

## The Translation and retranslation of Nineteen-eighty-four

The Finnish scientists Palopolski and Koskinen, gives us in *A thousand and one Translations, Revisiting Translation*, a case study of The Retranslation Hypothesis (2004). They introduce us to the researchers who articulated the theory from the very beginning. They quote Bensimon from an issue of *Palimpsestes* in 1990, who claims that the first translations often introduce readers to a new source culture. When this culture seems incomprehensible, or foreign to the target culture, the translator sometimes opts to domesticate the text, meaning they will adapt concepts of the source culture. This also means straying away from the source text in both syntax and semantics. The phenomenon is known as a domesticating strategy. Secondary translations do not have the same need to integrate one culture into another. The target reader at contemporary time will have a broader experience with the cultural adversities, and the translator can use foreignizing strategies. With the support of a colleague in the same issue of *Palimpsestes*, - Bensimon and Antoine Berman lays the ground work for this theory. Four years later, in 1994, Gambier, supported the two pioneers, and put it into even more concrete terms.

“...a first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural or editorial requirements...The retranslation in this perspective, would make a return to the *source-text*”

Reading Palopolski and Koskinen’s research, they accumulated no systematic proof that the Retranslation Hypothesis occurs on a regular basis. There is too much of a complex and bewildering number of variations that need to be taken in consideration when studying the RH. Rather, they are claiming that domestication/foreignization can occur in any order, or not at all. They also point out how a secondary translation will be considered by its contemporary reading community as more adapted version, because it is closer to the language and the culture that they are native to. However, Palopolski and Koskinen recognize that examples of RH in its true form can occur randomly, if the first translation is getting out dated and difficult to grasp by new generations in the target language.

The Norwegian translations of the book *Nineteen eighty-four*, written by George Orwell, will be my case study. As the title and genre suggest, it confines its narrative in a near future, in a 1984, that did not yet exist at the time this book was written. Orwell was already known in the target culture; this was not his first work of significance. *Animal Farm* had already revealed his nick for satire and his political agenda. He intended to use his voice to warn people about totalitarian regimes, or to be more specific; communism. The story he tells us in *1984* takes place in a dystopic and war-torn London. A recognizable class system is presented. The beholder of all power in Oceania is “The Inner Party”. They have luxurious privileges that only members of a high-class society would have and contains just

2 % of all Party members. Our protagonist, Winston, belongs in the Outer Party along with 18% of the population. This class can be seen as equivalent to what we would call working middle class today. They don't really have any privileges though they are just the mandatory tele-screens that are installed in every single Party member's apartment and can never be turned off. The telescreen is both sending and recording in real time, so constant surveillance is not an overstatement. The front figure and idol of the Party, is Big Brother. He is the leader-figure, and is supposed to induce trust, and the feeling of being kept, amongst the citizens. Hence "BIG BROTHER IS WATCHING YOU". His picture is everywhere. He always knows what is going on with his diligent members. Even in their minds. Like any good totalitarian, The Party has an ideology: Ignsoc. Conveniently the Inner Party is controlling the politics of Oceania. The 2%, conserving the power and the profit, while exploiting its low rank members to do the dirty work. The remaining 80% of the inhabitants of Oceania is not recognized by the Party as an actual factor. They are referred to as "The Proletariat". The Party doesn't even concern themselves with monitoring them, and treats them like as a mass of imbeciles who can make no proportional threat against the regiment (Orwell, 1949). We are indeed entering a dark and twisted world. The first translation is from 1950 by Trygve Width, and the second one by Bjørn Alex Herrmann in 2016. To collect data, 121 translation units will be analyzed in both of the target texts. The choice of material is the pages in chronological order, which will keep the data tidy and provide a cross section cut from the three works chosen for this case study. By analysis I will figure out if The Retranslation Hypothesis is applicable to my works of choice. We will start off by looking at the original translation by Trygve Width from 1950.

To situate Width's translation, we must take a look at historical facts, and research the acceptability of the text in the target culture. Norwegians of 1950 had just had a strenuous meeting with the Nazis. The country was not stricken down by the damage of the war, and immediately started re-build into a new and modern nation. A robust people handled the situation with grace, and they placed their trust in the elected leadership with the Norwegian Labor Party in front (Store norske leksikon). In thread with Orwell's own political views, Norwegians were all about social democracy after the war. These first few years after the tremendous German defeat were golden years for Norwegian publishers. The number of books sold were doubled in comparison to before the war, and domestic authors were biased to write about the recent war and how individuals were affected by it. The genre of satire had already been accepted as a usual way of committing to the public debate, and the modernist novel got an upswing in this period. Imported literature were influencing the Norwegian reading habits as well. The culture was evolving into becoming more western oriented after getting economic aid from USA to help recover after the war (Store norske leksikon; Store norske leksikon). Sci-fi was as a genre had been born explored in the source culture since the beginning of the 19<sup>th</sup> century according to many experts on the field. Back in Norway *1984* was something brand new, and quite strange to the pragmatic Norwegians. It was a narrow niche in both source and target culture at the time being, yet

the target publishers must have been optimistic about the acceptability of the novel, considering how quickly the text was translated and put out on the market. To compare, Mary Shelley's *Frankenstein*, written in 1818, was not translated to Norwegian until 1976, even though it was considered amongst experts to be the first Sci-fi book ever (Store norske leksikon). To understand the acceptability of the second translation by Hermann, we need to look into the contemporary reader community. Hermann was interviewed in *Dagsavisen* about the newly produced translation, and he offers some help in situating the text in the new target culture. He claims *1984* is the kind of book you often read in high school, and that readers could easily drop the old-fashioned translation that Width produced, in favor of the original text. Most contemporary Norwegian readers would know the source language and the source culture fairly well. He emphasizes that Orwell's *1984* is a classic that should be obtained in every person's lexicon of cultural references, and hopes that a newer, more modern translation will attract a new generation of readers. He wishes to modernize the novel, and recreate the brutality of the language used in the original, by shortening words and "tighten" up the text (Dagsavisen, 2016). The first translation was too nice and have made us forget how strict the language of the original really is, Hermann claims. In other words, he is criticizing Width's translation for being old-fashioned and domesticated, and claims that he is foreignizing the language in the new version. His statements align with the Retranslation Hypothesis.

There has been a considerable amount of progress within translation theory since 1950. Earlier, the focus was on the source text, and how to render the text into another language, while following its syntactical and semantical patterns as closely as possible. However, a new point of view entered the translation communities. The Descriptive Paradigm, as Munday called it, became the leading school of thought within academic translation (2016). Gideon Toury insisted that the world was in lack of a "...systematic branch proceeding from clear assumptions and armed with a methodology and research techniques that are as explicit as possible and justified within translation studies itself", and have made an immense impact on translation practice (1995).

The following analysis will be conducted procedures referent to the extensive works of Gideon Toury, who has developed the Three Phase Methodology. Terminology has been borrowed from other major contributors in the field, like Vinay and Dalbarnet and Katharina Reiss (Munday, 2016).

	ST (1949)	TT1 (1950)	TT2 (2016)
001	It was	Det var (Literary)	Det var (Literary)
002	a bright	en kald, (Transposition) (D)	en klar, (explicitation, non obligatory) (D)

003	cold day	klar dag (Optional modulation) (D)	kald dag (Literary)
004	In April,	i april, (Literary)	i april, (Literary)
005	and the clocks	og klokkene (Non obligatory transposition) (D)	og klokkene (loss in cohesive link, transposition) (F)
006	were striking thirteen.	slo tretten. (Literary)	slo tretten. (Literary)
001-006 - From the first paragraph, the interesting thing we can notice, is that Width (1950), has already in the first sentence of the book, made a non-obligatory transposition. He changed Orwell's two adjectives bright, and cold, and puts them in the opposite order of the ST.			
007	Winston Smith,	Winston Smith, (Literary)	Winston Smith, (Literary)
008	his chin nuzzled	presset haken ned (Non obligatory transposition) (D)	klemte haken ned (Non obligatory transposition) (D)
009	into his breast	mot brystet (Non obligatory transposition) (D)	mot brystet (Non obligatory transposition) (D)
010	in an effort	Structurally needless in TL, dropped by Width (Loss) (D)	I et forsøk (Literary)
011	to escape,	for å unngå (Gains article, servitude) (D)	på å unngå (Gains article, servitude) (Literary)
012	the vile wind	den bitende vinden (Optional modulation) (D)	den skarpe vinden (Optional modulation) (D)
013	slipped quickly through	og smatt fort gjennom (Gains preposition) (D)	og smatt fort inn gjennom (Gains prepositions) (D)
014	the glass doors	glassdørene (Literary)	glassdørene (Literary)
015	of Victory Mansions,	I Seiersgården, (Adaption) (D)	til Seiersgården, (Adaption) (D)
016	though not quickly enough	men ikke fort nok (Optional transposition) (D)	skjønt ikke fort nok (Optional transposition) (D)
017	to prevent	til å hindre at (Gains conjunction) (D)	til å unngå at (Gains conjunction) (D)
018	a swirl of gritty dust	et gufs av sand og støv (Optional modulation) (D)	et pust av sand og støv (Optional modulation) (D)
019	from entering along with him.	før inn sammen med han. (Optional modulation) (D)	fulgte med han inn. (Optional modulation) (D)
007-019 – Both translators have chose to domesticate this section, however we can see that there is often a difference in the glossary used. So far, Hermann's claim that he is translating in a more contemporary language,			

holds stand. He is making the language more similar to the ST fails on part of the optional transpositions and modulations he has used in the process.			
020	The hallway smelt	I hallen luktet det (Obligatory transposition) (D)	Inngangen luktet (Loss of preposition) (F)
021	of boiled cabbage	av kokt kål (Literary)	av kokt kål (Literary)
022	and old rag mats.	og gamle filleryer. (Literary)	og gamle filleryer. (Literary)
023	At one end of it	I den ene enden av den (Loss of conjunction) (D)	I den ene enden (F)
024	a coloured poster,	var det klistret opp (D)	var en farget plakart (D)
025	too large for indoor display,	en fargelagt plakart (F)	som var altfor stor til å henge innendørs, (F)
026	had been tacked to the wall.	som var for stor til at den fikk plass I en leilighet. (D)	blitt stiftet opp på veggen. (D)
024 - Widht (1950), has structured his sentence in a different way than the original and the secondary translation. This is recognized by Vinay and Dalbernet as an optional transposition, and is utilized to make the text sound smoother in the TL, which contributes to domesticating the text.			
027	It depicted simply an enormous face,	Den viste rett og slett et veldig ansikt, (Obligatory transposition) (D)	Den avbildet rett og slett et enormt ansikt, (Obligatory transposition) (D)
028	more than a metre wide:	mer enn en meter bredt: (Literary)	over en meter bredt: (Non obligatory transposition) (D)
029	the face of a man about forty-five,	ansiktet på en mann i fem og førtiårs-alderen, (Loss of conjunction, non obligatory transposition) (D)	ansiktet til en mann på rundt førtifem, (Literary)
030	with a heavy black mustache and ruggedly handsome features.	med en tykk svart bart og bistre vakre trekk. (Non obligatory modulation) (D)	med kraftig svart bart, og flotte grovskårne trekk. (Non obligatory modulation) (F)
031	Winston made	Winston satte kurs (non obligatory transposition) (D)	Winston gikk (Abstract modulation) (D)
032	for the stairs.	mot trappen. (Loss of conjunction, non obligatory transposition) (D)	mot trappen. (Loss of conjunction, non obligatory transposition) (D)
033	It was no use	Det var nytteløst (Obligatory modulation) (D)	Det var ingen vits i (Obligatory modulation) (D)
034	trying the lift.	å prøve heisen. (Literary)	å prøve heisen. (Literary)

035	Even at the best of times	Selv når forholdene var som best, (Obligatory modulation) (D)	Selv når alt var på sitt beste (Obligatory transposition) (F)
036	it was seldom working,	fungerte den skjelden, (Obligatory transposition) (D)	var det skjelden at den fungerte, (Non obligatory Transposition) (F)
037	and at present	og for tiden var (Obligatory transposition) (D)	og for tiden ble (Obligatory modulation) (D)
038	the electric current	den elektriske strømmen (Literary)	strømmen (Particular modulation) (D)
039	was cut off	slått av (Non obligatory transposition) (D)	slått av (Non obligatory transposition) (D)
040	during daylight hours.	så lenge det var dagslys. (Amplification) (D)	på dagtid. (Economy) (D)
041	It was part	Dette var et ledd (Gains article, aplification) (D)	Det var en del (Obligatory transposition) (F)
041	of the economy drive	i den sparekamanjen (Obligatory modulation) (D)	av sparekamanjen (F)
043	in preparation for Hate Week.	som gikk forut for Hat-uken. Non obligatory transposition, adaption) (D)	under oppkjøringen til Hat-uken. (Non obligatory modulation) (D)
043- Both translators went for the same specific name for Hate Week, and both are using the foreignizing strategy of literal translation.			
044	The flat was	Leiligheten hans var (Gains pronoun) (D)	Leiligheten lå (Change of conjunction,) (D)
045	seven flights up,	syv trapper opp, (Literary)	sju trapper opp, (Literary)
046	and Winston,	og Winston gikk langsomt og tok seg en hvil flere ganger på veien opp. (Structural shift) (D)	og Winston (Literary)
047	who was thirty-nine	Han var ni og tredve år gammel (Changes pronoun, obligatory transposition) (D)	som var trettini (Literary)
048	and had a varicose ulcer	og hadde et leggsår (Adaption) (D)	og hadde et leggsår (Adaption) (D)

049	above his right ankle,	over den høyre ankelen. (Literary)	på oversiden av den høyre ankelen, (Gains preposition and article) (D)
050	went slowly,	(D)	gikk langsomt (Literary)
051	rested several times	(D)	og hvilte flere ganger (Gains conjunction) (D)
052	on the way.	(D)	underveis. (D)
055	the poster with the enormous face	på ham fra veggen (Noncorresponding unit, shift) (D)	vis a vis (Noncorresponding unit, shift) (D)
056	gazed from the wall.	rett mot elevatorsjakten. (Noncorresponding unit, shift) (D)	heissjakten. (D) (Noncorresponding unit, shift) (D)
<p>053-056 – Again we can see how the Width have re-structured the sentence, to make it sound more domesticated, or more natural in the TT. In this case, the secondary translation has also rearranged the text, leaving us noncorresponding units of translation. The two translators strayed away from the ST to make the language more coherent in their contemporary TC, which explains how they can use the same strategy and end up with different solutions.</p>			
057	It was one of	Det var et (Obligatory transposition) (D)	Det var et (Obligatory transposition) (D)
058	those pictures which are so contrived	bilde av det slaget (Loss) (D)	bilde av det slaget som var laget sånn (Optional modulation) (D)
059	that the eyes	at øynene på det (Amplification) (D)	at blikket (Explicative modulation) (F)
060	follow you about	fulgte en (Economy) (F)	fulgte en (Economy) (F)
061	when you move.	når en beveget seg. (Obligatory transposition) (F)	overalt. (Optional modulation) (D)
062	<b>BIG BROTHER IS WATCHING YOU,</b>	<b>STOREBROR SER DEG,</b> (Economy) (D)	<b>STOREBROR SER DEG,</b> (Economy) (D)
063	the caption beneath it ran.	lød underskriften på den. (Optional modulation) (D)	lød billedteksten under. (Obligatory Transposition) (F)
064	Inside the flat,	Inne i leiligheten (Literary)	Inne i leiligheten (Literary)
065	a fruity voice	holdt en salvelsesfull røst (Optional modulation) (D)	leste en sukkersøt stemme (Optional modulation, shift) (D)

066	was reading out a list	på å lese opp en rekke (Optional modulation) (D)	fra en liste (Economy) (D)
067	of figures which had	tall som hadde (Economy) (D)	med tall som hadde (Literary)
068	something to do with	noe å gjøre med (Literary)	noe med (Economy) (D)
069	the production of pig-iron.	produksjonen av rjern. (Part modulation, non obligatory) (D)	råjernproduksjonen å gjøre. (Optional transposition) (F)
070	The voice came from	Stemmen kom fra (Loss of conjunction, economy) (D)	Stemmen kom fra (Economy) (F)
071	an oblong metal plaque	en oval metallplate (Literary)	en rektangulær metallplate (Adaption) (D)
<p>071 – Chances are we will never know how Orwells “oblong” screens became rectangular. It was primarily translated to “oval” and then secondary translated to “rektangulær” which means rectangular. This must be some kind of cultural adaption for the target culture of 2016. In any case it is an optional modulation, since we still have no new knowledge about the shape of the telescreen. Hermann has used a domesticating strategy that shows how we sometime gain information in the translation process.</p>			
072	like a dulled mirror	som lignet et matt speil (Amplification) (D)	som et matt speil (Literary)
073	which formed part of the surface	og dannet en del (Non obligatory transposition) (D)	som utgjorde en del av (D)
074	of the right-hand wall.	av veggen til høyre. (Optional modulation) (D)	veggflaten til høyre. (Optional modulation) (D)
075	Winston turned a switch,	Winston skrudde på en knapp, (Obligatory modulation) (F)	Winston vred på en bryter (Economy) (F)
076	and the voice sank somewhat,	og stemmen ble litt lavere, (Non obligatory transposition). (D)	og stemmen sank litt, (Economy) (F)
077	though the words	men ordene (Economy) (F)	men ordene (Economy) (F)
078	were still distinguishable.	kunne ennå skjernes. (Literary)	var fremdeles hørbare. (Optional modulation) (D)
079	The instrument	Det var mulig å dempe ned apparatet – (Non corresponding unit, shift) (D)	Apparatet (Literary)
080	(the telescreen, it was called)	fjernskjermen som det kaltes - (Optional modulation) (D)	(teleskjermen, ble det kalt) (Amplification) (F)



081	could be dimmed,	men det (Noncorresponding unit, shift) (D)	kunne dempes, (Economy) (F)
082	but there was	var uråd (Noncorresponding unit, shift) (D)	men det var (Literary)
083	no way of	å stenge det (Noncorresponding unit, shift) (D)	ikke mulig å (Obligatory transposition) (D)
084	shutting it off completely	helt av. (Noncorresponding unit, shift) (D)	stenge det helt av. (Obligatory transposition) (D)
<p>079 – 084 – Width is rearranging the syntax, resulting in noncorresponding units. He manages to stay semantically close to the ST. Hermann does both, he keeps the structure of the paragraph, and at the same time he keeps semantically close to the ST. We can see that there are more foreignizing strategies on the second TT, and more domesticizing strategies in TT1.</p>			
085	He moved over	Han gikk bort . (Obligatory transposition) (D)	Han gikk bort . (Obligatory transposition) (D)
086	to the window:	til vinduet – (Economy) (F)	til vinduet: (Economy) (F)
087	a smallish frail figure,	en sped, liten skikkelse, (Obligatory transposition) (D)	en småvokst, spinkel skikkelse (Obligatory transposition) (D)
088	the meagreness of his body	hvis magre kropp (Optional Transposition) (D)	(No corresponding unit) (D)
089	merely emphasized	ble fremhevet (Optional Transposition) (D)	som virket enda spinklere (adaptation) (D)
<p>090</p>			
090	by the blue overalls	av den blå overallen (Literary)	i den blå overallen (D)
091	which were	som var (Literary)	som var (Literary)
092	the uniform of the PARTY.	Partiets uniform. (Loss of article, semantical equivalence) (F)	Partiets uniform. (Loss of article, semantical equivalence) (F)
093	His hair	Håret hans (Obligatory transposition) (F)	Han var veldig (Loss, no corresponding unit) (D)
094	was very fair,	var svært lyst, (Literary)	lys i håret, (Non-obligatory transposition, shift) (D)
095	his face	ansiket var (Optional modulation, loss of preposition, gain of noun) (D)	naturlig rødmsuset (No corresponding unit) (D)

096	naturally sanguine,	av naturen ganske rødlett, (Gains adjective) (D)	Units are no longer corresponding with ST (D)
097	his skin roughened	men huden var blitt grov og ru (D)	og huden var ru (Amplification) (F)
098	by coarse soap	av den simple såpen, (Non obligatory amplification) (D)	etter grov såpe (Literary)
099	and blunt razor blades	de sløve barberbladene (Loss of conjunction, optional modulation) (D)	sløve barberblader (Loss of article, economy) (F)
100	and the cold	og den kalde (Literary)	(Loss of the adjective/non corresponding unit) (D)
101	of the winter	vintern (Loss of preposition and conjunction, economy) (D)	og vinteren (Loss of preposition, economy) (D)
102	that had just ended.	som nettopp var slutt. (obligatory transposition) (F)	som nettopp var over. (obligatory transposition) (F)
103	Outside, even through	Selv gjennom (Loss of noun, optional transposition) (D)	Selv gjennom (Loss of noun, optional transposition) (D)
104	the shut window-pane,	den lukkede vindusruten (D)	det lukkede vinduet (D)
105	the world looked cold.	så verden kald ut utenfor. (Regaining noun, non obligatory transposition) (D)	så verden kald ut utenfor. (Regaining noun) (Optional transposition) (D)
106	Down in the street	Nedover gaten (Optional modulation) (D)	Nede på gaten (Economy) (F)
107	little eddies of wind	kom små kastevirvler (Optional modulation) (D)	blåste små vindkast (Optional modulation) (D)
108	were whirling dust	som virvlet støv (Literal)	opp støv (Non obligatory transposition) (D)
109	and torn paper	og istykkerrevet papir (Literal)	og papir (Non obligatory transposition) (D)
110	into spirals,	opp i spiraler, (Amplification) (D)	i virvler, (Optional modulation) (D)
111	and though the sun was shining	og enda solen skinte (Economy) (F)	og selv om solen skinte (Economy) (F)
112	and the sky	og himmelen (Economy) (F)	og himmelen (Economy) (F)
113	a harsh blue,	var grelt blå, (Literary)	var skarp blå, (Literary)

114	there seemed to be	hadde en inntrykk av at (Optional modulation) (D)	virket det som om (Obligatory transposition) (D)
115	no colour in anything,	det ikke var farge i noe, (Optional modulation) (D)	det ikke var farge på noenting (Optional modulation) (D)
116	except the posters	untatt plakatene (Economy) (D)	bortsett fra plakatene (Literary)
117	that were plastered everywhere.	som var slått opp overalt. (Optional modulation) (D)	som var klistret opp overalt. (Obligatory transposition) (F)
119	The black-moustachio'd face	Ansiktet med den svarte barten (Optional modulation) (D)	Det svartbarte fjeset (Obligatory transposition) (F)
120	gazed down from	stirret ned på en fra (Optional modulation) (D)	stirret ned fra (Literary)
121	every commanding corner.	alle gatehjørner. (Loss of adjective, optional modulation) (D)	hvert eneste strategiske hjørne. (Optional modulation) (D)

Summary: The data shows recognizable factors from Paloposki and Koskinens conclusion. We can see how rapidly the translators makes strategic shifts, and how the norms they wish to fulfill steers them into taking a stylistic choice on both a syntactical and a semantical level. There are variations from one unit to the next Both translations are communicating to their contemporary audience, and manage to achieve acceptability in their target culture.

TT1 contains 90 domesticated, and 31 foreignized units of translation.

TT2 contains 69 domesticated and 52 foreignized units of translation.

Conclusion: The data reveals that the first translation is in fact more domesticated than the second.

However, collected data is confined by the limits of this paper and are not sufficient to recognize if the RH is consistent through the two complete works. The tendency we can read by the numbers is supporting of the retranslation hypothesis and proves that in the selected material for this case study, there are sufficient proof that the RH is present.

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