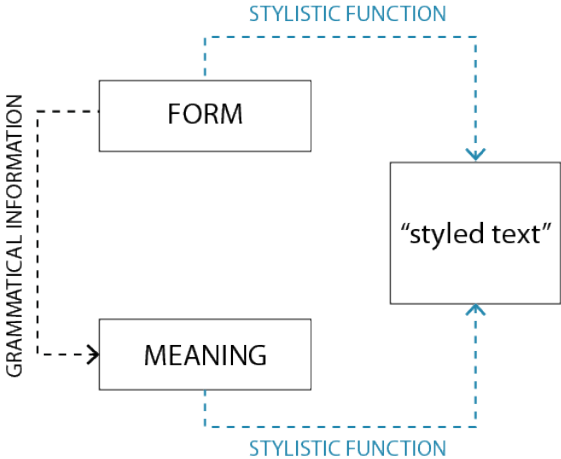
Fig. 2. 6 Interplay between FORM, MEANING and STYLE

In terms of rhetorical devices we might want to talk about 'pronomination' when we consider the use that Tiller makes of compound nouns, where the identification of people and things in *'Skråninga'* is achieved through a description of their qualities rather than by using their proper names.

However, there are two compound nouns in sentence (1), 'monsterdokteren' and 'svingstolen'. While 'monsterdokteren' is a bearer of stylistic function 'pronomination', 'svingstolen' (i.e. 'swivel chair') is not. 'Svingstolen' is a type of a chair, just like 'lenestol', 'skinnstol', 'barnestol' (i.e. 'armchair', 'leather chair', 'high chair' respectively) etc. In Norwegian, compounding is a common means to create new words. The compound noun 'svingstolen' gives a more precise description of an object than only the noun 'stol' (i.e. 'chair') would give, but is in this context not a bearer of any salient stylistic feature.

2.1.3.4 FMS for example (1)

Table 2. 2 FMS package for 'monsterdokteren' in Skråninga

F	compound noun
	definite expression
	subject
M	[TYPE human], [Connotation negative], [TYPE profession], [DEF +]
S	pronomination

The interpretation of the meaning of the attributive compound noun 'monsterdokteren' in relation to the context of the story in *'Skråninga'* will be discussed in 2.3.

2.2 The psychological reality of literary work

As Leech and Short suggest, the term 'style' refers to the way the language is used by a given person for a given purpose. Style can also be seen as a characteristic of a particular author (Ohmann 1962), and can be discussed from different points of view, among others as an expression of choices made by the author and the effects of the text on the reader (Boase-Beier, 2010, p. 5).

According to Boase-Beier, style reflects a series of choices, which the reader attributes to the author, character, narrator etc. (2010, p. 147).
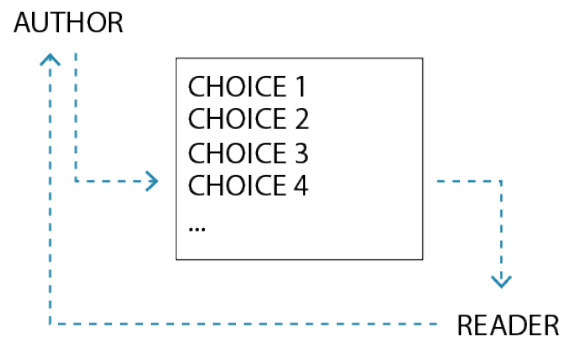
Fig. 2. 7 Style as an expression of choices

It is important to distinguish what is a property of text and what is part of a discourse between author and reader, or a psychological reality of a text. Therefore, a parallel model of style for describing the psychological reality of a literary work will be proposed.

We will refer to the 'person' from Leech and Short's definition of style using the term author, which will be represented graphically with the module AUTHOR. In addition, the term 'purpose' will be represented by the function INTENTION. Referring back to the definition of Bally and Rittaffere, if there is an expressive/emotive element added to the message, we can assume that the message will create a certain EFFECT. According to Pilkington (2000, p. 49), stylistic effects are seen as *"characteristic mental presentations and mental pictures"*. In order to create a certain effect, the author will make certain CHOICES.

Finally, the model representing the psychological dimension of any communication, and in our case of the written communication, includes also the READER as the receiver and the interpreter of the message. This relation will be referred to as INTERPRETATION.

Boase-Beier argues that it is the reader's perception of style which matters. The reader can only assume what the intention of the author was, once the mental pictures have been derived. The point of the stylistic reading of the source text is finding a detailed picture of the *inferred* and not actual author's choices (Boase-Beier, 2010, p. 50-51), which we will represent with the function INFERENCE. By 'stylistic reading' we mean reading with the purpose of performing stylistic analysis. In a similar way, the term READER in the model refers to the reader performing a stylistic analysis of the literary work.

Fig. 2. 8 represents the parallel model of style for describing the psychological reality of a literary work, which we will refer to as the 'psychological dimension of literary work'. The relation between the AUTHOR, CHOICES, EFFECT and the READER represents the intention of the author (inferred by the reader) to produce a certain effect by taking specific choices, and the interpretation of the effect by the receiver of the message, i.e. by the reader.
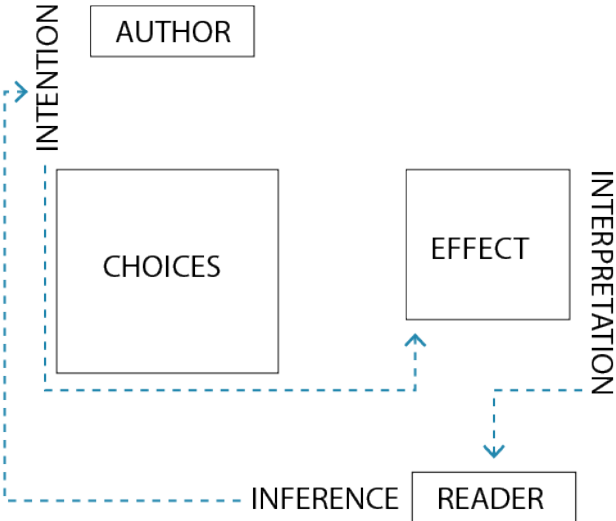
Fig. 2. 8 The psychological dimension of literary work

In the same way as the text-centered FMS model was enriched through the representation of contexts (*Fig. 2. 3*), the same can be applied to the parallel model of the psychological dimension of a literary work (*Fig. 2. 9*).

The term 'context' can refer to several concepts, related to the author, such as a specific period, culture, language in which a certain work has been created. In the case of the analysis of the style of a specific author, for example, the context can be the opus of the author or even a reflection of the style of his time. At the same time, we can talk about the contexts, related to the reader, and define a domain in which a certain work is being interpreted, or by whom (e.g. critic, translator etc.).
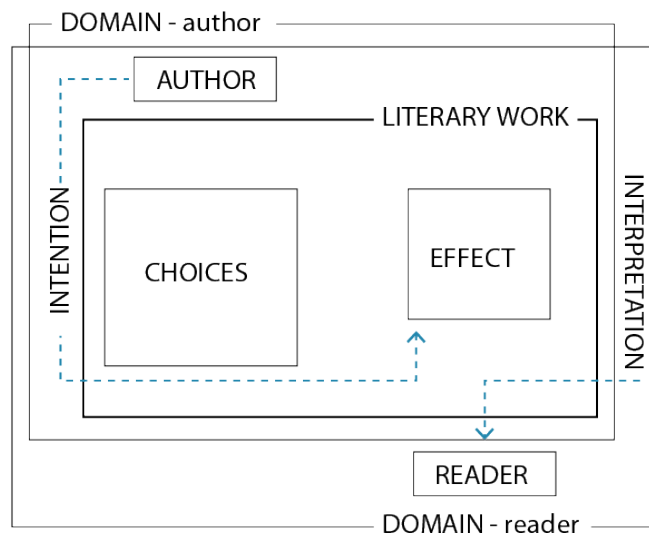
Fig. 2. 9 Domains of psychological dimension of style

We assume that it is not always necessary to discuss all contexts or domains when analysing style, but only those that are relevant for the analysis.

2.3 Model application

The author produces and the reader interprets literary texts. Literary work is a written text, and as such has properties, which we suggest to capture using the FMS package. In *2.1.3* we have shown the relations between the form, meaning and stylistic function within an FMS package. Whilst a certain stylistic function of a certain grammatical form is an objective feature that exists independent of the mind, its interpretation is not.

In his book *'Stylistics. A resource book for students'* from 2004, Paul Simpson claims that stylistics lacks the study of *"the mental processes that inform, and are affected by, the way we read and interpret texts"* (2004, p. 39). He continues that cognitive stylistics takes the focus away from models of text and composition and studies the links between the human mind and the process of reading. Cognitive stylistics can therefore supplement the part that the pure stylistic analysis lacks. An important contribution of cognitive stylistics is also its interest in the way we transmit mental constructs and how we map mental representations while reading (Simpson, 2004, p. 39-41).

Whilst the FMS packages, the styled text and the context of a literary work are properties of the text, author's choices and their effects represent the psychological reality of a text (*Fig. 2. 10*):
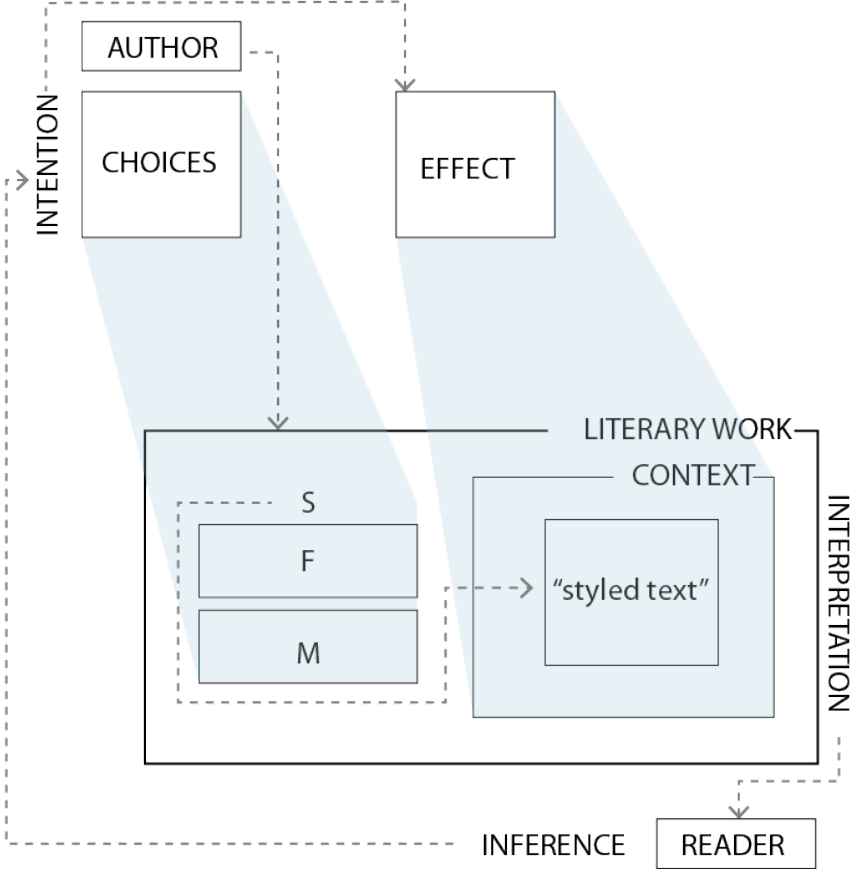
Fig. 2. 10 FMS model and the psychological dimension of style

The reader's interpretation of text is affected by a number of other factors, such as sensitivity and attentiveness to style and previous reading experience (Leech and Short, 2007, p. 38), therefore the effects, i.e. mental pictures, derived by the readers might differ.

Boase-Beier (2010) also approaches style as a cognitive entity and discusses it with the help of Relevance Theory (Sperber & Wilson 1995). She argues that style allows the text to be ambiguous, to include the engagement of the reader, to give expressions to feelings and attitudes – all this in relationship to meaning (Boase-Beier, 2010, p. 109). Therefore, not all interpretations of text can be available to all readers (Sperber & Wilson, 1995, p. 38).

To illustrate this, let us go back to the previously used example (1). The stylistic function of the compound noun 'monsterdokteren' was 'pronomination', and the context where the compound is used, is a story from narrator's childhood, narrated in first person. In *'Skråninga'*, characters are almost never given proper names, therefore 'pronomination' as a stylistic function may signal the remoteness, in our case, of the first-person narrator from the people that surround him. 'Pronomination' in this way can create an expression of alienation. Since the story is narrated from a child's perspective, the use of attributive compound nouns implies an effect of innovative child-like narration. The effects of remoteness and the innovation are not a part of the literary work. The effects are derived or implied by the reader, and represent the interpretation of the properties of text (*Fig. 2. 11*).
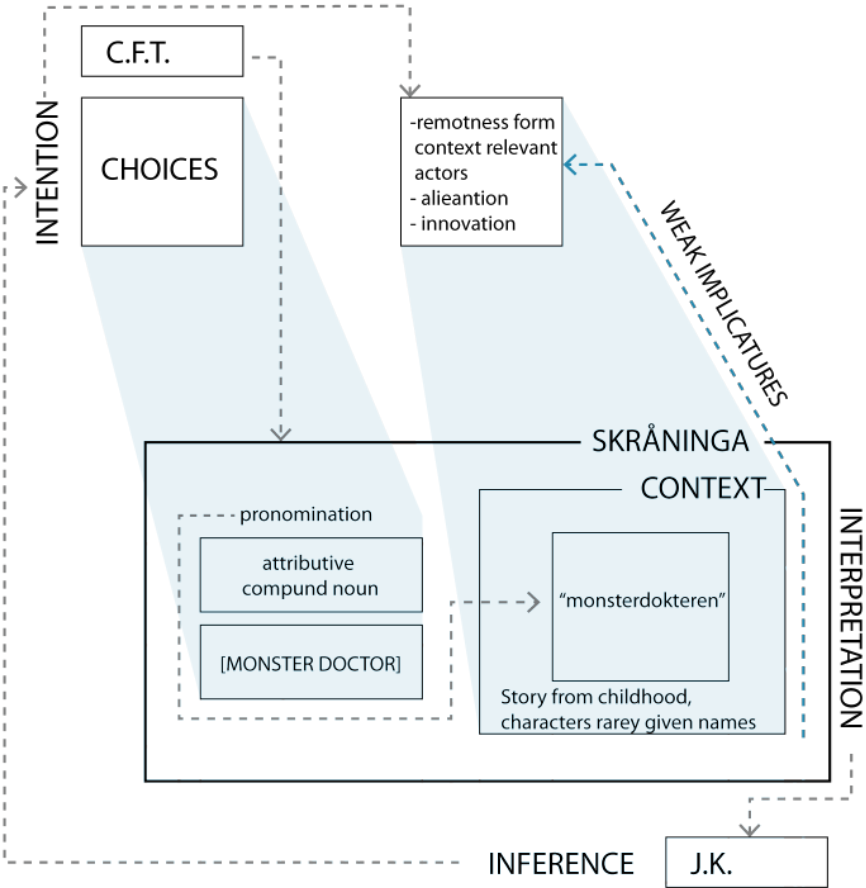
Fig. 2. 11 Stylistic analysis of a compound noun in 'Skråninga'

Chapter 3
The FMS model in translation

In this thesis we are interested in the units of text, and how properties of words and sentences combined with style in the source language need to be reassembled to form a similar conceptual unit in the target language. To illustrate this point I am talking very specifically about my own translations. We are interested in what the contribution is of translation theories to the model we sketch, and hence taking a more personal viewpoint in reviewing the theories. The starting point for discussion is that the FMS model in source language (SL) can be reproduced in the target language (TL), (*Fig. 3. 1*). In order to confirm this idea we inspect how different approaches throughout the history of translation deal with internal components of the model we propose.
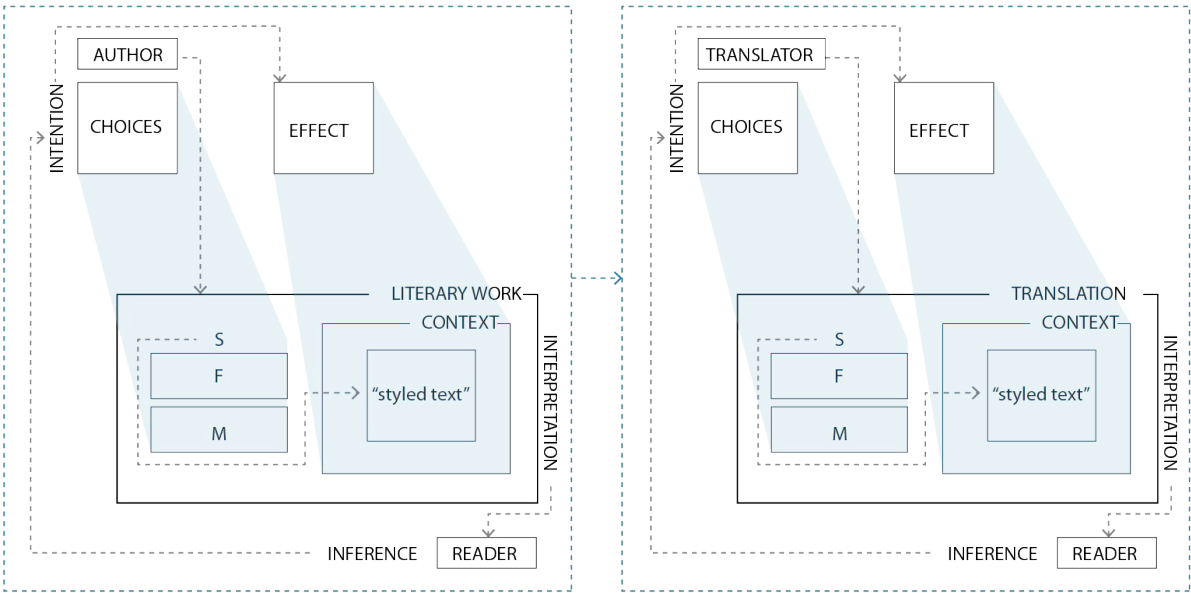
Fig. 3. 1 The FMS model for translation

As mentioned in the introduction, despite the importance of style in translation, there are few systematic approaches discussed on this topic. Among the theories mentioned in this thesis, only a few of them talk explicitly about style. When directly comparing ideas with the model, I am aware of this fact. However, a discussion on translation as a process, regardless of which properties of text it focuses on, can provide good ground for developing the FMS model for translation.

3.1 A short overview of translation theory and its contribution to the FMS model

The history of translation theory can be divided into a set of changing relationships between the relative autonomy of the translated text or the actions of the translator, and two other concepts, i.e. function and equivalence (Venuti, 2000, p. 5).

The autonomy of the translated text means that the translated text is studied independently from the text in the source language. According to Baker (1993), translated texts give information about genuine communicative events and should be considered neither inferior or superior to any other texts, but rather as different and therefore to be examined in their own right (1993, p. 234). Theories focusing on function and equivalence, study translated text in relation to the source text. In this thesis we will compare the patterns from source and target texts, and therefore take a closer look at the concept of function and equivalence in translation.

3.1.2 Function in translation

Venuti describes the concept of *function* as the potential a translated text has to release diverse effects, starting with the communication of information and the production of response similar to the one in the source text and culture (Venuti, 2000, p. 5).

For example, according to Walter Benjamin (1923), words have emotional connotations and the task of the translator is to find the effect they intend to trigger. The idea is not to reproduce something, but to find harmony within the new language. This means that the translator has to recognise the effects of the source text and then examine and search for the means to produce similar effects in the target language. What is interesting for the development of the FMS model for translation, is that Benjamin does not compare the properties of texts, but the properties of psychological realities, i.e. effects. This suggests that the translator does not necessarily have to reproduce the linguistic properties of the target text, but create a similar psychological reality. Another important contribution to the FMS model for translation is that the translator has relative freedom. Once the similarity of psychological

realities is understood, the translator needs to inspect the possibilities within the target language in order to create 'a harmonious text'.
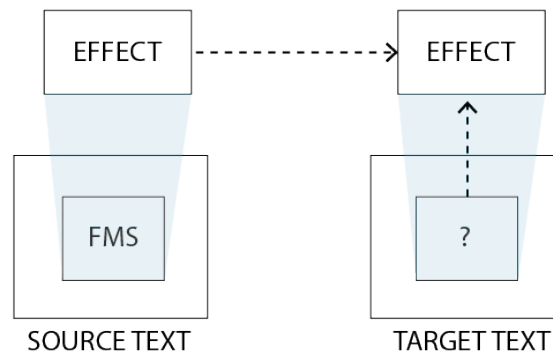
Fig. 3. 2 Potential of the target language

According to Benjamin, the task of a translator is to inspect the potential of the target language and produce 'a harmonious text', which creates similar effects as the source text

3.1.3 Equivalence in translation

Equivalence means that a source text and target text share some kind of similarity.

Vinay and Darbalnet (1958) distinguish between 'direct' and 'oblique' translation. In a similar way, Nida (1964) distinguishes between 'formal' and 'dynamic equivalence'. By 'direct' translation and 'formal equivalence' the target text resembles the source text to a high degree in both form and content. On the other hand, 'oblique' translation refers to free translation. Similarly, in 'dynamic equivalence' an effort is made in order to convey the message of the source text in the target text as naturally as possible. According to Nida, the relationship between the receptor and message in the target text should be the same as that which existed between the original receptor and the message in the source text. This can be called 'the principle of equivalent effect' (Rieu and Philips, 1954).

In terms of the FMS model, 'direct' translation and 'formal equivalence' mean that the linguistic properties of the source text are reproduced in the target text. However, the source and target language do not always share linguistic properties and stylistic preferences. 'Direct' translation may result in awkward and non-harmonic texts, and in possible loss of information, which may have consequences for the interpretation of the text.
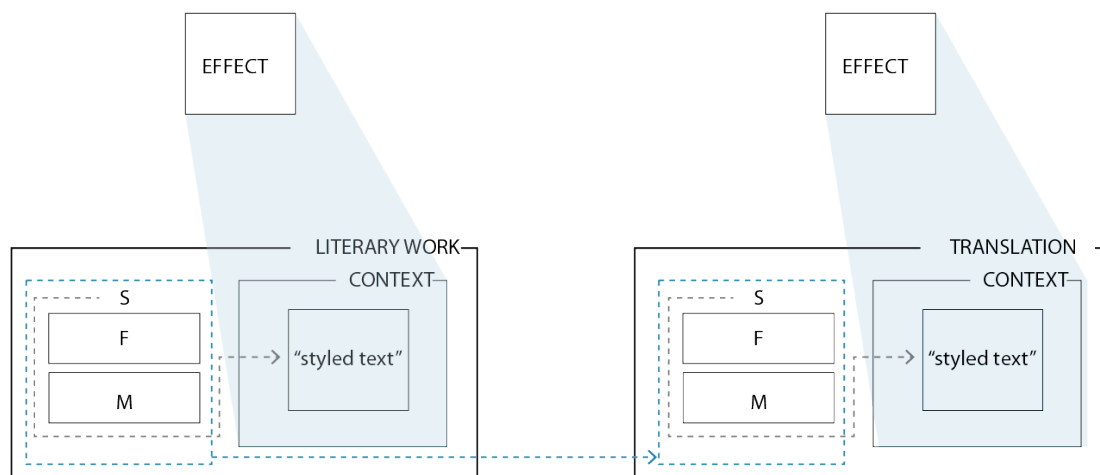
Fig. 3. 3 'Direct translation' and 'formal equivalence'

The concepts of 'direct translation' (Vinay and Darbalnet) and 'formal equivalence' (Nida) applied to the FMS model

On the other hand, 'oblique' translation and 'dynamic equivalence' are concerned with the reception of the message and the equivalence of the effect. This means that translator has higher freedom in translating linguistic properties of the source text. One interesting and supportive fact for the FMS model is the 'readerly dimension' of the theory, i.e. the relationship between the reader and the message. However, the 'equivalence of effects' has been criticized for not being measurable, since no text can give rise to the same effect in different cultures or periods of time (Broeck, 1978, p. 40).
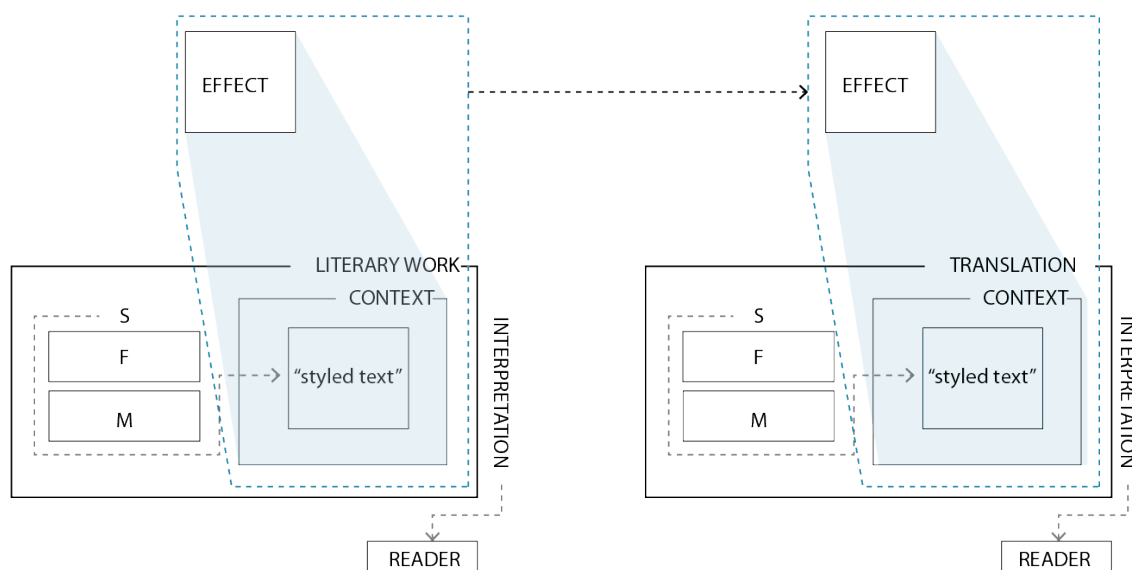
Fig. 3. 4 'Free translation' and 'dynamic equivalence'

The concepts of free translation (Vinay and Darbalnet) and dynamic equivalence (Nida) applied to the FMS model

For Jakobson (1959), translation from one language to another deals with transferring entire messages rather than separate code-units.
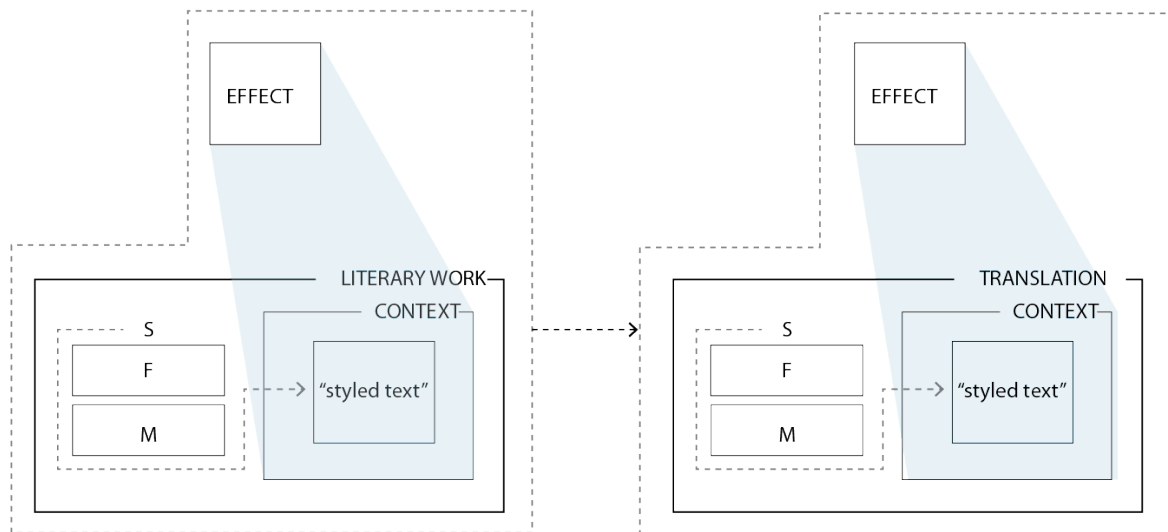
Fig. 3. 5 Transferring entire messages

Translation of entire messages, according to Jakobson, applied to the FMS model

The main contribution of Catford (1965) lies in the introduction of shifts – departures from formal correspondence between the source and target language. If, for example, a certain linguistic property in the source language cannot be reproduced in the target language, the translator can shift the information this property carries to another property.

Similarly, Baker (1992/2006) suggests that when the translator encounters a problem, for example in translation between languages that do not share a grammatical number system, he or she can either omit the relevant information, or encode this information lexically (p. 88). However, Baker points out that one must be careful not to *"overspecify"* the information (p. 90).

For FMS model this means that if the stylistic function acts upon form, which is not shared between the languages in question, the stylistic function can, for example, be shifted to the meaning (*Fig. 3. 6*).
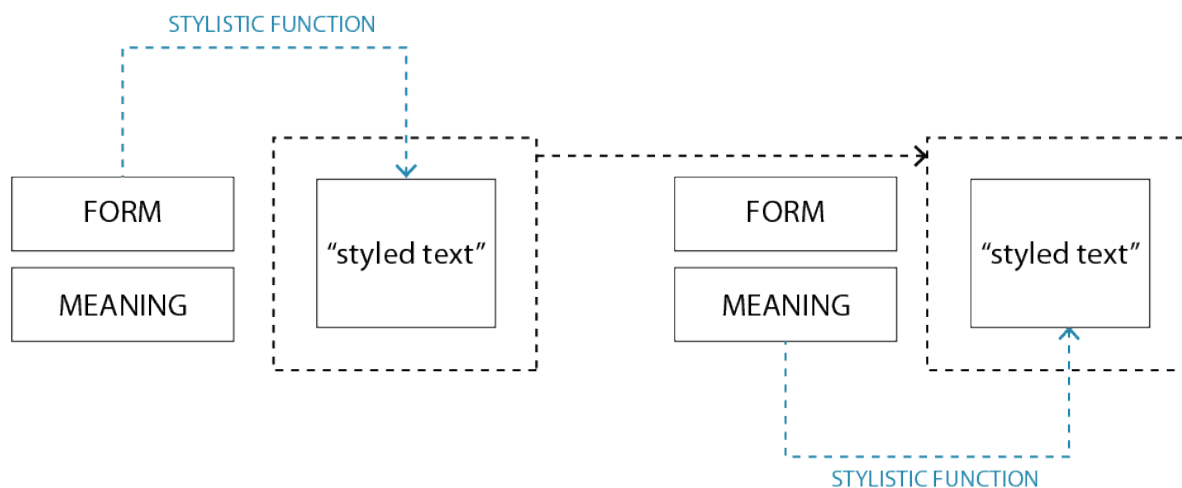
Fig. 3. 6 Contribution of shifts to the FMS model

3.1.4 Translation as a decision process

For Levy (1967), translation is a decision process – the translator needs to make a choice among the alternatives. The choice can be conscious or unconscious, objective (dependent on linguistic material) and subjective (translator's memory, his aesthetic standards etc.). The decisions may be necessary or unnecessary, motivated (prescribed by linguistic or extra linguistic context) or unmotivated (p. 151).

According to Levy, translation is at the same time interpretation and creation. He distinguishes between two types of operative decision processes – the choice from the elements of the semantic paradigm of the word in the source language, and the choice from the paradigm of words in the target language (p. 156).

In the FMS model, style reflects a series of choices, which the reader attributes to the author. In a similar way, translation is a reflection of the translator's choices. The translator is also the reader and interpreter of the source text. As a reader, the translator derives an effect of the source text based on the linguistic properties of the text, and on assumed choices of the author. Once the translator-reader arrives at the interpretation, he or she can carry it into translation by choosing from the linguistic properties of the source and target language (*Fig. 3. 7*).
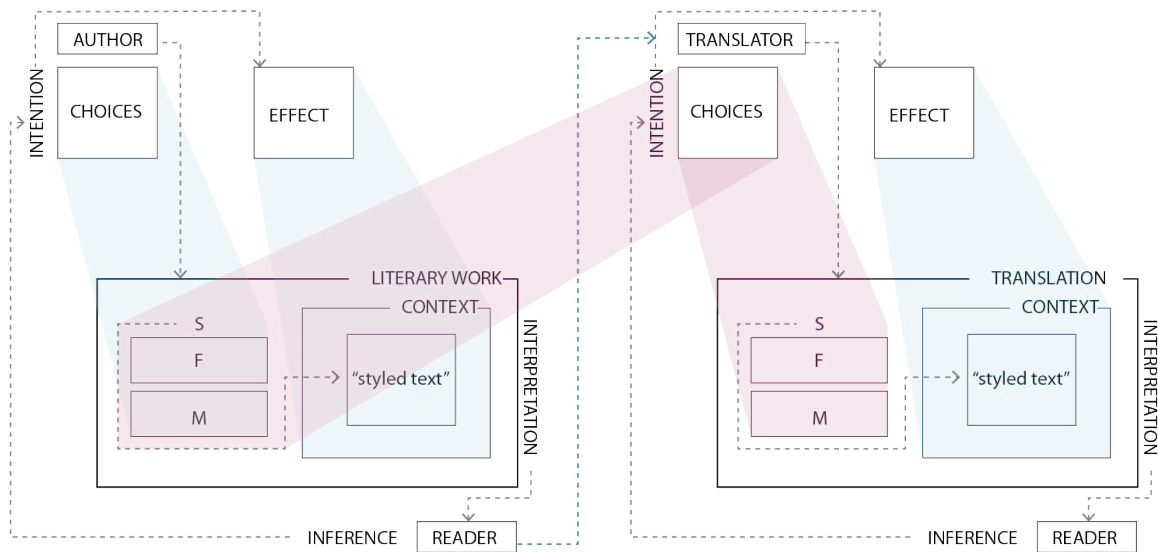
Fig. 3. 7 Translation as a decision process, interpretation and creation

According to Reiss (1971), the task of the translator is to identify the intention of the source text author in order to maintain the artistic quality of the text. If the intentions in the source text are to trigger a certain behavior, then the content in the target text should trigger analogous impulses in the target language reader.

Reiss defines style as an ad hoc selection of linguistic signs and of their possibilities of combination supplied by the language system. The translator should clarify what linguistic means are used for realization of specific functions of communication and how the text is constructed. Reiss claims that there is no 1:1 relation between form and function in languages, and that therefore the detailed semantic, syntactic and pragmatic analysis in small stages up to the level of the entire text is necessary.

The FMS model in *Fig. 3. 7* suggests that, as a reader, the translator identifies the intention of the author of the source text. If we assume that the FMS model can be repeated in the target language, this implies that the translator will try to reproduce the effects derived by the target text. As Reiss suggests, the FMS model inspects the smallest units of language up to the level of implied meanings, by studying the MEANING, FORM and STYLE, taking into consideration the CONTEXT.

3.2 Stylistic approaches to translation

As mentioned earlier, in the process of translation the style of the source text will affect the translator's reading of the text (Boase-Beier, 2010).

Boase-Beier approaches the study of style in translation with the help of Relevance Theory. She argues that translation is not very different from other communicative situations where we have to arrive at an interpretation for which we have some evidence (p. 108). According to Boase-Beier, the contribution of Relevance Theory and cognitive pragmatics in translation is the importance of a cognitive state the translator will try to recreate, and the view of style as 'weak implicatures', i.e. implicatures that add to the relevance, but are not required for optimal relevance. The latter is what demands an engagement with the text, but also gives the translator a framework for interpretative freedom and creativity (p. 44-47). Boase-Beier suggests that every reading is a possible misreading, but continues, that this does not pose a problem for Relevance Theory and translation, since we do not have to distinguish between readings and misreadings or correct or incorrect translations (p. 40-41).

3.3 Summary

To sum up the findings from translation theory, many theories are based on two contrasting approaches. The focus in the first approach is faithfulness to the formal properties of the source text, while the second considers faithfulness to effects that the text produces, i.e. the psychological reality of the text. This thesis sketches a model that tries to combine both approaches in one scheme. The equivalence is established on all levels, from linguistic properties of the text to the implied meanings of the text (*Fig. 3. 8*). The translator-reader infers the intentions of the author of the source text, and adopts these intentions as a translator-author of the target text. The translator further inspects the linguistic properties of the source text and with the help of weakly-implied meanings, identified in the source text, makes choices from the linguistic paradigm of the target language.
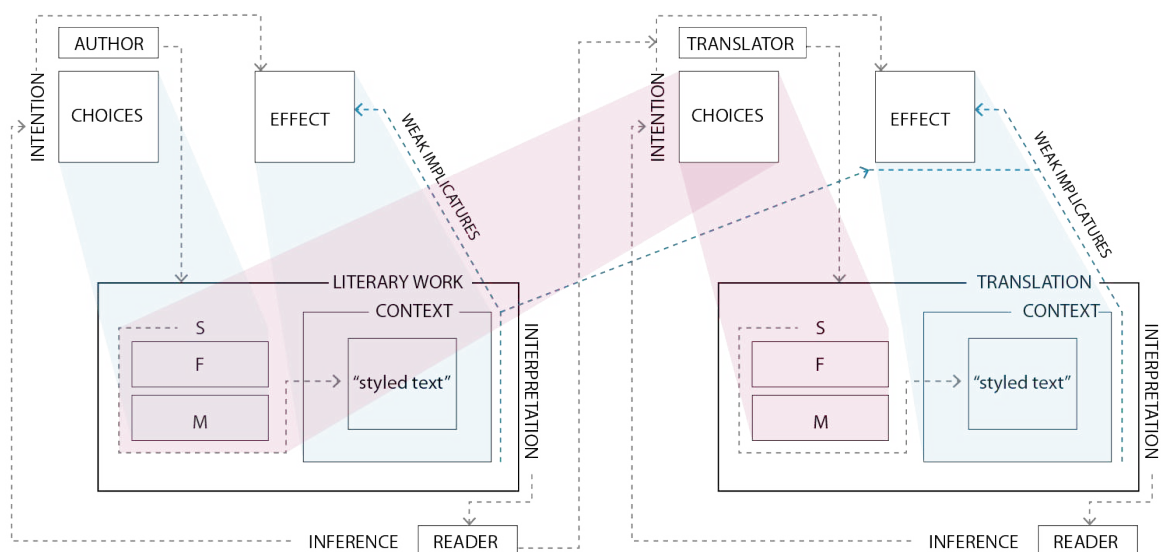
Fig. 3. 8 Stylistic reading and translation

3.4 Example: compound noun in Norwegian and Slovenian

We will again try to illustrate the use of the model with an example from the novel *'Skråninga'* by Carl Frode Tiller and its translation into Slovenian language *('Reber'*, my own work):

The FMS package identified in the source text is repeated below:

Table 2.2 FMS package for 'monsterdokteren' in Skråninga

F	compound noun definite expression subject
M	[TYPE human], [Connotation negative], [TYPE profession], [DEF +]
S	pronomination

Slovenian features compounding, but this method is far less common in the production of new meanings. The meaning is normally expressed with the help of adjectives:

(4)

Pošastni zdravnik je s svojega vrtljivega stola naglo vstal.

"Monster doctor stood up from his swivel chair."

Pošastni	zdravnik	je	s	svojega	vrtljivega	stola	naglo	vstal
Monster	doctor	is	from	his	swivel	chair	fast	stood-up
Monster	*doctor*	*is*	*from*	*his*	*swivel*	*chair*	*fast*	*stood-up*
ADJ	N	AUX	PREP	PNposs	ADJ	N	ADV	V

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Since compounding exists in Slovenian, the stylistic feature could be used here in order to create the impression of innovative child-like compounding. As a translator, I have decided not to do so, because new compounds in Norwegian are 'new' in terms of *what* is combined and not *how* (as in the example from the same book, 'elefantkyrkjegarden', i.e. 'elephant graveyard'), but since this is a common way of producing words, they do not sound odd. A compound noun in Slovenian would be innovative in terms of what is combined, and in such a way an effect of child-like narration would be achieved, but it would also sound awkward, since this is not a standard grammatical means of generating attributive meanings. This was not the effect I wanted to achieve, therefore I chose to translate the compound noun into a noun phrase, even if this might have had an effect on interpretation:

Table 3. 1 FMS package in Norwegian and Slovenian

	F	**M**	**S**
N	compound noun definite expression subject	[TYPE human], [Connotation negative], [TYPE profession], [DEF +]	pronomination: description of a thing by its qualities rather than its proper name
	≠ (no comp.noun in S)	=	=
S	Noun phrase (Adj+N) subject	[TYPE human], [Connotation negative], [TYPE profession], [male]	pronomination: description of a thing by its qualities rather than its proper name

In theory this means that the scheme of the FMS Model can be repeated: the reader-translator now becomes the author and his or her interpretation of the source text becomes an intention in the target text.

Fig. 3. 9 below represents the translation of the compound noun 'monsterdokteren' from Norwegian into Slovenian:
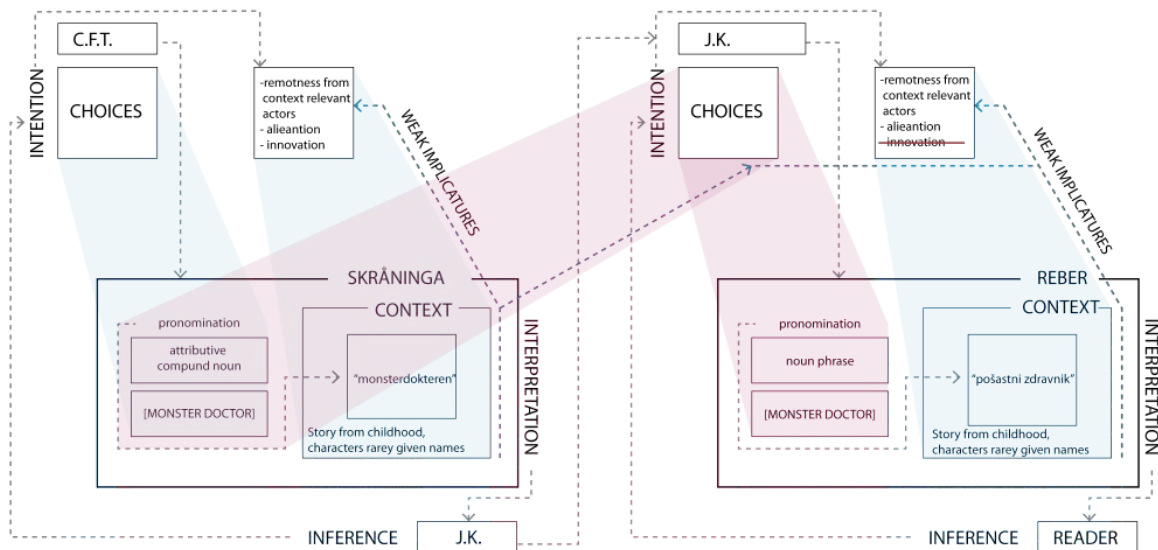
Fig. 3. 9 Translation of compound noun 'monsterdokteren'
(see APPENDIX A for bigger diagram)

Although a compound noun in Norwegian and a noun phrase in Slovenian are different forms, they both have the same stylistic function, i.e. 'pronomination' in the context of the literary work, and therefore create the same effect, i.e. 'alienation'. The noun phrase in Slovenian, however, does not imply creative child-like compounding, therefore the effect of innovation is lost. This means that even if the stylistic function of the FMS package is preserved in the target text, this does not necessarily imply the same effects. Even when the linguistic properties of the target language do not allow the translation of the stylistic feature of the source text, the FMS model can help the translator to keep an overview of features and their weakly-implied meanings. In some cases, the stylistic function can be shifted from one unit to another within the same FMS package, while in other cases the translator may identify an FMS package where it is possible to achieve weakly implied-meanings from another FMS package.

Chapter 4

Analysis

In this part we will present the Norwegian writer Jon Fosse and his work *'Melancholia I'*. We will present the characteristics of Fosse's style and then search for some stylistic features in a short excerpt from first chapter of the novel. We will discuss these features with the help of the FMS model, and then investigate how they were solved in the translation into Slovenian language.

4.1 Jon Fosse and 'Fosse-style'

Jon Fosse (1959) is a Norwegian author and a playwright. He debuted with the novel *'Raudt, Svart'* in 1983 (*Red, Black*). He has written novels, poetry, essays, children books and plays. Internationally, he is mostly renowned for his plays.

Fosse is known for a specific style, sometimes even referred to as 'Fosse-style', characterized by repetition and syntax, where the composition of words and phrases has an important role for the rhythm in the text (Bakke, 2001). When he was young, Fosse played in a band, and has therefore always been occupied by the musical quality of texts. In an interview for *Klassekampen* (13.3.1993), Fosse explained that he sometimes played a guitar up to ten hours a day, and continued to say that what he wants to achieve in his texts, is the same kind of feeling for rhythm and musicality. For Fosse, holding a guitar or a pen is almost the same. According to him, repetition in text can be understood as a bass line in music – it creates a 'frame' around the text and keeps it in place.

In the same interview, Fosse refers to Walter Benjamin, who claims that writing proceeds on three levels – 'musical', 'architectonic' and 'textile'. On the first level the text is composed, on the second it is constructed, while on the third level it is woven together. According to Fosse, a writer will somehow have to relate to all these components, yet not in a schematic and structural way, because for Fosse, writing is also something physical and emotional.

Since the words are repeated, the vocabulary in Fosse's text can be reduced. It is free of foreign words, but influenced by dialects. Despite the reduced vocabulary and the dominating

repetition, Fosse's texts are not static (Bakke, 2001). The repeated text elements involve small changes, which give an impression that the text is in constant movement.

Bakke (2001) explains, that in Fosse's work, text is more important than the story, i.e. the words are not necessarily there to express the meaning. She draws an allegory to music, which we do not listen to in order to hear only one tone or the last chord.

Characters in Fosse's texts are often linked to the west coast of Norway, its landscape, language and religion. They represent the customs and behaviors from small places, and seldom belong to the layer of society with a high degree of education. In most cases, they belong to some kind of periphery – geographical, social or economical.
The language of the characters is the opposite of well-formed (Bakke, 2001). It is basic, and surrounded by silence, expressed by pauses in plays, and by long inner monologues in the novels.

Bakke (2001) refers to these inner monologues as 'exchange monologues', since they represent the contact plane between the character and his or her surroundings. The monologues reflect the resistance and the inability of the characters to do something, even when it is something they want. Often they have no control over a situation or their lives. Even when they take the initiative, it occurs without them wanting it to happen, or without knowing why it happened. This resistance expresses nervousness, anxiety and tensions, and indicates that the character is not in congruence with reality.

4.2 Melancholia I

The starting point in *'Melancholia I'* is two crucial days in the life of Lars Hertervig, a Norwegian landscape painter from the mid-19th century.

Although the novel presents some facts about the artist, it is not a biography, but rather an insight into the artist's mind as he undergoes existential and mental crises. In the last part, the novel is set in the present time and the perspective is different. It is narrated in the third person, but gets a personal framework, since it focuses on the character Vidme, a writer undergoing a creative crisis.

Fig. 4. 1 Lars Hertervig: Fra Borgøya (1867)

The actual painter and the character in the novel 'Melancholia I' is from the island Borgøy on the West coast of Norway. In the novel, Hertervig often refers to his birthplace by describing its landscape. In the third chapter of the novel we meet a writer, Vidme, who decides to write about Hertervig after seeing the painting Fra Borgøya in the National Gallery in Oslo.

The first chapter is narrated in the first person, and covers one single day and the painter's mental collapse in Düsseldorf, where Hertervig is a student of the renowned Norwegian landscape painter Hans Gude. On that day Hans Gude is supposed to examine his students' work. Although certain that he is the only good painter among the students, Hertervig is also full of doubt and therefore unable to face the possible critique he might receive from Gude. In addition to this he has developed feelings for his landlord's underage daughter, Helene Winckelmann. As a consequence, the Winckelmanns decide to throw him out of their apartment. Instead of attending the class, Hertervig wanders into Malkasten, a hangout bar for art students. In the bar Hertervig is mobbed by his fellow students, and he starts hallucinating. In the course of the evening he keeps on returning to Winckelmanns' apartment, until Mrs. Winckelmann calls the police.

The chapter consists of short meetings between Hertervig and Helene, clashing with the meetings between Hertervig and Helene's uncle, and increasing tension between him and other students in Malkasten. Between these events we also get a retrospective glimpse into the

painter's childhood and the Quaker society Hertervig comes from, which helps in understanding the painter's nature and character.

The second chapter, also narrated in the first person, takes place on Christmas Eve three years later, when Hertervig is hospitalized in a psychiatric asylum in Gaustad. He still struggles with his obsessions about Helene, and women in general. Worst of all, doctor Sandberg, the man who gave him a diagnosis of 'melancholia', prohibits him from painting. In this part, Hertervig is much more rebellious than in the first part and decides to take matters into his own hands. Hertervig's obsessive stream of thoughts gets a parallel expression here in his manic masturbation.

The third chapter is indirectly related to Hertervig and set in the present, in 1991. Vidme, the writer, wants to write about the life of Hertervig, but is struggling with writing. In an attempt to find inspiration, he visits a priest. It turns out that the priest is not a wise old man, who will share his knowledge and experiences with him, as Vidme was hoping, but a young and attractive woman, named Maria, and Vidme gets confused.
The link between the chapters is, aside from the painter's life, an insight into the passions, frustrations and doubts of an artist.

Hertervig's frustrations, pain which results in aggression, ambivalent impulses and glimpses of light are all stylistically reflected in *'Melancholia I'*. The inner monologues, occasionally interrupted by short dialogues, are expressed with the language without foreign words and almost free of metaphorical decoration, but dominated by hectic repetitions and chopped syntax, consisting of interrogative and imperative sentences. In such a way, Fosse creates an intense, staccato rhythm of anxiety (Sivertsen, 1995).

The main themes in the first two chapters are Hertervig's conflicting perception of his own self - shifting between high self-awareness as a painter and strong inferiority complex, fear of being overlooked, forbidden love, erotic fascination and jealousy, anxiety and loneliness, and nevertheless ambivalent relationship to authorities, especially Gude and doctor Sandberg. A constantly appearing element is a light, which only Hertervig sees. As the light shines on the surroundings, Hertervig is able to see what others cannot see. Seeing the light makes him happy and free. Therefore, instead of obeying his doctor and giving up his artistic dream, Hertervig decides to leave Gaustad and follow his inner light. It is the ability to see and feel

this light, which gives Hertervig the power to see the colors of landscapes and nature and transmit them onto the canvas. It is what makes him a real artist, different from other painters. The parallel to this light is Helene, his love and possible inspiration.

4.3 FMS in Melancholia I

In terms of stylistic analysis, the FMS model makes it possible to study style from different perspectives, such as intention of the author, meaning, form, stylistic feature or interpretation.

In *'Melancholia I'* we can analyze how the author's intention of creating a melodic text reflects in the linguistic properties of the text. At the same time, we can study the formal properties of the text, such as the use of adjectives, interrogative and imperative sentences, juxtaposition etc. The recurring elements such as light, colors or painting have a symbolic significance for the novel, and can be analyzed under the concept of meaning. Themes such as fear, loneliness, doubt etc., which are not constituents of the text, can be examined under interpretations. Although interpretations from different readers can vary to a certain extent due to readers' different backgrounds, it seems like some themes can be identified by most readers. In *'Melancholia I'* we can discuss themes such as the power of light, fear, love, shame, anxiety, dedication to painting, loneliness, doubt, anger, lack of control, painting, lust, longing, aggression, melancholy, freedom etc.

One of the stylistic characteristics of Fosse's text is repetition. The feature is not difficult to detect even for a reader not performing a stylistic analysis. It is a feature often discussed in reviews of Fosse's work, and also discussed and explained by the author himself. However, what is not so obvious is what the meaning of repetition in Fosse's work is. According to Fosse, repetition creates a 'frame' around the text, or in terms of music, it creates a bass line. In terms of the FMS model, we can study 'repetition' as a known (and inferred) intention of the author, as the effect it creates, or as a stylistic feature of the work.

In this chapter we will show how the FMS model can help the translator to analyze the stylistic feature 'repetition' in *'Melancholia I'*.

By inspecting the text, we find out that repetition happens on various levels, such as at a word, phrase and sentence level. We can therefore find out which forms are the bearers of the stylistic feature. By inspecting the text further, we can find out what the meaning of the form is in a given context etc. We can further compare the FMS model of the source text to the FMS model of the target text, in order to see whether it was possible to translate the form, meaning and style, whether the relations between them are the same as in the source text, and what kind of effects they create in the target text.

4.3.1 Repetition at the level of words within a sentence

We can consider the following example:

(4)

*Düsseldorf, ettermiddag, seinhaustens, 1853: eg ligg på senga, kledd i den lilla fløyelsdressen min, den **fine fine** dressen min og eg vil ikkje treffe Hans Gude.*

From the English translation:

*DÜSSELDORF, AFTERNOON, LATE AUTUMN, 1853: I am lying in my bed, dressed in my purple velvet suit**, my **beautiful, beautiful** suit, and I don't want to meet with Hans Gude.*

4.3.1.1 Form

The word *'fine'* from example (4) is a part of a noun phrase *'den fine dressen min'*, i.e. *'my beautiful suit'*, which is a definite expression, expressing a possession:

(5)

den fine fine dressen min

"the fine fine dress"

den	fine	fine	dressen	min
den	fin e	fin e	dress en	min
the	fine	fine	dress	my
the.DEF	*fine* DEF	*fine* DEF	*dress* DEF	*my*
ART	ADJ	ADJ	N	PNposs

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4.3.1.2 Meaning

The word '*fine*' is an adjective, the root is 'fin' and 'e' is a definite ending:

(6)

fine
fin   e
fine
fine DEF
ADJ

The meaning is:

'fin' →

(adj) *fine* (characterized by elegance or refinement or accomplishment)

For the English word *fine,* we know of the following semantic relation:

(adj) *elegant* (refined and tasteful in appearance or behavior or style) *"elegant handwriting"; "an elegant dark suit"; "she was elegant to her fingertips"; "small churches with elegant white spires"; "an elegant mathematical solution--simple and precise and lucid"*

(source: *WordNet Search 3.1*)

'e' → suffix, marking adjectives contained in a definite noun phrase

Therefore,
'fine' – [CONNOTATION elegant], [DEF+]

4.3.1.3 Style

The adjective is repeated. The repetition is not necessary for communicating the message. In terms of rhetorical devices, we might want to talk about 'analepsis', i.e. repetition of a word or phrase for emphasis, and 'pleonasm', i.e. use of more words than necessary, when we consider the repetition of the word in (4).

FMS package in (4) is given in *Table 4. 1*:

Table 4. 1 FMS package for stylistic features 'analepsis' and 'pleonasm'

F	adjective
M	[CONNOTATION elegant], [DEF+]
S	Analepsis
	pleonasm

4.3.1.4 Context

The sentence (4) is the opening sentence in *'Melancholia I'*. The narrator is Lars Hertervig, a poor student of painting. His education and stay in Düsseldorf is financed by wealthy people from his hometown, who discovered his talents. It is afternoon and Hertervig is lying in his bed in his room at the Wicklemanns'. That day his teacher is supposed to evaluate his students' work, but Hertervig is hesitating to attend the session because he is afraid of receiving a negative critique.

4.3.1.5 Interpretation

Knowing that the intention of the author is to create a melodic text, repetition of the words is used to create a rhythm.

Knowing that Hertervig comes from a level of society with a low degree of education, the repetition might be seen as reminiscent of simple language, or that the narrator is expressing a child-like love for his own appearance.

The FMS model for the stylistic feature 'repetition' is given in *Fig. 4. 2:*
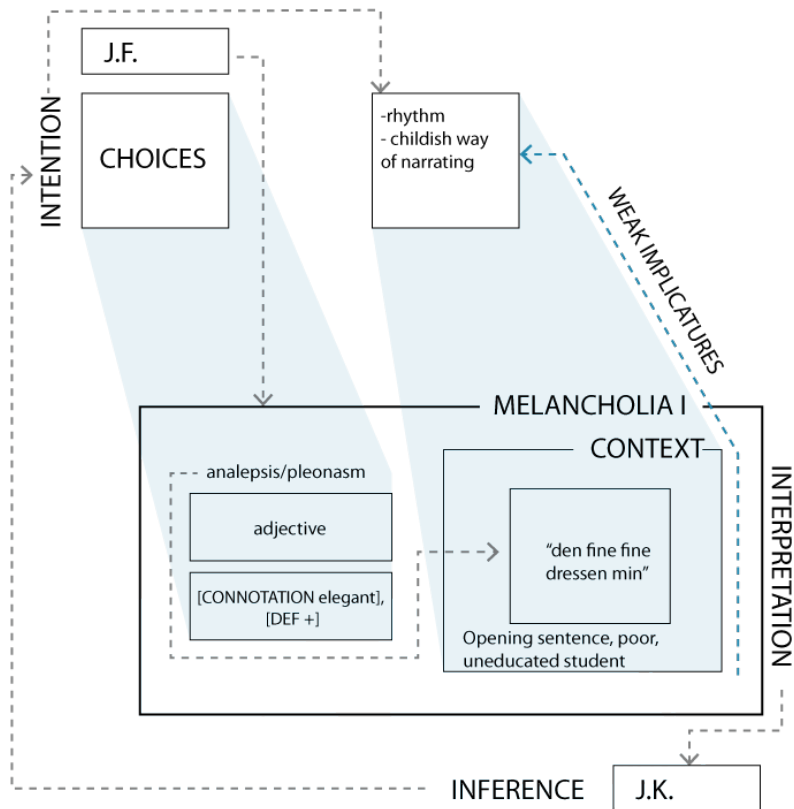
Fig. 4. 2 FMS model for stylistic feature carried by repetition of an adjective

4.3.2 Repetition of a phrase

In *'Melancholia I'*, some phrases repeat across the text. One such phrase is the example (7) in *4.3.2.1*, taken from the opening sentence (4).

4.3.2.1 Form

Example (7) is a definite noun phrase:

(7)

den lilla fløyelsdressen min

"my purple velvet suit"

den	lilla		fløyelsdressen				min
den	lill	a	fløyel	s	dress	en	min
the	purple		velvet		suit		my
the.DEF	*purple*	DEF	*velvet*.ATTBT		*suit*.IDNFR	DEF	*my*
ART	ADJ		N				PNposs

Generated in TypeCraft.

The noun phrase has the following structure:

[ART [Adj [N PNposs]]]

In sentence (4), the phrase (7) is a part of the prepositional phrase 'i den lilla fløyelsdressen min', which functions as an adverbial, modifying the participle 'kledd', i.e. 'dressed'.

The noun 'fløyelsdressen' is a compound noun, combined of the attributor 'fløyel', i.e. 'velvet', and identifier 'dressen', i.e. 'dress' (definite expression).

4.3.2.2 Meaning

The meaning of the components of the noun phrase (7) is the following:

'den' → definite determiner, marks definite expression, denoting entities already mentioned or assumed to be common knowledge

'lilla' →

(adj) *purple* (of a color between red and blue)

(adj) *purple* (belonging to or befitting a supreme ruler)

For the English word 'purple' we know the following semantic relations:

(adj) *noble* (of or belonging to or constituting the hereditary aristocracy especially as derived from feudal times) *"of noble birth"*

'fløyelsdressen' →

(comp. n) *velvet suit*

(n) *velvet* (a silky, densely piled fabric with a plain back)

(adj) *velvet* (smooth and soft to sight or hearing or touch or taste)

(n) *suit* (a set of garments (usually including a jacket and trousers and skirt) for outerwear all of the same fabric and color)

(source: *WordNet Search 3.1*)

'min' → possessive pronoun, 1. Person, singular

The conceptual representation is given below:

'den lilla fløyelsdressen min' – [DEF+], [TYPE clothing], [COLOR purple], [POSS]

4.3.2.3 Style

The reason to inspect the noun phrase (7) was the observed repetition of the phrase, i.e. repetition of a *specific phrase* was identified as a salient stylistic feature. In terms of rhetorical devices, we might again want to talk about 'analepsis', i.e. the repetition of a word or phrase for emphasis, when we consider the repetition of the noun phrase 'den lilla fløyelsdressen min'.

The FMS package for the repetition of the noun phrase is presented in *Table 4. 2*:

Table 4. 2 FMS package for repetition of a specific noun phrase

F	Noun phrase; [ART [Adj [N PNposs]]] definite expression possession
M	[DEF+], [TYPE clothing], [COLOR purple], [POSS]
S	analepsis

However, by inspecting the phrase (7), we arrived at the structure [Art [Adj [N PNposs]]], which can be observed in other noun phrases in the text, as in the example (8) below:

(8)

> *For eg låg vel bare berre på senga, i den lilla dressen min av fløyel og så banka det på døra mi, eg låg på senga, i den lilla dressen min og eg rakk ikkje å reise meg opp før døra opna seg og i døra stod herr Winckelmann, **det svarte skjegget hans**, **dei svarte auga**, **den store magen hans** som pressa mot vesten.*

English translation:

> *I was just lying here in my bed in my purple velvet suit and there was a knock on my door, I was lying in my bed in my purple suit and didn't even have time to get up and then the door opened and there in the doorway stood Mr. Winckelmann, **his black beard**, **those black eyes**, **that fat belly** tightly stuffed into his waistcoat.*

A specific phrase with the structure [Art [Adj [N PNposs]]], such as 'den lilla fløyelsdressen min' or 'det svarte skjegget hans', i.e. 'his black beard', can function as an independent stylistic feature (*Table 4. 3*). In terms of rhetorical devices, we might want to talk about 'diatyposis', i.e. a rhetorically vivid and clear description of a subject, when we consider the use of the definite noun phrase in (7) and (8). The stylistic feature is therefore carried both by the form (definite expression, adjective and a possessive pronoun), as well as meaning (denoting color, type etc.)

The FMS package for the noun phrase, carried by the definite noun phrase in (7), is the following:

Table 4. 3 FMS package for repetition of a noun phrase

F	Noun phrase; [ART [Adj [N PNposs]]] definite expression possession
M	[DEF+], [TYPE clothing], [COLOR purple], [POSS]
S	diatyposis

4.3.2.4 Interpretation

In the noun phrase 'den lilla fløyelsdressen min' the material and the color of the dress can be associated with nobility. Given the context, that the narrator Lars Hertervig is poor, the emphasis of the noun phrase 'den lilla fløyelsdressen min' might be seen as the expression of pride for wearing such expensive, noble and fine clothing. However, the narrator's need for repetition of the phrase in a given context might also indicate the feeling of insecurity, or an expression of an inferiority complex.

The narrator refers to the characters (including himself) by giving descriptions of their appearance, consisting of an adjective and noun. The adjective normally refers to a color, type or size, and the noun to their clothes or parts of the body. The description is compressed in a noun phrase. The possible interpretation of such use of definite noun phrases is the fact that

Hertervig is a painter, and therefore pays more attention to the visual appearance of the characters. The effect is that people appear as if they were a part of a painted tableau.

The FMS model for the stylistic features 'analepsis' and 'diatyposis', carried by form and meaning, is given in the *Fig. 4. 3*:
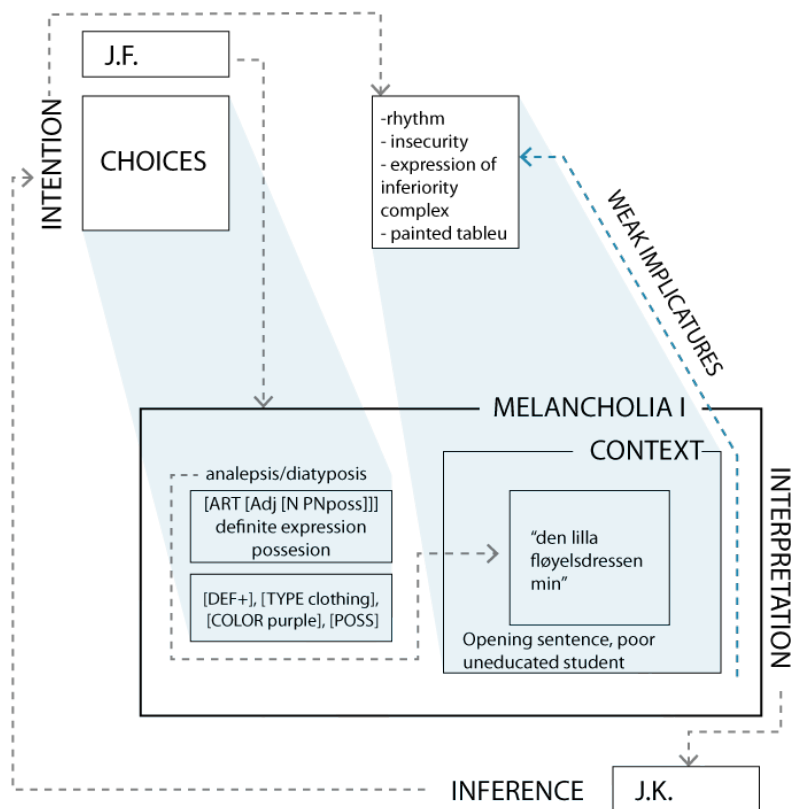
Fig. 4. 3 FMS model for stylistic features carried by the repetition of a definite noun phrase

4.3.3 Variation of a phrase and sentences

We can observe the context (highlighted with color) where the noun phrase (7) appears in the text:

(4)

*Düsseldorf, ettermiddag, seinhaustens, 1853: eg ligg på senga, kledd i **den lilla fløyelsdressen min**, den fine fine dressen min og eg vil ikkje treffe Hans Gude.*

From English translation:

*DÜSSELDORF, AFTERNOON, LATE AUTUMN, 1853: I am lying in my bed, dressed in **my purple velvet suit**, my beautiful, beautiful suit,* and I don't want to meet with Hans Gude.

(8)

*Eg ligg på senga, med beina i kross, eg ligg fullt påkledd på senga, i **den lilla fløyelsdressen min**.*

From English translation:

*I'm lying on the bed, legs crossed, lying on the bed fully dressed in **my purple velvet suit**.*

(9)

*Eg ligg på senga, i **den lilla fløyelsdressen min** og eg lyttar, kan eg høyre deg? stega dine? pusten din? kan eg klare å høyre pusten din?*

From English translation:

*I am lying in bed in **my purple velvet suit** and listening, can I hear you? your footsteps? your breath? can I hear your breath?*

(10)

*Eg ligg på senga, kledd i dressen min, i **den lilla fløyelsdressen min**, og eg pattar på pipa mi.*

From English translation:

*I lie on the bed in my suit, **my purple velvet suit**, and smoke my pipe.*

(11)

*Eg høyrer pianomusikk. Eg høyrer pianomusikk komme frå stova i det store husværet der eg leiger eit rom, eg ligg på senga, i **den lilla fløyelsdressen min**, den fine fine dressen, eg ligg med pipa i munnen, det er malaren Lars Hertertvig, igen ringe man, som ligg på senga, og så medan eg ligg her på senga høyrer eg pianomusikk.*

From English translation:

I hear piano music. I hear piano music from the living room of the big apartment where I *rented a room,* *I'm lying in bed in* **my purple velvet suit***, the beautiful, beautiful velvet suit,* *I'm lying here, pipe in my mouth, Lars Hertervig, the painter, is lying here on his bed, hardly* *an insignificant man, and as I lie here I hear piano music.*

4.3.3.1 Form

From (4) and (8-11) above, we can take out the following repeated phrases:

P1: *'eg ligg på senga'*
P1alt: *'eg ligg fullt påkledd på senga'*
P2: *'kledd i dressen min'*
P2alt: *'i den lilla fløyelsdressen min'*
P3: *'den fine fine dressen min'*

Where 'P' stands for 'phrase' and 'alt' for 'alternative'.

A phrase structure representation looks as follows (the color indicates the alternation from the original phrase):

P1: Pn [V [PREP N]]
P1alt: Pn [V [ADV PTCP] [PREP N]]
P2: [PTCP [PREP [N PNposs]]]
P2alt: PREP [Det [Adj [N PNposs]]]
P3: [Det [Adj Adj [N PNposs]]]]

We can see that in all excerpts in *4.3.3*, P1 is always present. At the same time, it can be repeated in an altered form. P2 appears in an altered form – with or without the participle 'kledd' and the noun modifier 'den lilla fløyels-'. P3 appears only in (4) and (11).

4.3.3.2 Meaning

The meaning of the three phrases is the following:

P1: 'eg ligg på senga'
P1: 'I'm lying on the bed'
P1 describes the situation.

P2: 'kledd i dressen min'
P2: 'dressed in my suit'
P2 is a predicate.

P3: 'den fine fine dressen min'
P3: 'my beautiful beautiful suit'
P3 describes an entity.

The conceptual representation is given below:
P1 - [SITUATION lying]
P2 - [PREDICATE dressed]
P3 - [ENTITY suit]

4.3.3.3 Style

With only three basic phrases, Fosse creates a series of phrases, through the alternation of their internal parts and repetition of phrases in a slightly varied form. It is not easy to find a rhetorical device that describes the stylistic feature Fosse uses in his text. In musical terms, variation is *"a varied version of a well known tune or of an original theme specially composed as basis for variations"* (source: *Oxford music Online*). Since Fosse is known to be interested in the musicality of the text, 'variation' is an appropriate term to describe the stylistic feature above. The phrases P1, P2 and P3 appear as a 'leitmotif' throughout the text. In musical terms, a *leitmotif* is a short, constantly recurring musical theme or idea, *"clearly defined so as to retain its identity if modified"*, associated with a particular person, place or idea (source: *Oxford music Online*).

The FMS package for the variation of the phrases is the following:

Table 4. 4 FMS package for stylistic features 'variation' and 'leitmotif'

F	Alternation of P1, P2, P3
M	P1 - [SITUATION lying]
	P2 - [PREDICATE dressed]
	P3 - [ENTITY suit]
S	Variation, leitmotif

4.3.3.4 Interpretation

If the reader is aware of Fosse's intention to create a melodic text, the variation in the text can be interpreted as a result of this intention. However, the variation in music happens with a purpose, and we can therefore assume that there is also a reason for the variation of the three phrases in *'Melancholia I'*. As mentioned previously, the phrases describe the situation and the entity. The repeated phrase 'I'm lying in my bed' describes a static state and might imply an inability of the character to move forward, physically and mentally. The phrase 'dressed in my suit' is a predicate and describes the subject – the character is ready to get up, but he is unable to do so, he is aware of his obligations (attending classes), but refuses to fulfill them.

The FMS model for the stylistic features 'variation' and 'leitmotif', carried by form, is given in the *Fig. 4. 4*:
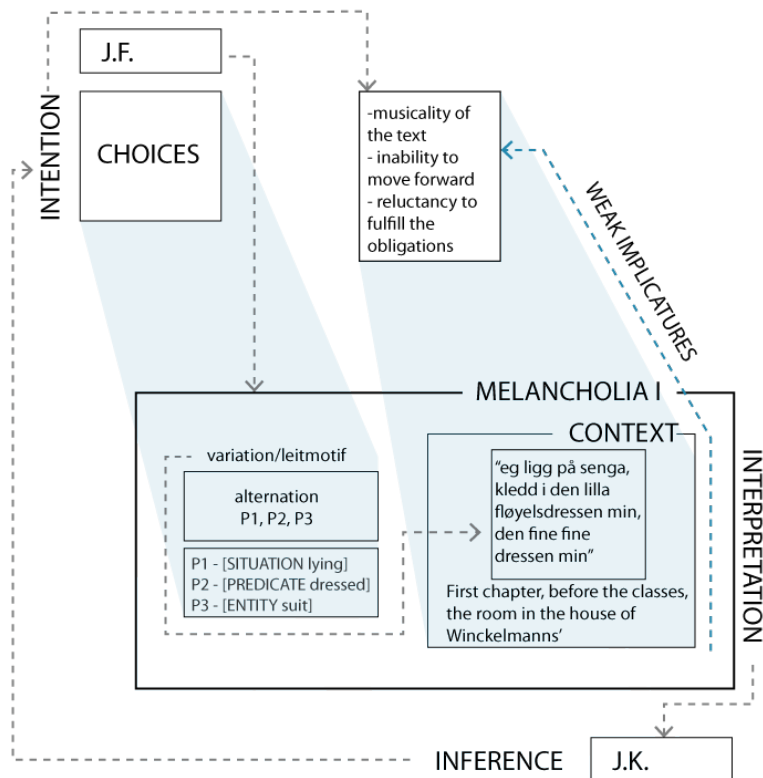
Fig. 4. 4 FMS model for stylistic features carried by altered phrases

4.3.4 Repetition of a lexeme across the text

In (15) and (16) lexeme 'LYS', appears across the text, either as a full word or as a root of another word:

(15)

*"Og så stod Helene der. Helene stod der i den kvite kjolen sin. Med det **lyse** håret som bølgja endå så stramt det var sett opp, stod Helene der, med den vesla munnen sin over ei lita hake, stod ho der. Og Helene stod der med dei store auga sine. Helene stod og **lyste** mot meg med auga sine. Mi kjære Helene. Eg ligg på senga i rommet mitt og inne i husværet einkvan stad går Helene rundt med dei vakre **lys**ande auga sine."*

From English translation:

*"And then, there was Helene. Standing there in her white dress. With her **pale hair**, wavy even though it was tightly pinned up, Helene stood there, stood there with her little mouth above her small chin. Helene stood there with her great big eyes. Helene stood there and*

beamed *at me* with her eyes. My darling Helene. I am lying on the bed in my room and somewhere in this very apartment Helene is walking around with *her beautiful* **sparkling** *eyes."*

(16)

*"Og så stod Helene der og såg mot han, med håret som fall frå midtskil nedover det vesle runde andletet, med dei blåe og **lyse** auga, med den vesle smale munnen, den vesle haka. Med auge som **lys**te. Håret som fall nedover skuldrene hennar. Det **lys**e bølgjande håret. Og så ein smil over munnen hennar. Og så auga hennar, som opna seg mot han. Og frå auga hennar kom det sterkaste **lys** han nokon gong har sett. **Lys**et frå auga hennar. Aldri hadde han vel sett eit slikt **lys**."*

From English translation:

*"And then Helene Winckelmann stood there and looked at him, with her hair falling down from the center part over a small round face with **pale** blue eyes, with a small little mouth, a small chin. With eyes that **shined**. Hair flowing below her shoulders. **Pale**, flowing hair. And then a smile on her mouth. And then her eyes, that opened toward him. And out from her eyes came the brightest **light** he had ever seen. The **light** from her eyes. Never had he seen such **light**."*

4.3.4.1 Form

The words, containing a lexeme 'LYS' in some of the highlighted phrases in (15) and (16) are used as an adjective in (17) and (18), verb (19), and a noun in (20), (21) and (22):

(17)
det lyse håret

"pale hair"

det	lyse		håret	
det	lys	e	hår	et
the	light		hair	
the.DEF	*light* DEF		*hair* DEF	
ART	ADJ		N	

Generated in TypeCraft.

(18)

med dei vakre lysande auga sine

"with her beautiful sparkling eyes"

med	dei	vakre	lysande			auga	sine
med	dei	vakr	e	lys	and	e	aug	a
with	the	beautiful	shining			eyes	her
with	*the*.DEF	*beautiful* DEF	*shining* N>ADJ DEF			*eyes* DEF	*her*
PREP	ART	ADJ	ADJ			N	PNposs

(19)

Helene stod og lyste mot meg

Helene	stod	og	lyste		mot	meg
	stod	og	lys	te	mot	meg
Helene	stood	and	shined		into	me
Helene	*stood*	*and*	*shined* PAST		*into*	*me*
Npname	V	CONJ	V		PREP	PN

(20)

det sterkaste lys

"the brightest light"

det	sterkaste			lys
det	sterkaste	ast	e	lys
the	strongest			
the.DEF	*strongest*	SUP	DEF	
ART	ADJ			N

(21)

Lyset frå auga hennar

"The light from her eyes"

Lyset	frå	auga	hennar
lys et		aug a	
	from	eyes	her
DEF	*from*	*eyes* DEF	*her*
N	PREP	N	PNposs

(22)

eit slikt lys

"such light"

eit	slikt	lys
	slikt	lys
a	such	light
a.INDEF	*such*	*light*
ART	ADJ	N

4.3.4.2 Meaning

The words containing the lexeme 'LYS' above have different meanings. From the English translation we can see that in English, the equivalent meanings cannot always preserve the same form as in Norwegian. In some cases, the form could be preserved, but most probably priority was given to the rhythm and melody.

The meaning of the lexeme 'LYS' in Norwegian, is given below:

'LYS' →

'lys' –

(n) *light, lightness* (the visual effect of illumination on objects or scene or created in pictures)

(n) *light* (mental understanding as an enlightening experience)

(n) *sparkle, twinkle, spark, light* (merriment expressed by a brightness or gleam or animation or countenance)

(n) *Inner light, Light, Light Within, Christ Within* (a divine presence believed by Quakers to enlighten and guide the soul)

(adj) *light, light-colored* ((used of color) having a relatively small amount of coloring agent)

For the English adjective *light,* we know of the following semantic relation:

(adj) *pale* (very light colored; highly diluted with white) *"pale seagreen"; "pale blue eyes"*

'lyse' –

(v) *shine, beam* (emit light; be bright, as of the sun or a light)

(v) glow, beam, radiate, shine (experience a feeling of well-being or happiness, as from good health or an intense emotion)

'lysande' –

(adj) *bright* (emitting or reflecting light readily or in large amounts)

(adj) *glistening, glossy, lustrous, shiny, shining* (reflecting light)

(source: *WordNet Search 3.1*)

The conceptual representation of the meaning 'LYS' is given below:

'LYS-' – [ENTITY light], [PREDICATE shine], [COLOR light], [CONNOTATION positive divine]

4.3.4.3 Style

In terms of style, the repeated lexeme 'LYS' might indicate a motif, i.e. a recurring element that has symbolic significance in a story. Through its repetition, a motif can help produce other narrative aspects such as theme or mood (source: *Oxford music Online*).

The FMS package for the motif 'LYS' is the following:

Table 4. 5 FMS package for stylistic feature 'motif'

F	Lexeme 'LYS'
M	[ENTITY light], [PREDICATE shine], [COLOR light], [CONNOTATION divine, positive]
S	motif

4.3.4.4 Interpretation

Given the context that Hertervig is a painter, the recurring element of light may imply his perception and understanding of colors of the surrounding world (light is the natural agent that stimulates sight and makes things visible, while in physical terms, different wavelengths of light are perceived by human eye as color). As a painter, Hertervig is able to see the light, and through the colors, he is able to transfer the light onto his paintings. The ability of seeing the light is what makes him believe that he is a better painter than other students.

Given the context that Helene is underage, the description of her white dress, her pale hair, her bright blue eyes etc. indicate her innocence, beauty and goodness (the symbolic meaning of white). Given the fact that Hertervig has romantic feelings for her, she represents something positive (positive connotation of light). In contrast, the description of her uncle (black eyes, black beard) represents something negative.

Hertervig realizes that the experience of being physically close to Helene, embraced by her shining beauty and goodness, is something similar he experiences when he is painting at his best (23):

(23)

"Og han pressar andletet sitt ned mot håret hennar, mot skuldra hennar. Han står i noko han aldri før har stått i, noko han ikkje veit kva er og han, landskapsmalaren Lars Hertervig, anar ikkje kva det er han står i, men så slår det han, og då veit han det, då veit han at han står i noko som bileta hans strekker seg etter, noko som er bileta hans, når han maler som best, det står han i no, veit han, for han har også før vore i nærleiken av det han nå står innafor, men aldri før har han vore inni det, som no, der han, der malaren Lars Hertervig, står og pustar gjennom Helene Winckelmanns hår. Og han blir berre ståande der, i lyset hennar, i noko som fyller han."

From English translation:
"He is standing in something he's never stood in before, something, he doesn't know what it is, and he, the landscape painter Lars Hertervig, has no idea what it is he's standing in, but then it hits him, and then he knows it, then he knows that he's standing in something his pictures are aiming at, something that's in his pictures when he paints at his best, that's what he's standing in now, he knows it, because he's already been close to what he is standing in now, but he's never been in it before, like he is now, he's never been where he, where the painter Lars Hertervig, is, standing and breathing through Helene Winckelmann's hair. And he stays standing there, in her light, in something that fills him."

Seeing and feeling Helene, reminds Hertervig of himself painting well. For him, this is crucial and thus implies a feeling of happiness and freedom. This may also give an idea that Helene is his source for inspiration.

Given the context that Hertervig comes from a Quaker society, the motif of light indicates Hertervig's religious beliefs.

The FMS model for the stylistic feature 'motif', carried by form, is given in the *Fig. 4. 5*:
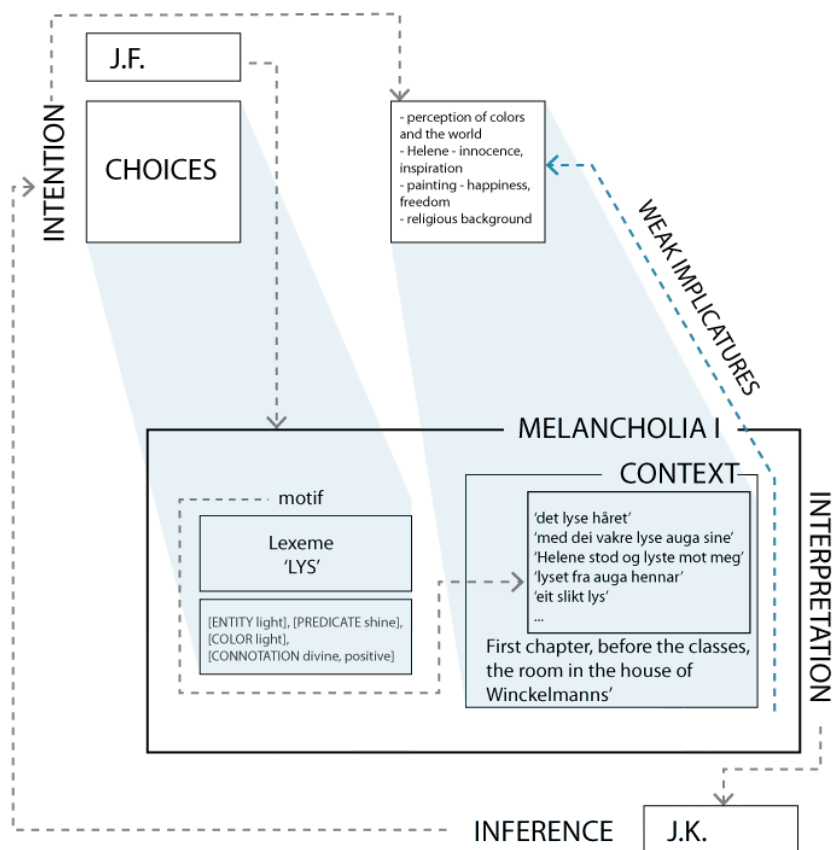
Fig. 4. 5 FMS model for stylistic feature carried by a repeated lexeme

4.4 FMS in translation into Slovenian

In this part we will show how, and if, the stylistic features, identified in *4.3*, were carried across in the Slovenian translation.

4.4.1 Repetition on the level of words within a sentence

The FMS package identified for the repetition of words within a sentence in the original text is repeated below:

Table 4.1 FMS package for stylistic features 'analepsis' and 'pleonasm'

F	adjective
M	[CONNOTATION elegant], [DEF+]
S	Analepsis
	pleonasm

The annotation for the phrase, equivalent to the phrase (5) 'den fine fine dressen min', from the opening sentence in Slovenian (24) is given below (25):

(24)
Düsseldorf, popoldan, pozna jesen 1853: ležim v postelji, oblečen v svojo rožnato žametno obleko, v svojo fino fino obleko, in ne bi rad srečal Hansa Gudeja.

(25)

svojo fino fino obleko

"my beautiful, beautiful suit"

svojo	fino	fino	obleko
svoj o	fin o	fin o	oblek o
my	fine	fine	suit
my SG.FEM.ACC	*fine* SG.FEM.ACC	*fine* SG.FEM.ACC	*suit* SG.FEM.ACC
PNposs	ADJ	ADJ	N

Generated in TypeCraft.

The meaning of the adjective 'fin-o' in Slovenian is comparable to 'fin' in Norwegian and 'fine' in English. The conceptual representation is given below:

'fino' – [CONNOTATION elegant]

We can now compare the FMS packages for the source and the target language:

Table 4. 6 FMS package in Norwegian (N) and Slovenian (S)

	F	**M**	**S**
N	adjective	[CONNOTATION elegant], [DEF+]	Analepsis pleonasm
	=	=	=
S	adjective	[CONNOTATION elegant]	Analepsis pleonasm

We can see that the form, meaning and the stylistic feature were not problematic to get across into Slovenian translation. Although Slovenian does not explicitly express definiteness, it can

be implied from the discourse. The definite expression of the noun in (4) contributes to the rhythm and melody in the source text (in the form of suffixes, as well as the definite article in the phrase 'den fine fine dressen min'). The absence of the feature [DEF+] in Slovenian is not problematic for translation. The adjectives in Slovenian agree with nouns and therefore contain various suffixes that may contribute to the rhythm and melody in the target language.

The FMS model (*Fig. 4. 6*) also shows also that the effects, created by the FMS package, and the possible interpretation in the target language are equivalent to the ones in the source language.

Fig. 4. 6 FMS models for Norwegian and Slovenian for stylistic features 'analepsis' and 'pleonasm' (see APPENDIX A for bigger diagram)

4.4.2 Repetition of a phrase

The second identified FMS package in source text, i.e. repetition of a specific phrase, is repeated below:

Table 4. 2 FMS package for repetition of a specific noun phrase

F	Noun phrase; [ART [Adj [N PNposs]]] definite expression possession
M	[DEF+], [TYPE clothing], [COLOR purple], [POSS]
S	analepsis

The annotation for the equivalent phrase in Slovenian is given below:

(26)

svojo rožnato žametno obleko

"my purple velvet suit"

svojo		rožnato		žametno		obleko	
svoj o		rožnat	o	žametn	o	oblek	o
my		purple		velvet		suit	
my	SG.FEM.ACC	*purple*.ATTR	SG.FEM.ACC	*velvet*.ATTR	SG.FEM.ACC	*suit*.IDNFR	SG.FEM.ACC
PNposs		ADJ		ADJ		N	

Generated in TypeCraft.

The noun phrase in Slovenian has the following structure:
[PNposs [Adj [Adj N]]]

The meaning and the connotation of the noun phrase in Slovenian are equivalent to the meaning and connotation of the phrase in the source text.

We can now compare the FMS packages, carried by a specific noun phrase repeated across the text, for the source and the target language:

Table 4. 7 FMS package in Norwegian (N) and Slovenian (S)

	F	**M**	**S**
N	Noun phrase; [ART [Adj [N PNposs]]] definite expression possession	[DEF+], [TYPE clothing], [COLOR purple], [POSS]	Analepsis
	=	=	=
S	Noun phrase; [PNposs [Adj [Adj N]]] possession	[TYPE clothing], [COLOR purple], [POSS]	Analepsis

In *4.3.2.3* we have identified another FMS package, carried by a specific structure, i.e. definite noun phrase. The FMS package for this feature could be translated into Slovenian without problems (*Table 4. 8*):

Table 4. 8 FMS package in Norwegian (N) and Slovenian (S)

	F	**M**	**S**
N	Noun phrase; [ART [Adj [N PNposs]]] definite expression possession	[DEF+], [TYPE clothing], [COLOR purple], [POSS]	diatyposis
	=	=	=
S	Noun phrase; [PNposs [Adj [Adj N]]] possession	[TYPE clothing], [COLOR purple], [POSS]	diatyposis

Although the internal structures of the noun phrase in Norwegian and Slovenian are different, this does not present a problem for translation. The rhythm that the definite expression might contribute in Norwegian can be equally achieved in Slovenian due to the agreement of adjectives with nouns, expressed in suffixes.

In a similar way, the FMS model (*Fig. 4. 7*) shows that the effects, created by the FMS package for the repetition of a specific noun phrase, as well as a specific structure of a noun phrase and the possible interpretations in the target language are equivalent to the ones in the source language:
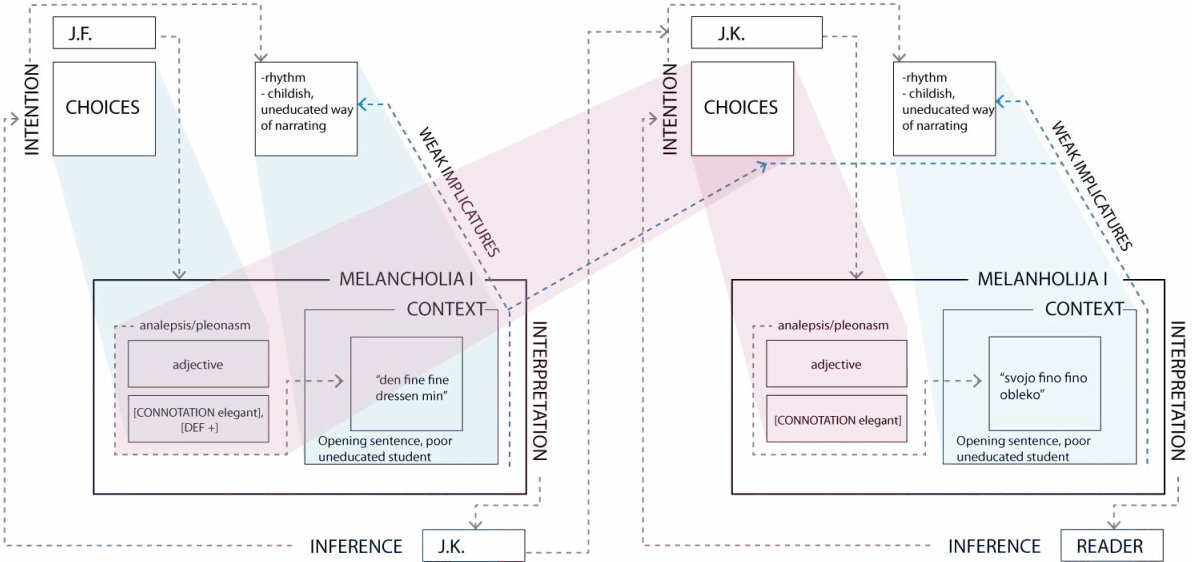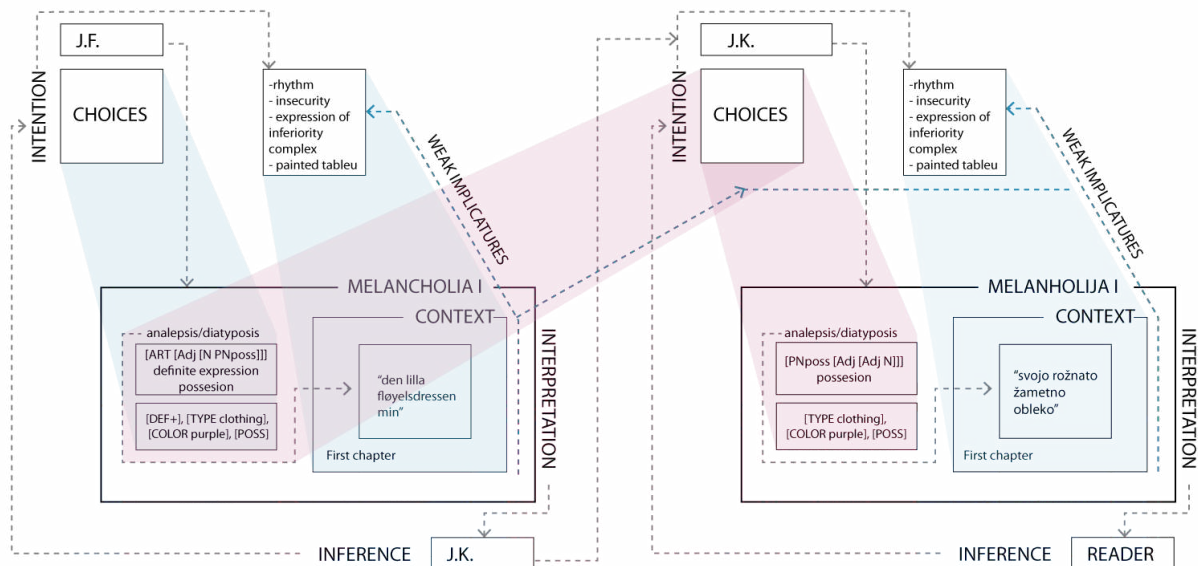

Fig. 4. 7 FMS models for Norwegian and Slovenian for stylistic features 'analepsis' and 'diatyposis' (see APPENDIX A for bigger diagram)

4.4.3 Variation of a phrase and sentences

We can compare the phrases P1-P3 from *4.3.3.1* with the equivalent phrases in the Slovenian translation:

P1: *'ležim v postelji'*
P1alt: *'oblečen ležim'*
P2: *'oblečen v svojo obleko'*
P2alt: *'oblečen v svojo rožnato žametno obleko'*
P3: *'fino fino obleko'*

Table 4. 9 shows the phrase structure representation for phrases P1-P3 for Slovenian. To make the comparison between the source and the target text easier, the representation for Norwegian phrases is added.

Table 4. 9 Phrase structure representation for P1-P3

Phrase	Slovenian	Norwegian
P1	V [PREP N]	Pn [V [PREP N]]
P1alt	PTCP V [PREP N]	Pn [V [ADV PTCP] [PREP N]]
P2	PTCP [PREP [PNposs N]]	[PTCP [PREP [N PNposs]]]
P2alt	PTCP [PREP [PNposs [Adj [Adj N]]]]	[PTCP [PREP [Det [Adj [N PNposs]]]]
P3	Adj Adj N	[Det [Adj Adj [N PNposs]]]]

We can see that the variation of phrases in Slovenian is possible in a similar way as it is in Norwegian. However, we can observe the differences between the structures in phrases in the two languages, as well as the differences in variation within each language.

In P1 in Norwegian, we can observe a personal pronoun, which is not present in Slovenian translation. The reason for this is that verbs in Slovenian are inflected for person, number and gender. Such information is, once the referent is known, left out. The presence of personal pronoun in P1 and P1alt in Slovenian would not be grammatically wrong, but as a translator, I have decided to leave it out in order for the text to sound harmonious, i.e. in congruence with the nature of the language. The lack of explicitly expressed definiteness in Slovenian text has been discussed in *4.4.1*.

We can also observe that in Slovenian, the phrase P1alt lacks the adverb, modifying the participle, and the prepositional phrase [PREP N]. There is no grammatical reason for this. However, since there is a tendency in Slovenian language not to overly repeat what has been mention earlier in discourse, we can assume that Slovenian tolerates less repetition than the Norwegian language. The reduction of phrases could be seen as a form for variation of phrases. Given the fact that we are discussing my own translation, I can explain that in some cases such reduction was performed intuitively in order to improve the rhythm of the text.

The conceptual representation of the meaning of P1-P3 phrases in Slovenian is given below:

P1 - [SITUATION lying]

P2 - [PREDICATE dressed]

P3 - [ENTITY suit]

We can now compare the FMS packages, carried by a variation of noun phrases across the text, for the source and the target language:

Table 4. 10 FMS package in Norwegian (N) and Slovenian (S)

	F	**M**	**S**
N	Alternation of P1, P2, P3	P1 - [SITUATION lying] P2 - [PREDICATE dressed] P3 - [ENTITY suit]	Variation, leitmotif
	=	=	=
S	Alternation of P1, P2, P3	P1 - [SITUATION lying] P2 - [PREDICATE dressed] P3 - [ENTITY suit]	Variation, leitmotif

The FMS model (*Fig. 4. 8*) shows that, despite the different internal structures of phrases, the effects, created by the FMS package, and the possible interpretation in the target language are equivalent to those in the source language:
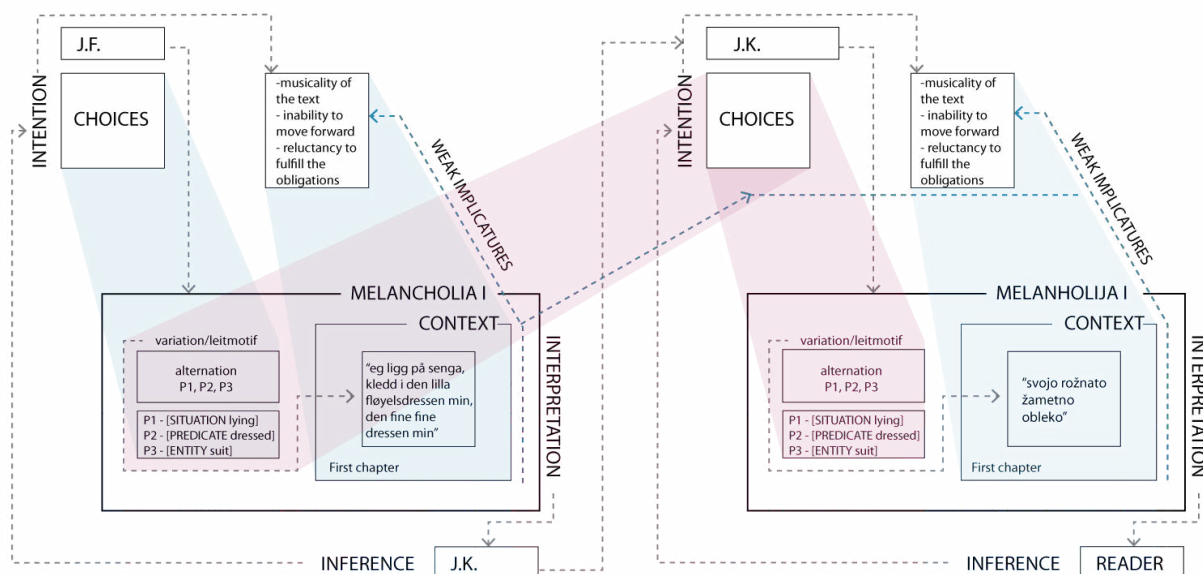
Fig. 4. 8 FMS models for Norwegian and Slovenian for stylistic features 'variation' and 'leitmotif'(see APPENDIX A for bigger diagram)

4.4.4 Repetition of a lexeme across the text

The excerpts from Slovenian translation, equivalent to the excerpts (15) and (16) from the original text, are given below ((27) and (28)). The phrases, where the lexeme 'LYS' would occur in Norwegian, are highlighted with color. The words, containing Slovenian lexeme 'SVETLOBA', equivalent to the Norwegian lexeme 'LYS', are marked in bold.

(27)

In tam je stala tudi Helene. Helene je stala tam v svoji beli obleki. S **svetlimi** *lasmi, plapolajočimi, čeprav so bili speti, je Helene stala tam, s svojimi majhnimi usteci nad majhno brado je stala tam. In Helene je stala tam s svojimi velikimi očmi. Helene je stala tam in s svojimi očmi je* **svetila** *proti meni. Moja ljuba Helene. Ležim v postelji v svoji sobi in nekje v stanovanju hodi s svojimi čudovitimi* **svetlimi** *očmi naokrog Helene.*

(28)

In potem je Helene stala in ga gledala, z lasmi, ki so padali od sredine njenega majhnega okroglega obraza, s **svetlo** *modrimi očmi, z majhnimi ozkimi ustnicami, z majhno brado. S* **svetlečimi** *očmi. Lasje, ki so padli preko njenih ramen.* **Svetli** *valoviti lasje. In potem nasmeh*

*na njenih ustnicah. In potem njene oči, ki so se odprle proti njemu. In iz njenih oči je prišla najmočnejša luč, kar je je kdaj videl. **Svetloba** iz njenih oči. Še nikdar ni videl takšne **svetlobe**.*

The annotation for the Slovenian phrases, equivalent to (17)-(22) respectively in Norwegian text, is given below (29)-(34):

(29)
svetlimi lasmi

"pale hair"

svetlimi		lasmi	
svet	limi	las	mi
pale		hair	
pale	N>ADJ.PL.DAT	*hair*	PL.DAT
ADJ		N	

<div align="center">Generated in TypeCraft.</div>

(30)
s čudovitimi svetlečimi očmi

"with her beautiful sparkling eyes"

s	čudovitimi		svetlečimi			očmi	
s	čudovit	imi	svet	leč	imi	oč	mi
with	beautiful		shining			eyes	
with	*beautiful*	PL.DAT	*shining*	N>ADJ	PL.DAT	*eyes*	PL.DAT
PREP	ADJ		ADJ			N	

<div align="center">Generated in TypeCraft.</div>

(31)
Helene je stala tam in s svojimi očmi je svetila proti meni

"Helene stood there and beamed at me with her eyes"

Helene	je	stala	tam	in	s	svojimi	očmi	je	svetila		proti	meni
helene		sta	tam			svojimi	očmi		svet	ila		meni
Helene	is	stood	there	and	with	her	eyes	is	beamed		into	me
Helene	*is*	*stood*	*there*	*and*	*with*	*her*	*eyes*	*is*	*beamed*	PAST.SG.FEM	*into*	*me*
Npname	AUX	PTCP	ADV	CONJ	PREP	PNposs	N	AUX	PTCP		PREP	PN

<div align="center">Generated in TypeCraft.</div>

(32)

najmočnejša luč

"the brightest light"

najmočnejša	luč
najmočnejša	luč
strongest	light
strongest	*light*.SG.FEM.NOM
ADJ	N

<div align="right">Generated in TypeCraft.</div>

(33)

svetloba iz njenih oči

"The light form her eyes"

svetloba		iz	njenih	oči
svet	loba	iz	njenih	oči
light		from	her	eyes
light	N>N	*from*	*her*	*eyes*
N		PREP	PNposs	N

<div align="right">Generated in TypeCraft.</div>

(34)

takšne svetlobe

"such light"

takšne		svetlobe	
takšn	e	svetlob	e
such		light	
such	GEN	*light*	GEN
ADJ		N	

<div align="right">Generated in TypeCraft.</div>

We can see that apart from case (32), all of the words contain the root 'svet' belonging to the Slovenian lexeme 'SVETLOBA', i.e. 'LYS'. Although as a translator I could have used the same noun for cases (32), (33) and (34), I have decided not to do so and used the noun 'luč' in case (32). The noun violates the form of the source language, but in Slovenian, the meaning of 'luč' is more often associated with 'divine'. Moreover, as a native speaker of Slovenian, I percieve the word 'luč' as simpler than the word 'svetloba'. I have intentionally used a simpler word in order to hint at the modest environment Hertervig comes from. However, used too often at this point, the one-syllable word 'luč' would create a staccatto rhythm which I did not want to achieve at this point, since the rhythm of the source text in the examples in question is smooth. The meaning of the lexeme 'LYS' therefore gets two equivalents in Slovenian, 'SVETLOBA' and 'LUČ'.

We can now compare the FMS packages, carried by a lexeme 'LYS' in Norwegian:

Table 4. 11 FMS package in Norwegian (N) and Slovenian (S)

	F	**M**	**S**
N	Lexeme 'LYS'	[ENTITY light], [PREDICATE shine], [COLOR light], [CONNOTATION positive, divine]	motif
	=	=	=
S	Lexeme 'SVETLOBA'	[ENTITY light], [PREDICATE shine], [COLOR light], [CONNOTATION positive]	motif
	Lexeme 'LUČ'	[CONNOTATION divine]	

Finally, the FMS model (*Fig. 4. 9*) shows that the effects, created by the FMS package for the repetition of the lexeme 'LYS', and the possible interpretation in the target language are equivalent to those in the source language:
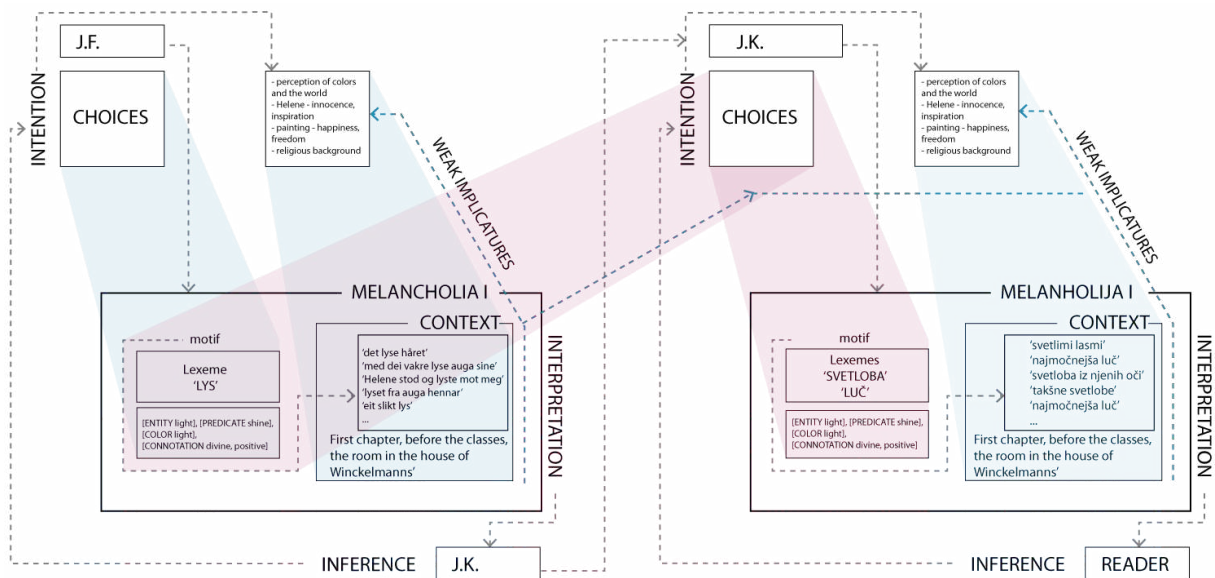

Fig. 4. 9 FMS models for Norwegian and Slovenian for stylistic feature 'motif'
(see APPENDIX A for bigger diagram)

Chapter 5

Conclusion

5.1 Evaluation of the FMS model

In order to sketch the model, we have used an example from the Norwegian novel *'Skråninga'* by Carl Frode Tiller. The model was developed and explained based on the case of a stylistic feature 'pronomination', carried by a grammatical feature 'compound noun'. In Tiller's text, stylistic features are often carried by grammatical units, such as noun phrases (e.g. *'Han med barten'*), definite expressions (e.g. *'mor mi'*), compound nouns (e.g. *'monsterdokteren'*) etc.

To discover whether the model can be a helpful tool for translators, we have analyzed a short corpus from Norwegian novel *'Melancholia I'* by Jon Fosse. Stylistic features carried by smaller units of text, such as words or phrases in *4.3.1* and *4.3.2*, were possible to study with the FMS model, and gave some further insights into the text. For instance, by studying the repetition of one specific phrase in *4.3.2.3*, we also arrived at the specific form observed across the text. For this specific form, it was possible to derive new interpretations. At that point, the analysis with the FMS model, sketched in this thesis, turned out to be helpful.

However, Fosse's style is often stretched over larger paragraphs or chapters. The study of variation of phrases in *4.3.3* turned out to be more complicated. Although we were able to develop an FMS package and possible interpretations, which we then compared with the Slovenian text, the analysis might seem arduous for the purpose of translation. For example, the linguistic analysis of the form by giving the phrase structure representation is not very helpful. In the case of larger text units, it is also more difficult to capture the meaning part of the FMS package. If the 'meaning modules' are kept simple, they are not very informative, whilst if all the information were included, they would become too complex for the purpose of analysis. At this point it is therefore questionable whether following the FMS model helps the translator studying the style.

As suggested by Fosse, a writer has to follow three levels of text, proposed by Benjamin, the 'musical', 'architectonic' and the 'textile'. This idea suggests that there is a certain hierarchy in Fosse's texts. Studying small units of text, as we propose with the FMS model, could

therefore be understood as studying the text on its 'textile' level. However, the FMS model does not help us much when it comes to the 'architectonic' part, which we might understand as how the paragraphs and chapters relate to each other. It is also not very useful if we want to study the 'musical' level of the text. For this purpose, defining a rhythm, meter and foot would probably be more appropriate. At the same time it is questionable, if such analysis is at all necessary. Although Fosse suggests following the three levels of text, he also reminds us that this idea should not be followed in a schematic way. For Fosse, writing is also something 'physical and emotional'.

Likewise, translation is an emotional, as well as a cognitive process. A translator is first of all a reader, who intuitively arrives at some interpretations. Stylistic reading requires engagement with the text and thus helps us to arrive at interpretations we would arrive at intuitively. The important contribution of stylistics is therefore the explanation as to why we arrive to certain interpretations (Boase-Beier 2010, p. 110). This may help the translator carry across as many effects of the source text as possible, but still keep the translation faithful to the original to a high degree.

Last but not the least, as a translator, one is often time-limited. The analysis of (all) the smallest properties of the text at a detailed level, as suggested in this thesis, is hardly realistic. At the same time, overly in-depth analysis of grammatical features might take the focus away from other important stylistic features.

Therefore, instead of following the FMS model as a mathematical model, which defines attributes and values along well-defined parameters and with the power to predicate certain outcomes, one should take it as a descriptive model and as a tool to *draft* as many potential interpretations as possible, based on the evidence in the source text, such as observed features and patterns. Not all of these findings will be necessary for the process of translation, but they might help the translator to understand the text better. In such a way, stylistic analysis can help the translator to deal with the relation between the properties of the text and its effects in a more creative way, whilst at the same time being consistent with his or her choices.

5.2 Evaluation of the method

For the analysis, a short corpus from *'Melancholia I'* was prepared. The corpus consisted of the first 4240 words of the Norwegian text, and the equivalent excerpts from Slovenian and English translations. The corpus-based approach is empirically grounded and provides a good basis for both description and interpretation (Baker, 1993). The parallel model aligns different languages at the sentence level and makes investigation of the translation process possible. Corpus-based translation studies can also be a good tool for stylistic analysis. According to Enkvist, measuring the style of a passage requires comparison of the frequencies of its linguistic items with the corresponding features in another text, which is taken as a norm (Enkvist 1964, p. 29). The strategies employed by translators in dealing with specifics of the source text in relation to the target text become visible.

Since repetition is a characteristic of Fosse's style, the short corpus used in this thesis was long enough for analysis of stylistic features such as repetition of words and phrases. Nevertheless, in order to discuss the observed features in relation to the whole text, the corpus should be longer and consist of at least one whole chapter.

The reason for the short corpus in this thesis was practical. Apart from the Slovenian text, I only had paper copies of the texts in Norwegian and English. Preparing the corpus was therefore time-consuming, since the text had to be retyped in order to give *Sketch Engine* an input. However, once the corpus was ready, it was possible to observe and compare the texts in a very effective way.

For stylistic analysis of smaller units of text, the linguistic editor *TypeCraft* provides a useful tool for observing and comparing the linguistic features. Nevertheless, if the database does not involve a lot of information about a specific language, as is the case with Slovenian, then the annotations need to be done manually. This can be a time-consuming process. On the other hand, if the database is rich, the information provided by *TypeCraft* can be very useful. Although the information one can get from linguistic editors is not always necessary for the purpose of translation, it can still help the translator to map out the patterns of features across the text.

5.3 Conclusion

To sum up, in this thesis we have tried to develop a model, which, we hope, will help the literary translator to study the style from different perspectives, such as the intention of the author, meaning, form, stylistic feature or interpretation. With the help of linguistic tools such as *Sketch Engine* and *TypeCraft*, we have shown how the model works, and how the translator can benefit from working in an interdisciplinary way between translation, stylistics and linguistics.

As a translator I have never worked with corpus translation tools before, but I find the method extremely helpful and will try to use it in my future work. I can imagine retyping the original text simultaneously while preparing a draft translation. This is of course an extra investment of time at the initial phase of translating, but would save time later if I wanted to track and control the patterns across the texts.

Last but not the least, my translations of *'Melancholia I'* and *'Skråninga'*, published in 2011 and 2012 respectively, were performed much more intuitively. At that point, I was at the beginning of my linguistic studies, and I was not yet able to use much of the linguistic knowledge in the process of translation. Studying my own translations with the model we sketched in this thesis, I realized that I could inspect and translate the stylistic features, carried by smaller units, such as grammatical features, more consistently. Even if the translations were correct and respected the meaning and over-all stylistic features of the text, I think the insight into, and understanding of smallest units of text, would give me a feeling of better control and thus increased self-confidence as a translator. Such self-confidence is of great importance for every creative process. Another contribution of the model, which I have noticed in studying my own work, is how it helps distinguishing between the property of the text and its psychological reality. A translator often encounters problems when stylistic features, carried either by form or meaning, are not shared between the languages. Understanding what the property of the text is that creates a specific effect, can help the translator when shifting the stylistic features from one property to another, if this is not incongruous with the text. At the same time it reminds the translator not to go astray with his or her interpretations in the translation.

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