

**The Norwegian posture verb *stå*: A Norwegian-
English-Italian contrastive study**

by

Katrine Francesca Amriati

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Table of contents

Table of contents	2
List of tables	5
List of figures	5
1. Introduction	7
1.1 Background	7
1.2 Aim	7
1.3 Posture verbs	7
1.3.1 Norwegian vs. Italian posture verbs	8
1.3.2 Norwegian vs. English posture verbs	9
1.3.3 Previous research on posture verbs	10
1.4 Material and method	12
1.4.1 The ENPC	12
1.4.1.1 Collecting the material from the ENPC	13
1.4.2 Norwegian novels translated into Italian (ITAL)	14
1.4.2.1 Collecting the material for the Norwegian-Italian corpus	15
1.4.3 The database	16
1.5 Research questions	16
1.6 plan of the thesis	17
2. Theoretical background	19
2.1 Halliday's processes	19
2.1.1 Classification of relational processes	19
2.1.2 Classification of behavioral processes	20
2.1.3 Classification of material processes	21
2.1.4 Classification of mental processes	21
2.1.5 Classification of verbal processes	21
2.1.6 Classification of "other"	22
2.2 Previous contrastive studies using Halliday's processes	23
2.3 Multiword lexemes	23
2.4 Pseudocoordination	23
2.4.1 What is pseudocoordination?	23
2.4.2 How do pseudocoordination and regular coordination differ?	25

2.5 Translation as a basis for Contrastive Analysis	28
3. The simple posture verb	31
3.1 Introduction	31
3.2 Translations into English	31
3.2.1 Relational <i>stā</i> translated into English	36
3.2.2 Material <i>stā</i> translated into English	42
3.2.3 Behavioral <i>stā</i> translated into English	45
3.2.4 Verbal <i>stā</i> translated into English	49
3.3 Translations of the simple posture verb <i>stā</i> into Italian	51
3.3.1 Material <i>stā</i> translated into Italian	54
3.3.2 Relational <i>stā</i> translated into Italian	58
3.3.3 Behavioral <i>stā</i> translated into Italian	60
3.3.4 Verbal <i>stā</i> translated into Italian	62
3.4 Summing up	64
4. Pseudocoordination	66
4.1 Introduction	66
4.2 Pseudocoordinations with <i>stā</i> translated into English	68
4.2.1 Relational pseudocoordinations translated into English	74
4.2.2 Behavioral pseudocoordinations translated into English	78
4.2.3 Material pseudocoordinations translated into English	80
4.3 Pseudocoordinations with <i>stā</i> translated into Italian	82
4.3.1 Relational pseudocoordinations translated into Italian	86
4.3.2 Behavioral pseudocoordinations translated into Italian	90
4.3.3 Material pseudocoordinations translated into Italian	93
4.4 Summing up	94
5. Multiword lexemes	97
5.1 Introduction	97
5.2 Multiword lexemes translated into English	100
5.2.1 Relational multiword lexemes translated into English	102
5.2.2 Material multiword lexemes translated into English	106
5.2.3 Behavioral multiword lexemes translated into English	110
5.2.4 Mental multiword lexemes translated into English	112
5.3 Multiword lexemes translated into Italian	114
5.3.1 Relational multiword lexemes translated into Italian	115

5.3.2 Material multiword lexemes translated into Italian	120
5.3.3 Behavioral multiword lexemes translated into Italian	122
5.3.4 Verbal multiword lexemes translated into Italian	124
5.3.5 Mental multiword lexemes translated into Italian	125
5.4 Summing up	126
6. Conclusion	127
6.1 Research questions revisited	127
6.2 Applications	129
6.3 Suggestions for further research	130
References	131
Appendix 1: Source material	137
A Source material from the ENPC	137
B Source material from Norwegian novels and their Italian translations	140
Appendix 2: An example of an entry in Filemaker pro 7.0	142
Appendix 3: Dictionary entries	143
A Bokmålsordboka	143
B Kunnskapsforlaget: Italiensk blå ordbok italiensk-norsk/norsk-italiensk	145

List of tables

Table 3.2: Translation correspondences of <i>stå</i> (as a simple verb and in multiword lexemes) in English	35
Table 3.2A: Instances of <i>stå</i> (as a simple verb and in multiword lexemes) in the first hundred pages of the source material	52
Table 3.3: Translation correspondences of <i>stå</i> (both as a simple posture verb and in multiword lexemes) in Italian	53
Table 4.2: Pseudocoordination: translations of <i>stå</i> og V into English	68
Table 4.2.3: Material pseudocoordinations translated into Italian	81
Table 4.3: Pseudocoordination: translations of <i>stå</i> og V into Italian	86
Table 5.3.2: Material multiword lexemes translated into Italian	120
Table 5.3.3: Behavioral multiword lexemes translated into Italian	122

List of figures

Figure 3.2: Overall distribution of <i>stå</i> and <i>stand</i> in ENPC Fiction	32
Figure 3.2.A: Distribution of the processes found in the instances of the simple posture verb <i>stå</i> translated into English	36
Figure 3.2.1: Relational <i>stå</i> translated into English	42
Figure 3.2.2: Material <i>stå</i> translated into English	44
Figure 3.2.3 Behavioral <i>stå</i> translated into English	49
Figure 3.2.4: Verbal <i>stå</i> translated into English	51
Figure 3.3: Distribution of the processes found in the instances of the simple posture verb <i>stå</i> translated into Italian	54
Figure 3.3.1: Material <i>stå</i> translated into Italian	57
Figure 3.3.2: Relational <i>stå</i> translated into Italian	60
Figure 3.3.3: Behavioral <i>stå</i> translated into Italian	62
Figure 3.3.4: Verbal <i>stå</i> translated into Italian	64
Figure 4.1: Pseudocoordination and regular coordination on a cline	67

Figure 4.2: Pseudocoordinations with <i>stã</i> from the ENPC organized according to Halliday's processes	74
Figure 4.2.1: Relational pseudocoordinations translated into English	78
Figure 4.2.2: Behavioral pseudocoordinations translated into English	80
Figure 4.3: Pseudocoordinations with <i>stã</i> from ITAL organized according to Halliday's processes	87
Figure 4.3.1: Relational pseudocoordinations translated into Italian	90
Figure 4.3.2 Behavioral pseudocoordinations translated into Italian	92
Figure 4.3.3: Material pseudocoordinations translated into Italian	94
Figure 5.2: Multiword lexemes with <i>stã</i> translated into English	101
Figure 5.2.A: Multiword lexemes with <i>stã</i> from the ENPC organized according to Halliday's processes	102
Figure 5.2.1: Relational multiword lexemes translated into English	106
Figure 5.2.2: Material multiword lexemes translated into English	110
Figure 5.3: Multiword lexemes with <i>stã</i> translated into Italian	114
Figure 5.3.A: Multiword lexemes with <i>stã</i> from ITAL organized according to Halliday's processes	115
Figure 5.3.1: Relational multiword lexemes translated into Italian	119

1. Introduction

1.1 Background

The Norwegian posture verb *stå* is used in a wide range of contexts. It covers a range of meanings other than what is usually considered to be its core meaning, i.e. being in an upright position, which is the first meaning listed in both *Bokmålsordboka* and in *Escolas ordbok*. Often it indicates a person or object's position, but it may also be part of a multiword construction (e.g. *å stå opp* ('get up'), *å stå på sine egne ben* ('to stand on one's own two feet') and *å stå for* ('to stand for (something)') or be part of pseudocoordination, e.g.:

- (1) På andre siden av et bredt sund **sto** en enda steilere fjellrekke **og var stumme**.
(ITALHW9)

1.2 Aim

The aim of this thesis is to investigate how English and Italian convey the meanings expressed by the Norwegian posture verb *stå*. By means of corpus examination, I hope to find out more about the uses of this posture verb and how it has been translated from Norwegian to English and Italian. The differences between Norwegian and English and between Norwegian and Italian may identify aspects of the three languages that have not yet been researched to a great extent and may help to diagnose mistakes made by language learners. See further the research questions in section 1.5.

1.3 Posture verbs

In Swedish the posture verbs (*stå*, *sitta* and *ligga*) are among the most frequently used verbs (Svensson 2005:6). This is the case in Norwegian too; according to www.tekstlab.uio.no/norsk/bokmaal/, *stå* is the 18th most frequent verb in Norwegian newspapers and magazines. Posture verbs are used differently in Norwegian, Italian and English. Among these three languages Norwegian has the highest and Italian the lowest frequency of posture verbs.

1.3.1 Norwegian vs. Italian posture verbs

According to Kristina Svensson (2005:6), “il verbo *stå* manca di un verbo semplice italiano corrispondente” [there is no direct equivalent of the (Swedish) verb *stå* ‘to stand’ in Italian] [my English translation in square brackets]. There also seems to be the same relationship between Norwegian and Italian. Maarten Lemmens notes that there are great differences between Dutch and French in the use of posture verbs:

[...] Dutch uses posture verbs to code cases where the referent’s ontological dimensions seem to conflict with the dimensions intuitively associated with the posture verbs. (Lemmens 2002:103)

In most of the examples given by Lemmens the Norwegian translation would be similar to the Dutch sentence, e.g. (1) in Lemmens’ article:

(1) Het bord staat op de tafel

‘The plate stands on the table’, in Norwegian ‘Tallerken står på bordet’.

This indicates that Norwegian uses posture verbs in a similar way to Dutch. It is also expected that French and Italian have a similar typology. Thus, it is likely that similar differences to those found by Lemmens between Dutch and French will be found between Norwegian and Italian. Lemmens explains the difference in use as typological, and he suggests that French is a Verb-framed language and that Dutch is a Satellite-framed language:

The former typically focuses on the path expressed by the verb, the manner being expressed in an optional modifier [...]. SATELLITE-FRAMED languages, on the other hand, typically focus on the manner of motion and express the path in a satellite. (Lemmens 2002:134)

Kristina Svensson (2005:6) suggests that there is a typological difference between Swedish and Italian since the Italian verbs that correspond to Swedish posture verbs have

a much more limited use than the Swedish verbs. In addition, the three posture verbs *stå*, *sitta* and *ligga* (which are not interchangeable in Swedish) are often translated by the same verb in Italian (usually *essere* ‘be’, *stare* ‘be’, *rimanere* ‘remain’, *restare* ‘stay’ or *(ri)trovarsi* ‘find one self/be somewhere’).

Lemmens (2002:134) mentions that Dutch posture verbs have undergone a process of auxiliarization. It seems that the same is happening to Norwegian posture verbs. Tonne (1999:133) claims that Norwegian posture verbs in pseudocoordination are in a “pre-grammaticalized” state, i.e. they are on their way to becoming grammaticalized like the verbs used in the English and Spanish progressive constructions.

1.3.2 Norwegian vs. English posture verbs

In his article “Multilingual corpora: Models, methods, uses”, Stig Johansson briefly examines the differences between *stå* in Norwegian and *stand* in English using the English-Norwegian Parallel Corpus (ENPC). His findings show that “*stå* has a wide range of correspondences in English, including a large number of verbs other than its cognate *stand* (often *be*, but not infrequently semantically richer verbs)” (Johansson 2004:79). He also finds a great deal of zero correspondence. Johansson finds that both *stå* and *stand* have a wide range of uses and senses. According to Johansson:

A possible generalization is that the Norwegian verb often has a weaker meaning than its English counterpart and approaches a mere copula [...]. Alternatively, we might ascribe the difference to a stronger tendency in Norwegian to focus on the type of posture, where English is content to indicate position. (Johansson 2004:79)

Compare these examples:

- (2) For **solen sto i sør**, og Varsom løp mot nord. (SH1)

- (2') For **the sun climbed** in the south and Good Care ran northwards. (SH1T)
- (3) **Solen sto lavt** på vesthimmelen, og en mild kveldsbris rusket forsiktig i håret hans (SH1)
- (3') **The sun sank low** in the west and a gentle evening breeze played with his hair. (SH1T)

In both examples the translator chooses to focus on the movement of the sun instead of only its position as expressed in Norwegian. This might be part of a typological difference between English and Norwegian. Although English is usually considered to be a satellite-framed language as is Norwegian, English has many Latinate verbs that use verb-framing (<http://en.wikipedia.org/wiki/Verb-framing>). However, the two English verbs above are not Latinate; both *climb* and *sink* are of Old English origin. *Climb* and *sink* can be used with a satellite, e.g. *climb up*, *sink into* or as in (3') *sink low*. So there might not be a typological difference between the two languages (unless English is considered to be a mix of verb-framed and satellite-framed languages and therefore a different type), but there rather seems to be a difference in focus. Norwegian seems to focus more on the posture or position, while English focuses more on movement or the action being carried out.

1.3.3 Previous research on posture verbs

Kristina Svensson's thesis (2005) *Uno studio contrastive svedese-italiano sui verbi svedesi stå, sitta e ligga* is a study that identifies and describes the Italian equivalents to the Swedish posture verbs by means of a corpus similar to the ENPC.¹ The corpus used as a basis for Svensson's study is a Swedish-Italian corpus that is both a translation corpus and a comparable corpus.

The Linguistics of Sitting, Standing and Lying (Newman 2002) contains studies of posture verbs in several languages, e.g.: Dutch, Japanese, French, Lao and Korean.

¹ See section 1.4.1

The contributors discuss data relevant to many fields of linguistic inquiry, including patterns of lexicalization (e.g., simplex or complex verb forms), morphology (e.g., state vs. action formations), grammaticalization (e.g., extension to locational predicates, aspect markers, auxiliaries, copulas, classifiers), and figurative extension. (http://www.benjamins.nl/cgi-bin/t_bookview.cgi?bookid=TSL%2051).

In the introduction, the editor, John Newman, talks about the equivalent of the verbs *sit*, *stand* and *lie* in several languages and describes what these verbs denote. He notes that French has no direct equivalents to *sit*, *stand* and *lie*. In French, a combination of copula (*être*) and an adverb or participle indicating bodily posture (*debout*, *assis*, *allongé*)² is used to indicate posture. Newman says that posture verbs have a “strong stativity” and “as such are less verb-like and being encoded as adjectives or past participles is consistent with this” (Newman 2002:4). Newman also states that the above expressions in French may not be used if the subject in a sentence has inanimate reference.

Lemmens (2002) gives an overview of the use of the Dutch posture verbs *zitten*, *staan* and *liggen* in locative contexts, i.e. in sentences with an adverbial that indicates where something or someone is. The verb *zitten* can be used in order to indicate the state of someone or something that is inside something. *Liggen* and *staan* are typically used for objects that extend horizontally or vertically.

Gibbs (1994:223-251), an expert of English posture verbs, and Van Oosten (1985:137-160), a scholar of Dutch linguistics have also carried out studies of the semantics of posture verbs. Serra Borneto (1996:458-505) has conducted a study on the German posture verbs *liegen* and *stehen*. Åke Viberg (1990) considers the posture verbs *sitta*, *stå* and *ligga* to be part of the Swedish lexical profile. The Swedish verb *ligga* is discussed in an unpublished Finnish thesis by Persson (1986), who analyzes the senses of *ligga* according to semantic roles (Jackendoff 1972). Jakobsson has conducted several studies on the Swedish posture verbs *sitta*, *stå* and *ligga* (1996, 1999, 2002). Two of

² The same sort of structure is used also in Italian (*essere/stare* ‘be’ + *in piedi* ‘on foot’, *seduto* ‘seated’, *sdraiato* ‘stretched out/lying down’)

these studies are contrastive; the 1999 study compares Swedish and French and the 2002 study compares Swedish and English. Lindvall (2001) looks at the uses of English *sit* with an inanimate Subject that do not correspond to Swedish *sitta*.

To conclude, a great deal of research has been done on posture verbs, but to my knowledge there is no in-depth study of Norwegian posture verbs in a contrastive perspective.

1.4 Material and method

This study is asymmetrical; its starting point is Norwegian and it only looks at translations of Norwegian original fiction texts into English and Italian. The English-Norwegian Parallel Corpus (ENPC) has been used for the comparison of Norwegian and English. As there was no Norwegian-Italian corpus available to me, I collected my own material from four Norwegian novels and their Italian translations.

1.4.1 The ENPC

The ENPC is both a translation and a comparable corpus. It contains both original and translated texts from fiction and non-fiction.

In order to include material by a range of authors and translators, the texts of the corpus are limited to text extracts (chunks of 10,000-15,000 words). The fiction part of the corpus contains 30 original text extracts in each language and their translations, whereas the non-fiction part contains 20 in each direction.

(<http://www.hf.uio.no/ilos/forskning/forskningsprosjekter/enpc/index.html> accessed June 10th 2007).

By using the ENPC it is possible to look at instances of *stå* in original texts, and thereby get information about the usual uses of the verb in question. One may also look at what choices translators have made and perhaps find out more about the differences between the two languages when it comes to this particular posture verb. I have looked all of the

instances found in ten Norwegian fiction texts and their English translations.³ The material for this study was limited to these texts due to the limited time allowed for an MA thesis. Because only texts from fiction are taken into consideration, the results will show what is typical of fictional texts. This might mean that there are, for example, more instances of the verb in past tense than might be found in non-fictional texts.

1.4.1.1 Collecting the material from the ENPC

All forms of *stå* were searched for in the ENPC.⁴ Instances that contained participles or infinitive constructions with a nominal, adjectival or adverbial function were excluded, e.g.:

- (4) Fordi han halvbevisst hadde vært overbevist om at mordvåpenet lå gjemt i nedløpsrøret, ble han ikke opprømt, slik han ville ha blitt hvis han hadde oppdaget det ved en tilfeldighet, men det **å stå** der med kniven i hånden fylte ham med en følelse han aldri før hadde kjent. (FC1)
- (4') Because half-consciously he had been convinced that the murder weapon lay hidden in the drainpipe, he didn't become elated, as he would have done if he had discovered it by accident, but **standing** there with the knife in his hand filled him with a feeling he had never known before. (FC1T)
- (5) Men ikke å si noe var en liten motvekt mot **å stå** der lang og luntet i ulster og sølete sko ved siden av hennes høyhælte, smekre eleganse. (EHA1)
- (5') But not to say something was a small resistance against **standing** there tall and gawky in an ulster and muddy shoes next to her high-heeled, jeweled elegance. (EHA1T)
- (6) Da hun en kveld utpå vårparten fant seg selv **stående** i entreen med et ti måneders

³ The ENPC texts included in this study are listed in Appendix 1.

⁴ i.e. *stå/står/sto/stod/stående/stått*

gammelt barn illskrikende i armene og med en tom tåteflaske i hånden og en rekke forvirrende instruksjoner surrende rundt i hodet og en stakkåndet forklaring om at en eller annen var slått ned, da ble det for meget for Maria. (BV1)

- (6') When one spring evening she found herself in the entrancehall with a ten-month old infant yelling its head off in her arms, an empty feeding bottle in her hand and a set of confusing instructions buzzing around in her head and a breathless explanation that someone or other had been beaten up, it was too much for Maria. (BV1T)

1.4.2 Norwegian novels translated into Italian (ITAL)

At the outset of this study five Norwegian novels that have been translated into Italian were selected, including *Lillelord* by Johan Borgen. However, I decided to not include this novel because of limited time.⁵ The Norwegian-Italian corpus compiled for this study (henceforth referred to as ITAL) consists of the first hundred pages from the following novels:

Naiv Super by Erlend Loe and its Italian translation by Giovanna Paterniti

Maya by Jostein Gaarder and its Italian translation by Cristina Falcinella

Hav av tid by Merete Morken Andersen and its Italian translation by Laura Cangemi

Dinas bok by Herbjørg Wassmo and its Italian translation by Alice Tonzig

Because of limited space and the necessity of restricting the scope of the study, I decided to look only at the first hundred pages of each novel. Another reason for not using the whole novels was that I then would not have been able to include as many different texts. All four novels have different Norwegian authors, and there are also four different translators. I wanted a variety of authors and translators, so that the corpus would be as representative as possible for each language. No original Italian texts are included. Because only translated Italian language is examined there is a great chance that

⁵ However, the number of instances of *stå* in *Lillelord* has been included in table 3.3

‘translationese’ will occur. Svensson found that participles, adjectives and prepositional phrases expressing posture were overused in Italian translations of Swedish posture verbs (2005:13).

1.4.2.1 Collecting the material for the Norwegian-Italian corpus

The novels chosen are from 1989-2002. As mentioned earlier, only the first hundred pages of each novel were included in this study. Although I could, for example, have chosen to look at the first fifty occurrences of *stå* in each novel, I did not because it would not give me an idea of how frequently the author used the verb in the novel in question. However, the number of words found in the first hundred pages might vary to a considerable extent from novel to novel, depending upon layout. Because my material was collected manually and was not included in an electronic corpus, it was impossible to calculate the frequency of the instances per million words. Otherwise, I could have looked at the same amount of words per million words, instead of pages, but that would be impossible without scanning the texts into a computer. Nonetheless, the number of instances of *stå* found in the first hundred pages of the novels gives a rough idea of how frequently the authors use *stå*. The differences in frequency might be due to differences in style, but are also connected to the story being told. In some contexts *stå* might be more suitable than in others.

Once all the instances of *stå* had been identified in the first hundred pages of a novel, their correspondences were searched for in the Italian translations. In some cases there was zero correspondence, e.g.:

(7) De to hestene som **sto** på stallen ble gjort klar. (ITALHW14)⁶

(7') Furono approntati due cavalli della stalla. (ITALHW14T)

‘Were made ready (preterit perfect of *approntare*) two horses of the stable’

⁶ See Appendix 1 for an explanation of the reference codes used in the examples and a full list of the source material.

However, in most cases there was a corresponding verb, e.g.:

(8) Han **sto** utenfor seg selv. (ITALHW25)

(8') Lui **era** fuori di sé. (ITALHW25T)

'He was outside of (him)self'

Translations into Italian are accompanied by a literal English translation.

1.4.3 The database

In order to compare the instances of *stå* and their translations, the verbs have been organized in a database. All records (i.e. sentences containing *stå* and their translations) were put into filemaker pro 7.0, a program which allows you to organize the material and make a database where you can search for various items of information that have been recorded. For instance, after having classified all the verb processes in the material, I can search for all relational processes translated by material processes. The verbs were also classified as simple or multiword lexemes. If there was pseudocoordination in the Norwegian sentence, it was noted in the filemaker form (see Appendix 2 for a snapshot of an entry in filemaker). The verb forms and verb processes were defined and the processes were classified according to Halliday's verb processes (Halliday 1985 and 2004); see section 2.1 below.

1.5 Research questions

The study seeks to answer the following questions:

- What kinds of meanings are expressed by the Norwegian posture verb *stå*?
- In what types of grammatical structures is *stå* used?
- What kinds of verbs and grammatical structures translate the Norwegian posture verb *stå* in English and Italian?

- How do Norwegian, English and Italian differ in expressing posture?

Hopefully, the study will shed light on the general differences and similarities between Norwegian, English and Italian when it comes to expressing posture. The study is expected to give insight into the different structures used with the posture verb *stå* and give a better understanding of how *stå* is utilized.

1.6 Plan of the thesis

Chapter 2 explains the theoretical background for the thesis. In section 2.1 Halliday's concept of processes is explained; the process types used in this thesis are further discussed in sections 2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.1.5 and 2.1.6. Section 2.2 mentions some previous Contrastive Analyses. Section 2.3 gives a definition of multiword lexemes, which are further discussed in chapter 5. Section 2.4 discusses pseudocoordination and section 2.5 talks about translation as a basis for Contrastive Analysis.

Chapter 3 is devoted to the simple posture verb *stå*. English translations of the simple posture verb *stå* are discussed in section 3.2, with a discussion of each process type found in sections 3.2.1, 3.2.2, 3.2.3 and 3.2.4. Italian translations of the simple posture verb *stå* are discussed in section 3.3; the process types are discussed in sections 3.3.1, 3.3.2, 3.3.3 and 3.3.4. In section 3.4 the findings of the chapter are summed up.

Chapter 4 is devoted to pseudocoordinations with *stå*. English translations of pseudocoordinations with *stå* are discussed in section 4.2; the process types are further discussed in sections 4.2.1, 4.2.2 and 4.2.3. Section 4.3 discusses pseudocoordinations with *stå* translated into Italian; the processes types are further discussed in sections 4.3.1, 4.3.2 and 4.3.3. The chapter's findings are summarized in section 4.4.

Chapter 5 is devoted to multiword lexemes with *stå*. English translations of multiword lexemes are discussed in section 5.2; the processes are discussed in sections 5.2.1, 5.2.2, 5.2.3 and 5.2.4. Italian translations of multiword lexemes are discussed in section 5.3; the process types are further discussed in sections 5.3.1, 5.3.2, 5.3.3, 5.3.4 and 5.3.5. The chapter's findings are summarized in section 5.4.

And finally, concluding remarks are made in chapter 6. Section 6.1 revisits the research questions defined in section 1.5. Possible applications of this type of study are discussed in section 6.2 and suggestions for further research are given in section 6.3.

2. Theoretical background

2.1 Halliday's processes

In Systemic Functional Grammar (SFG), there are three metafunctions. Verb processes are part of the experiential/ideational metafunction, i.e. "clause as representation".

According to Halliday (1985:101):

A fundamental property of language is that it enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. Here again the clause is the most significant grammatical unit, in this case because it is the clause that functions as the representation of processes.

The process is the 'going-on' in the clause. "Our most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being" (Halliday 1985:101).

These types of 'goings-on' are specified in the system of Transitivity according to different types of processes and the structures that represent them. A process may consist of three components: 1. The process itself, 2. Participants in the process and 3.

Circumstances associated with the process. In the study of *stâ* and its Italian and English correspondences, the focus will be on the processes themselves. The instances studied, both the original and the translated versions, have been categorized as representing one of five different processes. These are described below (for a fuller description, see Halliday 1985).

2.1.1 Classification of relational processes

The relational processes found were mainly attributive relational processes. This means that they express the relationship "a is an attribute of x", e.g. "She is nice" (*nice* is an attribute of *she*). Relational processes may have attributes of quality (*x is a*), circumstance (*x is at a*) or possession (*x has a*) (Halliday 1985:112-114). The relational processes found in the material most commonly indicated the position or posture of someone or something (thus having a circumstantial attribute), e.g.:

(9) Fjellene **sto** vaktende og mørke omkring henne. (ITALHW9)⁷

There were also some cases where the verb process indicated a relation of contrast, e.g.:

(10) Hun ble ikke, som man kanskje ville ha trodd, fylt av sanselig, opprivende nysgjerrighet, og hun følte ingen ungdommelig avsky for den mangel på moral hun ble vitne til, og som **sto i slik skarp kontrast** til oppdragelsen på klosteskolen. (FC1)

(10') She didn't become, as one would perhaps have imagined, filled with agonizing, sensual curiosity, and she felt no youthful disgust at the immorality she witnessed and which **stood in such sharp contrast** to her upbringing at the convent school. (FC1T)

2.1.2 Classification of behavioral processes

Verb processes that mainly describe human behavior were classified as behavioral processes, e.g.:

(11) He'**d stand** at the bedroom window looking over the neighborhood (AT1)

(12) De bare **sto** der. (SH1)

(13) **Sto** bare og så på henne. (ITALHW12)

(13') **Stava** solo **immobile** a guardarla (ITALHW12T)
'Just remained still to look at her'

⁷ *Stå* is translated by a material process in the Italian translation of (9); see section 3.3.2.

2.1.3 Classification of material processes

Verb processes that describe motion or doing were classified as material processes, e.g.:

(14) Dina **sto opp** og la kabal ved nøttetrebordet. (ITALHW29)

(14') Dina **si alzò** e fece un solitario sul comodino di legno di noce. (ITALHW29T)
'Dina got up and did a solitary on the dresser in wood of nut.'

They can be probed by asking the questions: what did x do? What happened to x? What did x do to y?

2.1.4 Classification of mental processes

Mental processes are processes of sensing, i.e. feeling, thinking and perceiving, e.g.:

(15) Nel giro dei pochi secondi in cui lo **guardò**, la testa gli diventò completamente rossa. (ITALHW10T)
'In the course of the few seconds in which (she) looked at him, the (his) head became completely red'

Although the verb *look* or *guardare* in Italian is usually classified as a behavioral process, I have chosen to classify it as mental, because the focus is on the action of 'seeing', not on the behavior of the Senser. This is evident from the verb form, which is remote past. This means that the action was not durative, and therefore the focus does not seem to be on the behavior.

2.1.5 Classification of verbal processes

Verbal processes describe "saying". They might describe something being communicated orally, but they also include conveying messages through writing. However, the verb *to write* is not classified as verbal, but as material, since it focuses on the action of writing

and not on the actual message conveyed. A posture verb was used to describe verbal processes only in Norwegian, e.g.:

(16) Mens jeg satt og kikket på arket fra Kim hvor det **sto** ja og nei, kom uroen tilbake.
(ITALEL25)

(16') Mentre gettavo un'occhiata al foglio di Kim dove **c'era scritto** sì e no, mi è tornato quel senso di irrequietudine. (ITALEL25T)
'While (I) cast a look at the Kim's paper where there was written yes and no, that feeling of restlessness came back to me.'

(17) Jeg forteller om en bok jeg har lest, hvor det **sto** om hvordan de afrikanske mennene, når de gifta seg måtte bygge hus til kona si. (TB1)

(17') I tell Rachel about a book I've read which **described** how, when they marry, African men have to build their wife a house. (TB1T)

2.1.6 Classification of “other”

Whereas all of the instances of *stå* could be classified according to the five process types, some of the translations did not fit into any of the above processes. These were classified as *other*. This group contains mainly participles, adjectives and prepositional phrases expressing posture, e.g.:

(18) De **står** og søv! (ITALHW50)

(18') E loro dormono **in piedi**! (ITALHW50T)
'And they sleep on feet/foot!'

2.2 Previous contrastive studies using Halliday's processes

Boriana Ivanova Petkova Øhman (2006) uses Hallidayan grammar in her thesis on the English verb *see* and its translations into Norwegian, based on the English-Norwegian Parallel Corpus. She divides the senses of the verb *see* into different processes, mainly mental process types, but also relational and material processes. In addition, she looks at the interpersonal and textual functions of *see*, e.g.: *see* used as a Discourse marker, as a cohesive device or as a Conjunction.

2.3 Multiword lexemes

According to Jackson and Zé Amvela (2000:63-64), the main multiword lexemes include multiword verbs (i.e. phrasal verbs, prepositional verbs and phrasal-prepositional verbs), idioms (or set phrases) and compounds (compounds are not included in my research). Some examples are: *stå som en påle i jorda*, *stå hos*, *stå i fare*, *stå opp*, *stå fram*, *stå om død og liv*. Both the simple verb *stå* and the multiword lexemes have been classified using Halliday's processes.

2.4 Pseudocoordination

The instances in this study have been classified as either being part of a structure of pseudocoordination or not. Also the verbs that have been classified as part of a pseudocoordination have been organized according to Halliday's processes.

2.4.1 What is pseudocoordination?

Pseudocoordination is a construction that expresses progressive aspect, but it differs from the progressive structures found in other languages, e.g. English, Italian and Spanish:

Pseudocoordination in Norwegian (as well as Swedish and Danish) consists in what looks like a coordination of two verbs in the same tense (or lack of tense),

where the first verb describes a posture-state or movement that sets the background for the activity described by the next verb. (Tonne 1999: 135)

An example:

- (19) Da gikk Tora utenom sin egen kropp og vilje, halte Henrik opp fra stolen og **sto** et øyeblikk **og svaiet** lett sammen med ham. (HW1)

In English the progressive is made up of the auxiliary verb *be* and the main verb in an *-ing* form, e.g. *You are laughing*. Italian has a similar progressive made up of the auxiliary verb *stare* and the main verb in the gerund, e.g. *sto cantando* 'I am singing'. This type of progressive occurs in other Romance languages too:

The progressive auxiliary in Spanish (e.g. *estoy cantando* 'I am singing') and Portuguese (e.g. *estou cantando* 'I am singing') derives etymologically from the Latin verb *stare* 'stand', though in the Iberian languages they are used primarily in the sense 'to be (somewhere, or temporally)'. (Comrie 1976:102)

Tonne (1999:134) notes that both the Norwegian pseudocoordination and the Spanish progressive (which is equivalent to the Italian progressive) contain forms that stem from verbs of posture or position. However, while the Spanish and Italian forms have lost their locative meanings, in Norwegian, on the other hand, the verb has only been slightly reduced semantically.

Bybee et al. (1994:133) give this definition of the progressive aspect:

If we look at the meaning elements that go into the formation of the progressive periphrasis, it would appear that the original function of the progressive is to give the location of an agent as in the midst of an activity.

Bybee et al.'s definition appears to fit both the Norwegian pseudocoordination and the Italian and English progressive (*stare/be* + gerund). However, there seems to be a great difference in use and partly in meaning between the two types of progressive. Tonne (1999:132-133) finds that the Spanish and English progressives are general in meaning, have a wide distribution and high frequencies. She thus comes to the conclusion that they are at an advanced stage of grammaticalization. "The *sitter og V'er* - construction in Norwegian, on the other hand, although it adds progressive meaning to a sentence, still carries a relatively specific meaning of posture". (Tonne 1999:133)

2.4.2 How do pseudocoordination and regular coordination differ?

According to Engen (2001:141), "Formally, pseudocoordinated verb phrases are similar to coordinated verb phrases". However, there is a difference in meaning. Whereas regular coordination denotes two separate events of equal importance, a pseudocoordinated verb phrase denotes either one single event, or two events, one more significant than the other; the most important event is expressed by the second verb of the pseudocoordination. An example of a coordinated verb phrase is:

(20) Mange sykler og snakker i telefonen.⁸

An example of a pseudocoordinated verb phrase is:

(21) Mange sitter og snakker i telefonen.

Faarlund et al. discuss examples like *De ligger og venter på vind*, *Studentene dreiv og las til eksamen*, *Barna sitter og skriver*, *Ho gjekk og song heile dagen* og *Faren stod og saga ved* and note that:

⁸ Examples in this section adopted from Engen (2001), apart from (20) and (21), which are my own.

Disse verbforbindelsene er formelt identiske med kombinasjoner av to koordinerte verb f.eks. *Barna tegner og skriver*. Men i verbforbindelsene ovenfor dreier det seg ikke om to adskilte og likeverdige aktiviteter; det første verbet har fått avbleket betydning og tjener her nærmest bare til å understreke varigheten av den aktiviteten som det andre verbet uttrykker. De innledende verbene står på overgangen til å bli hjelpeverb med grammatisk betydning. (1997:534)

Examples such as the ones above illustrate that the original meaning of the first verb in pseudocoordination is bleached and is becoming more like an auxiliary than a lexical verb. Faarlund et al. illustrate the difference in syntactic behavior between coordination and pseudocoordination by comparing the sentences *Barna tegner og skriver* and *Barna sitter og skriver*. These two sentences behave differently when they are negated or turned into *yes/no*-questions (1997:534-535).

- (22) a. Barna tegner ikke og skriver ikke.
b. Barna sitter ikke og skriver
c. *Barna sitter ikke og skriver ikke⁹

As illustrated by this example, in coordination both verb phrases may be negated and in pseudocoordination only the first verb phrase is negated. This indicates that pseudocoordination is similar to auxiliary constructions:

- d. Barna vil ikke skrive.

Also Andersson (1976:6) finds that pseudocoordination shows similarities with auxiliary constructions like *Pelle bör vinna* (or *Barna vil skrive*). He also finds, like Faarlund et al., that in constructions with pseudocoordination the subject is placed after the first verb when the structure is turned into a *yes/no*-question:

⁹ This sentence is acceptable; however, it is not pseudocoordination in this form, but regular coordination.

- (23) a. Tegner og skriver barna?
b. Sitter barna og skriver?
c. * Sitter og skriver barna?

This is also the case in auxiliary constructions like:

- d. Vil barna skrive?

However, pseudocoordination differs from auxiliary constructions in having two tensed verbs, not one, and in containing a conjunction (*og*), which is not present in auxiliary constructions (Tonne 1999:134-135).

Faarlund et al. also note that coordinated verb phrases may be reversed; pseudocoordinated verb phrases, on the other hand, cannot be reversed:

- (24) a. Barna skriver og tegner
b. *Barna skriver og sitter.

Teleman et al. (1999:903) and Jørgensen (2000:123) note that constructions with pseudocoordination have obligatory ellipsis of the subject in the second conjunct; this is not the case with coordinated verb phrases:

- (25) a. Barna skriver, og de/barna tegner.
b. *Barna sitter og de/barna skriver.¹⁰

Teleman et al. (1999:903) and Jørgensen (2000:122) also say that pseudocoordinated verb phrases cannot be coordinated with the compound coordinator *både...og*:

- (26) a. Barna både skriver og tegner
b. *Barna både sitter og skriver.

¹⁰ This sentence is acceptable, but is not an example of pseudocoordination when in this form; it would be interpreted as two separate verb phrases and thus as a regular coordination.

According to Engen (2001:144), it is problematic to draw the line between coordination and pseudocoordination in the cases of sentences with one or more adverbials intervening between the first and the second verb phrase. She gives the following examples:

- (27) Det var dørgende fullt av mennesker, og alle storkarene som skulle lage lover, **stod** sammen i to rekker foran kirkedøra **og hyllet** Christian Fredrik da han kom gående fra Verket. (KAL1)
- (28) Jackeline **satt** i en sofa med hvitt varetrekk med innadvendt blick **og blåste** grå røyk ut i rommet. (TB1)
- (29) Han **sitter** på et hotellrom i New York **og vet** ikke om han skal ta telefonen. (KH1)

Engen says that there is a cline of pseudocoordination and coordination. “In the examples above the lexical meaning of the first verb is not reduced in the same way as in *Hun sitter og leser en bok.*” (2001:144). This agrees with Teleman et al. (1999:903):

Gränsen mellan pseudosamordning och vanlig verbfrassamordning är flytande. Ju fler egna bestämningar som står omedelbart efter det första verbet, desto svagare är förbindelsens karaktär av pseudosamordning.

2.5 Translation as a basis for contrastive analysis

Translated texts have been used for contrastive studies for many years. Wandruszka (1969) used a non-electronic corpus of 60 publications in six Germanic and Romance languages. However, the use of electronic translation corpora is relatively new. The first bidirectional electronic corpus seems to have been compiled by Rudolf Filipović (1969 and 1971) and his collaborators in the Yugoslav Serbo-Croatian-English Contrastive project at the University of Zagreb. The corpus consisted of half of the Brown Corpus

(Francis and Kučera 1979) translated into Serbo-Croatian and a smaller corpus of original Serbo-Croatian texts translated into English (Altenberg and Granger 2002:132).

The advantage of using translation corpora is that they contain “texts which are intended to express the same meanings and have the same discourse functions in the relevant languages” (Johansson 1999:5). This means that we have a *tertium comparationis*, i.e. a sameness or constant that we can base our contrastive work on. In contrastive studies it is important to make sure that we are comparing like with like.

This means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes. This requirement is especially strong when we are *contrasting*, i.e. looking for differences, since it is only against a background of sameness that differences are significant. (James 1980:169)

However, there are also some disadvantages of using translation corpora. Translations have a tendency to be colored by the source text, i.e. so-called *translationese*. This could, for example, be overuse of a trait that is more common in the source language than in the target language. Another problem might be that translated language has special characteristics, e.g. it may be less creative in that it more often than original language uses language that is grammatically correct and “common”. “The results based on translation corpora therefore have to be verified on the basis of original text corpora” (Altenberg and Granger 2002:101). This is the reason why projects like the English-Norwegian Parallel Corpus combine translation and comparable corpora.

Another problem with translation corpora is that they are restricted to certain types of texts because not all types of genres and texts are translated. This means that it is difficult to find a well-balanced translation corpus that fully represents all of the languages included. Another problem is that some languages are more often translated than others; certain text types may be translated in one direction, but not in the other. For instance, a far greater number and a much wider range of texts are translated from English into Norwegian than vice versa (Johansson 1999:6). Consequently, translation corpora are often small and not as well-balanced as might be desired. In spite of these problems, there is no doubt that translation corpora provide valuable evidence for

contrastive studies, as long as they are used with care and results are interpreted keeping potential problems in mind.

3. The simple posture verb

3.1. Introduction

Section 3.2 discusses the translations of the simple posture verb *stå* into English. The different process types of *stå* and their English translations are further discussed in 3.2.1, 3.2.2, 3.2.3, and 3.2.4. In section 3.3 the Italian translations of the simple posture verb *stå* are discussed. The types of processes found in the Norwegian texts and their Italian translations in ITAL are further discussed in 3.3.1, 3.3.2, 3.3.3, and 3.3.4. In section 3.4 the findings of chapter 3 are summed up. Instances of *stå* that are part of a pseudocoordination have been included as simple posture verbs, but pseudocoordination is further discussed in chapter 4.

3.2 Translations into English

Figure 3.2 shows the overall distribution of *stå* and *stand* in all of the ENPC fiction texts. All of the forms of the lemmas *stå* and *stand* were searched for in ENPC fiction. The numbers may be slightly off because instances of *stå* and *stand* that were not relevant (e.g. the noun *stand* and multiword lexemes) could not be eliminated. However, figure 3.2 should still be sufficient to indicate the main tendencies. As shown in the figure, the number of instances of *stå* and *stand* in the ENPC fiction section show that *stå* is more common in Norwegian than *stand* is in English. It is also clear from the number of instances in the translations that *stand* is overused in the texts translated from Norwegian into English (there are 363 instances in English original texts and 669 in English translated texts) and that *stå* is underused in the texts translated from English into Norwegian (there are 1065 instances in Norwegian original texts and 779 instances in Norwegian translated texts). According to Stig Johansson (2004:79), such a relationship has commonly been found in the ENPC, i.e. that the target text has been influenced by the source text (so-called *translationese*).

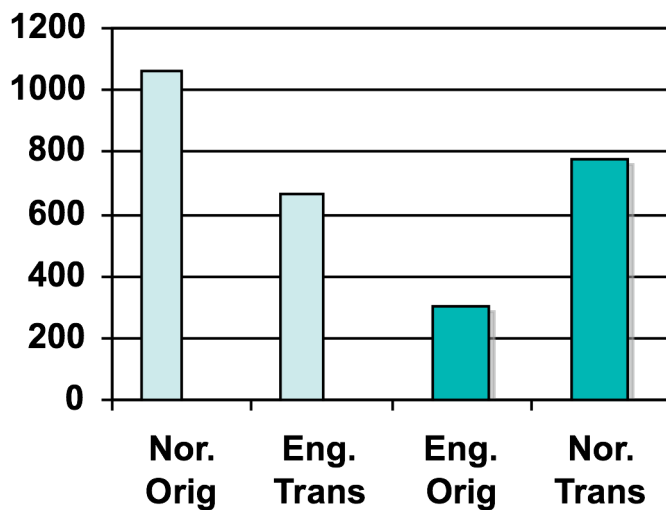


Figure 3.2 Overall distribution of stå and stand in ENPC Fiction

In the instances examined for this thesis the most common English translation of *stå* is *stand*, as one would expect (see table 3.2). *Stå* is often used in the same way as *stand*, although it must be taken into account that *stand* is overused in the translated texts and would not have been used to the same extent in original texts, but it nevertheless may be an equivalent to *stå* in many cases. *Stand* may denote an upright position, as in:

(30) Da **står** Kjersti i døren. (CL1)

(30') Now Kjersti **stands** in the doorway. (CL1T)

In several instances *stand* is used to indicate the position of something, e.g.:

(31) Det stinker fra fiskehandlernes boder like ved, der tønnene med fisk og hvalolje **står** tett. (SL1)

(31') There's a stench from the neighbouring fishmonger's stall where barrels of fish and whale oil **stand** close packed. (SL1T)

(32) I montrene **står** min mor, min far, mitt barn, min venner, mine kjærester. (CL1)

(32') In the showcases **stand** my mother, my father, my child, my friends, my lovers.
(CL1T)¹¹

Stand was also used as a translation of *stå* expressing behavior, e.g.:

(33) De bare **sto** der. (SH1)

(33') They just **stood** there. (SH1T)

(34) Den rødhårete **sto urørlig**. (MN1)

(34') The red-haired man **stood motionless**. (MN1T)

In some instances *stand* was used in multiword lexemes (multiword lexemes are further discussed in chapter 5) in a similar way to the Norwegian original sentence, e.g.:

(35) Jeg ville ha en skikkelig utdanning og **stå på egne ben** og bli noe sjæl. (EHA1)

(35') I wanted a proper education and **to stand on my own two feet** and make something of myself. (EHA1T)

¹¹ Intuitively, as a native English speaker I think that (32') sounds a bit odd. I suspect that the source language has influenced the translation a great deal, but it might perhaps sound right to another native speaker. It is hard to decide on what is *translationese* and what is not, especially when one looks at sentences out of context. That is why the best way to check is to use a corpus of original texts as a control corpus, e.g. the English original texts in the ENPC or the British National Corpus. Unfortunately, it has not been possible to do this in this particular study.

(36) Hun ble ikke, som man kanskje ville ha trodd, fylt av sanselig, opprivende nysgjerrighet, og hun følte ingen ungdommelig avsky for den mangel på moral hun ble vitne til, og som **sto i slik skarp kontrast til** oppdragelsen på klosterscholen. (FC1)

(36') She didn't become, as one would perhaps have imagined, filled with agonizing, sensual curiosity, and she felt no youthful disgust at the immorality she witnessed and which **stood in such sharp contrast to** her upbringing at the convent school. (FC1T)

Stå is translated by *be* in many cases (a similar translation is also used in Italian, see section 3.3). *Stå* clearly is used similarly to a copular verb in several contexts, e.g.:

(37) Ettermiddagslyset faller skrått på den lille gårdsplassen, det krokete syrintreet **står** i skygge. (BV1)

(37') The afternoon sun falls obliquely across the little yard, and the gnarled lilac tree **is** in the shade. (BV1T)

Table 3.2 Translation correspondences of *stå* (as a simple verb and in multiword lexemes) in English

Translations of <i>stå</i> in English	
Stand	139 (48%)
Be	47 (16.3%)
Say	10 (3.5%%)
Get up	8 (2.8%)
Remain	5 (1.7%)
Zero	16 (5.5%)
Other	64 (22.1%)
Total	289 (100%)

Other = other verbs and in one case a prepositional phrase

Figure 3.2.A shows the distribution of the processes found in the instances of the simple posture verb *stå* translated into English. When compared to the processes found in the instances of the simple posture verb *stå* translated into Italian (see figure 3.3), a pattern emerges. *Stå* is most commonly a relational process; 59.7% of the instances of *stå* examined from the ENPC and 62.1% of the instances of *stå* from ITAL are relational (cf. figure 3.3). This means that *stå* is most frequently used to indicate the posture or position of someone or something. The second most common process for *stå* is behavioral (22.7% in the ENPC and 22.3% in ITAL) expressing how someone is behaving. The third most common process of *stå* is verbal (13.3% in the ENPC and 8.1% in ITAL) expressing ‘saying’. The fourth most common process of *stå* is material (4.3% in the ENPC and 7.5% in ITAL) expressing ‘doing’. If one looks at both the simple posture verb and multiword lexemes with *stå*, then material processes are more common than verbal processes (there are 9 instances of material *stå* with a simple verb translated into English and 29 instances of material *stå* in a multiword lexeme translated into English). This is because multiword

lexemes frequently denote material processes and verbal processes are usually expressed by simple verbs (see chapter 5). There are no instances of the simple posture verb expressing mental processes of ‘sensing’. The following sections discuss each Norwegian process type and the English process types that translate it.

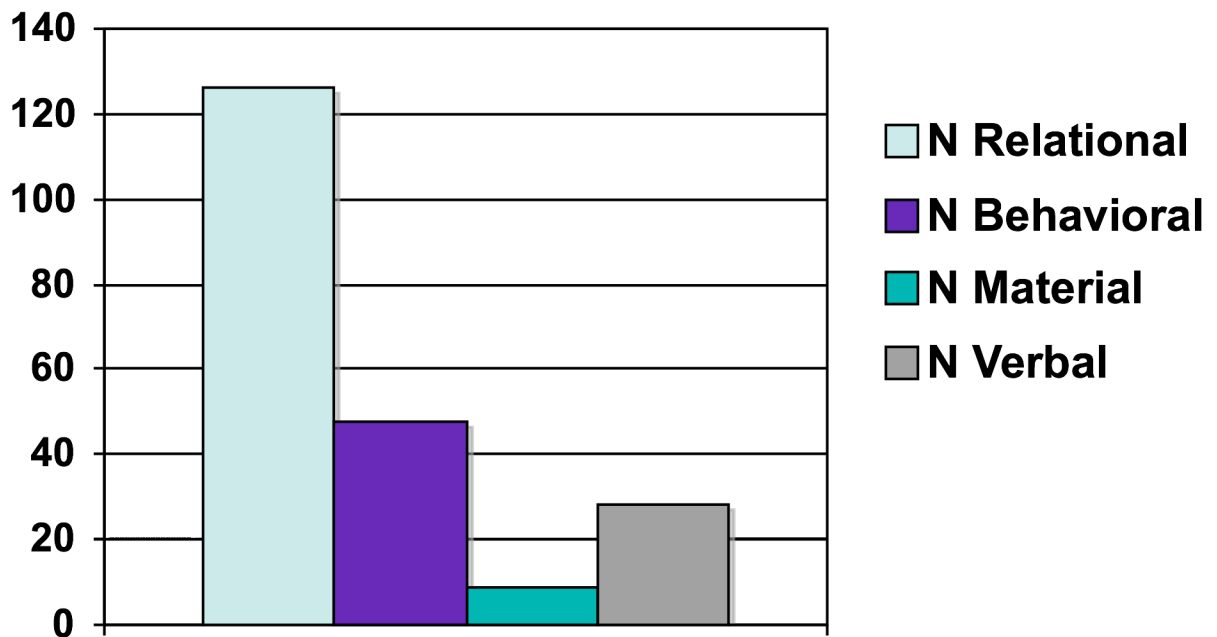


Figure 3.2.A *Distribution of the processes found in the instances of the simple posture verb stå translated into English.*

3.2.1 Relational *stå* translated into English

In most cases relational *stå* is translated by a relational process in English (77.8%) (see figure 3.2.1 below). Most of these translate *stå* by *stand* (67.3%), e.g.:

- (38) Han hadde på ingen måte gjort seg opp noen bevisste tanker om hva han ville foreta seg, men da han **sto** ved disken var det plutselig helt naturlig for ham å si at

han egentlig var fra politiet, og at han enda en gang ønsket å se leiligheten til den drepte. (FC1)

- (38') He had made no conscious decision what he would do, but when he **stood** at the counter it suddenly felt quite natural for him to say that he was actually from the police, and that he wanted to see the murdered woman's apartment once more.

However, 19.8% of the instances with relational *stå* are translated by relational *be*. The relational instances often contain a place adverbial, as in the above example.

There are a couple of instances that have coordination, e.g.:

- (39) Hvor meget piken merket av alt dette, vet jeg ikke, men noe må det ha vært, selv om hun **sto** bak meg og ikke kunne se tårene som fremdeles strømmet nedover kinnene mine. (FC1)

- (39') How much the girl noticed of all this, I don't know, but there must have been something, even if she'**d been standing** behind me and couldn't see the tears that still streamed down my cheeks. (FC1T)

- (40) Noen **sto** midt i sloget og sjøsprøyten og var med. (HW1)

- (40') Some **stood** in the midst of fish guts and sea spray and worked. (HW1T)

In both examples there seem to be two different events going on. However, sentences like these may be hard to interpret; it is not always clear if there is coordination or pseudocoordination (see discussion in section 2.4.2).

Relational *stå* is translated by a material process in 11 instances (8.7%). None of the material processes have the verb *stand*. Most of the material verbs translating *stå* denote movement. The types of movement may be divided into four groups: 'movement in nature', 'movement in connection with bodily function', 'a person or thing moving' and 'other'.

There are several cases where *stå* is used in connection with the movement of the sun or other natural phenomena, e.g.:

- (41) For solen **sto** i sør, og Varsom løp mot nord. (SH1)
- (41') For the sun **climbed** in the south and Good Care ran northwards. (SH1T)
- (42) Hun saktet farten der stien var steinete og glatt, løp fortere langs åkeren med potetgress som **sto** knehøyt. (BV1)
- (42') She slackened her pace where the path became stony and slippery, ran more quickly along the field of potato plants that **rose** knee-high. (BV1T)
- (43) Tjæreblomstene som **hadde stått** tett i skråningen overfor huset var visnet, også tiriltungene var borte. (BV1)
- (43') The viscaria that **had flowered** thickly on the slope opposite the house had withered, the birds' foot trefoil had gone too. (BV1T)

In these examples Norwegian *stå* is used to indicate the position of something in nature, whereas the English translators prefer to focus on the movement of the natural phenomena described. The English examples are dynamic, while the Norwegian sentences are static.

Some examples of material processes that express movement of someone or something are:

- (44) Pierre, gullsmed og gravør, **står** plutselig der og bukker dypt for Louise før han omfavner henne og kysser henne goddag. (SL1)
- (44') Pierre, goldsmith and engraver, suddenly **appears** before Louise and bows low before embracing her with a kiss. (SL1T)

(45) På vei etter henne **blir** jeg **stående** foran falkenes bur. (SL1)

(45') In her wake I **stop** in front of the falcons' cage. (SL1T)

Although the verb *appear* in (44') is not a typical verb of movement like, e.g., *run* or *jump*, it denotes movement since something has to move for it to appear, even if the movement goes unnoticed by its surroundings. In (45') the verb *stop* is used; it denotes that someone or something ceases to move, but may still be seen as a type of movement. In the Norwegian sentence there seems to be more durativity than in the English sentence. The simple past used in the English sentence does not carry over the durative meaning of *blir stående*.

There are three relational instances translated by material processes that denote 'bodily functions':

(46) Munner som tygget, munner som låste pipeskaft mellom gule tenner eller **sto** halvåpne og nysgjerrige over henne. (HW1)

(46') Mouths that chewed and mouths that clamped pipestems between yellow teeth or **gaped** half open and curious above her. (HW1T)

(47) Men om maten **står** helt opp i munnen, ligger det alltid noen nervetråder bare, en uimotståelig trang til å bli kvitt alt innenfor huden døyves ved å spise igjen. (SL1)

(47') But even if the food **comes** right up to my mouth, some nerve ends are still exposed, an irresistible urge to end it all before my skin's pain is dulled by eating again. (SL1T)

(48) Men det varte aldri lenge før Gunns smilehull **sto** som trivselmerker foran øynene på dem og alt var godt. (HW1)

(48') But it never took long before Gunn's dimples **reappeared**, like signs of well-being, and everything was all right again. (HW1T)

In both (46) and (48) *stå* expresses a meaning similar to that of copular *være*, but their English translations focus more on movement by using *gaped* and *reappeared*. In (47) *stå* expresses the position of *maten*, while the English sentence focuses on how it got there. One of the instances of relational *stå* translated by a material processes did not fit into the above categories:

(49) Av og til visste hun ikke om hun torde tisse på kjøkkenet der bøtta **sto**. (HW1)

(49') Sometimes she didn't know if she dared to pee in the kitchen, where they **kept** the bucket. (HW1T)

In (49') there is an interesting translation of *stå*. Instead of using, for example, the copular verb *be* with *the bucket* as an Identifier, *they* has been included as an Actor who 'keeps' the bucket. In (49') an additional meaning is thus added to the original meaning; not only does the phrase express that 'the bucket was in the kitchen', but also that '*they* kept it there'.

There are 10 instances of zero correspondence translating relational *stå*. In some cases the sentence has been rephrased, as in (50):

(50) Det var som det alltid **sto** et vindu åpent og det trakk inn. (EHA1)

(50') It was as if there were always a gust blowing through an open window. (EHA1T)

In other sentences *stå* has simply been omitted, e.g.:

(51) De satt på trappen foran huset, vegger av løv var rundt dem, sjasminen **sto** med vidåpne klaser og duftet tungt i luftningen fra sjøen. (BV1)

(51') They sat on the steps in front of the house, walls of leaves surrounded them, the jasmine with its clusters of wide-open flowers, spread a heavy scent on the gentle breeze from the sea. (BV1T)

Relational *stå* was translated by a behavioral verb in one instance:

(52) Siden **sto** hun i vinduet **og så** den magre knorten av en jentunge med de røde flettene viftende bak seg, forsvinne i veikrysset sammen med Elisif-ungene og Rita i første oppgangen. (HW1)

(52') Then she **would stand** at the window and watch the thin knot of a girl, her red braids swinging behind her, disappear at the crossroad together with Elisif's kids and Rita from the first landing. (HW1T)

In (52) there is pseudocoordination (pseudocoordination is dealt with in chapter 4). In the Norwegian sentence the first verb phrase seems to emphasize the position of *hun*, whereas in the English sentence the behavior of *she* is emphasized by using the modal auxiliary *would*. The tense used in the sentences is also significant. In the Norwegian sentence both of the verb phrases are in past tense, thus expressing a concluded event. In the English sentence, on the other hand, the modal + infinitive structure used expresses habituality and does not specifically denote a concluded event.

The main tendencies are summarized in Figure 3.2.1.

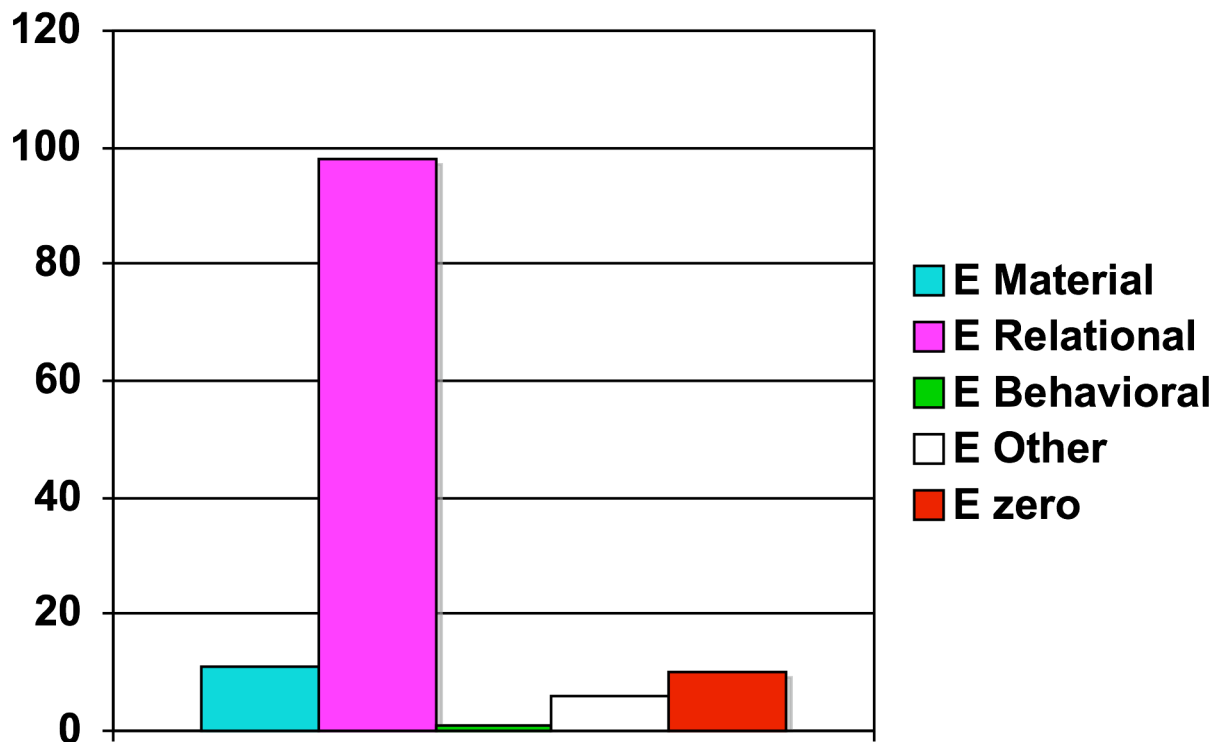


Figure 3.2.1 *Relational stå translated into English*

3.2.2 Material *stå* translated into English

There are only nine instances of material *stå* with the simple posture verb that are translated into English. Six instances are translated by a material process, one by a relational process, one by a behavioral process and one by non-finite *standing*. Three of the instances translated by material processes express *standing* as an action in itself, e.g.:

(53) Til slutt **sto** han. (SH1)

(53') Finally he **was standing up**. (SH1T)

(54) DU **STO** JEG SATT JEG VILLE KOSE HODET MITT MOT MAGEN DIN
KYSSE KNAPPENE I SKJORTEN. (CL1)

(54') YOU **STOOD** I SAT I WANTED TO SNUGGLE MY HEAD AGAINST YOUR
STOMACH KISS THE BUTTONS ON YOUR SHIRT. (CL1T)

Both examples may be probed with the question 'what was x doing?'

In the other instances translated by a material process *stå* is part of a pseudocoordination; this will be further discussed in chapter 4:

(55) De **står og småfryser** i den spisse vårluften. (BV1)

(55') They **stood shivering** in the sharp spring air. (BV1T)

(56) Flasker med Haig, Teacher's og Black & White. Far **står** der i kort bartenderjakke
elegant **og vasker** glass i en maskin. (CL1)

(56') Bottles of Haig, Teachers and Black & White. Father **is standing** there looking
elegant in a short bartender's jacket **as he washes** glasses in a machine. (CL1T)

(57) Tora **hadde stått og skiftet** tyngden fra den ene foten til den andre mens dette
pågikk og følt det som om hun hadde maur mellom klærne og kroppen. (HW1)

(57') Tora **had been standing there, shifting** her weight from one foot to the other and
feeling as though she had ants between her clothes and her body. (HW1T)

One instance of material *stå* is translated by a behavioral process:

(58) Da **ville** ikke hoppa **stått**. (HW1)

(58') The mare **wouldn't just stand there**, if it did. (HW1T)

The use of the modal verb *would* in (58') expresses habituality and, thus behavior. In addition, the insertion of *just* and *there* are typical of behavioral processes in English (see section 3.2.3).

One instance of material *stå* is translated by a relational process, interestingly the posture verb *lie* is used:

(59) Vintersolen **står** gult inn på dreibenken der englene blir til og blender meg, jeg gjemmer hendene i lunkent vann et øyeblikk. (CL1)

(59') The winter sunlight **lies** golden on the lathe where angels take shape and blind me, I hide my hands in tepid water for a moment. (CL1T)

The main tendencies are summarized in Figure 3.2.2.

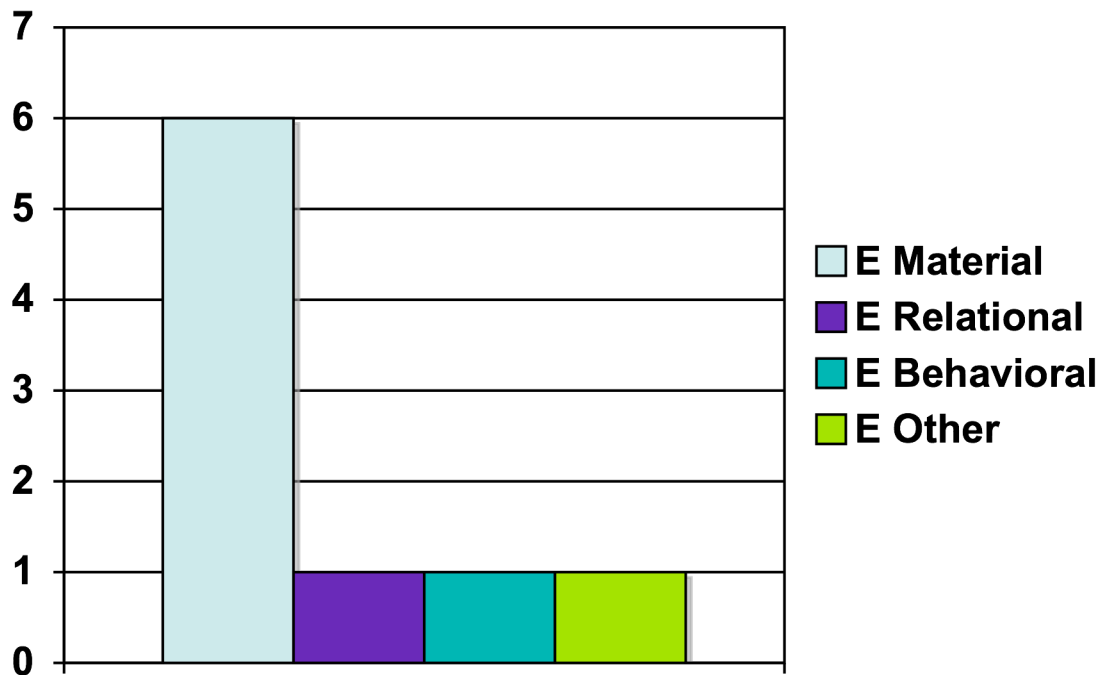


Figure 3.2.2 Material *stå* translated into English

3.2.3 Behavioral *stå* translated into English

There are 48 instances of the simple posture verb *stå* used as a behavioral process. In 21 instances *stå* is part of a pseudocoordination and in 13 instances the *bli* + present participle construction is used. Both pseudocoordination and the *bli* + present participle construction express continuity or durativity of an event; this is possibly why these constructions are frequent among behavioral processes, since human behavior is frequently durative or repetitive.

41 of the instances of behavioral *stå* were translated by behavioral processes in English (see figure 3.2.3). In seven instances we find *der* after *stå* in the Norwegian sentence and *there* after the English verb, e.g.:

(60) De bare **sto** der. (SH1)

(60') They just **stood** there. (SH1T)

(61) Så **hadde** hun **stått** der i ny kåpe og løyet ham midt opp i synet med de ærligste øynene du skulle sett. (HW1)

(61') So she'd **stood** there in her new coat and lied straight into his face with the sincerest expression he'd ever seen. (HW1T)

Interestingly, *there* has been added in the English translation in 11 instances, e.g.:

(62) Som frosset **sto** jeg i mørket. (MN1)

(62') As if frozen, I **stood** there in the dark. (MN1T)

(63) Jeg følger dem ut, **blir stående** i mørket, lytter til lydene i trærne, i gresset. (TB1)

(63') I go outside with them, **stand** there in the dark listening to the sounds in the trees, the grass. (TB1T)

(64) På tilbakeveien stanset hun ved benken min og **ble stående** med kannen i hånden.
(FC1)

(64') On her way back she stopped behind my bench and **stood there** with the can in her hand. (FC1T)

Engen (2001) found as well that *there* was added in English translations of Norwegian pseudocoordinations. She notes that:

This *there* insertion seems to strengthen the importance of the initial verb compared to the original. The sitting or the standing is given more prominence in the translations than in the Norwegian originals. (2001:158)

However, insertion of *there* seems to be generally frequent in sentences that translate behavioral *stå* as seen in (62'), (63') and (64'). There are several examples, like the above ones, that do not have pseudocoordinated verb phrases. The tendency of *there* insertion in translations of behavioral *stå* is also indicated by the fact that an instance with a material process very similar to a behavior process is also translated by an English sentence that has *there* insertion. In (65) the process is very much like a behavioral process because the Actor, *huset*, is personified. The process was nonetheless classified as material because the Actor is logically inanimate.

(65) Og siden **ble** huset **stående alene** med forfallet og sårene etter den gemene hop.
(HW1)

(65') And then the house **stood there alone** with its decay and its wounds inflicted by the common folk. (HW1)

There insertion was not found in other translations of material *stå* and only in two (1.6 %) of the translations of relational processes, thus indicating that *there* insertion is usually

triggered by a behavioral process. A few instances also included insertion of *just* in addition to *there*, e.g.:

(66) Først **sto** den og sitret. (HW1)

(66') First she just **stood** there, quivering. (HW1T)

(67) Nei takk, alt er utmerket, og hun går, mens jeg langsomt blir klar over at det jeg egentlig ønsker akkurat da, er at hun **skal bli stående** der og se på meg spise.
(KF1)

(67') Thank you, no, everything's fine, and she leaves, while I'm slowly realizing that what I really want right then is for her to just **stand** there and watch me eating.
(KF1T)

Because behavioral processes are “intermediate between mental and material processes” (Thompson 2004:103), they are often difficult to classify.

(68) De **sto** i en tett halvsirkel rundt Poq og faren. (MN1)

(68') They **were standing** in a tight semicircle around Poq and her father. (MN1T)

(68) could easily have been classified as a material process, but if one looks at the context it becomes clear that the process fits better in the behavioral process category. The people surrounding *Poq* and *her father* act in a threatening manner, so *They* are not just standing in a circle around *Poq* and *her father*, *They* are also behaving in a threatening way by doing so.

There are two instances of behavioral *stå* translated by relational processes. Both examples are difficult to classify.

(69) I grunnen **sto** han bare der ennå før han var seg bevisst hvorfor. (FC1)

(69') In reality he **was standing** there even before he was conscious why. (FC1T)

(70) Hun **ble stående** innenfor døren. (BV1)

(70') She **stood** just inside the door. (BV1T)

In (69') *bare* has not been translated, thus giving a slightly different meaning. Without *bare* (69) would have been classified as relational. In (70) the *bli* + present participle construction indicates how *Hun* is behaving, but it is a borderline case. It has been classified as behavioral because it seems like *Hun* lingers just inside the door. However, in the English translation *stood* merely indicates *She*'s position; *stood* could have been replaced with *is*.

One instance of behavioral *stå* has been translated by a material process:

(71) Rita **sto og glodde** med de lyseblå øynene sine en lang stund etter at alt var over. (HW1)

(71') Rita's light blue eyes **went on staring**, long after it was all over. (HW1T)

In the example above there is pseudocoordination; it has been translated by *went on staring*. The multiword lexeme *went on (staring)* may be probed with the question 'what did *Rita's eyes* do?' (answer: 'they went on (continued) staring'). *Went on* carries the continuative or durative meaning of the pseudocoordination in (70). The process could of course be classified as behavioral, but because the Actor in (70') is not *Rita*, but her eyes, it has been classified as material.

There is also one behavioral process that has zero correspondence:

(72) Jeg skal være alle steder og hindre dem som **står** der klebrig tett mot henne, som legger klamme hender på den bare, hvite halsen, kysser henne på leppene og holder armen om kjolelivet. (SL1)

(72') I must be everywhere to fend off all those who glue themselves to her, lay their clammy hands on her bare white neck, kiss her lips and put their arms round her waist. (SL1T)

One might argue that there is not zero correspondence in (72'), since *glue themselves to her* translates *står der klebrig tett mot henne*. It has nevertheless been labeled as zero correspondence because it is hard to pinpoint exactly what element might translate the simple posture verb *stå* in this sentence.

The main tendencies are summarized in Figure 3.2.2.

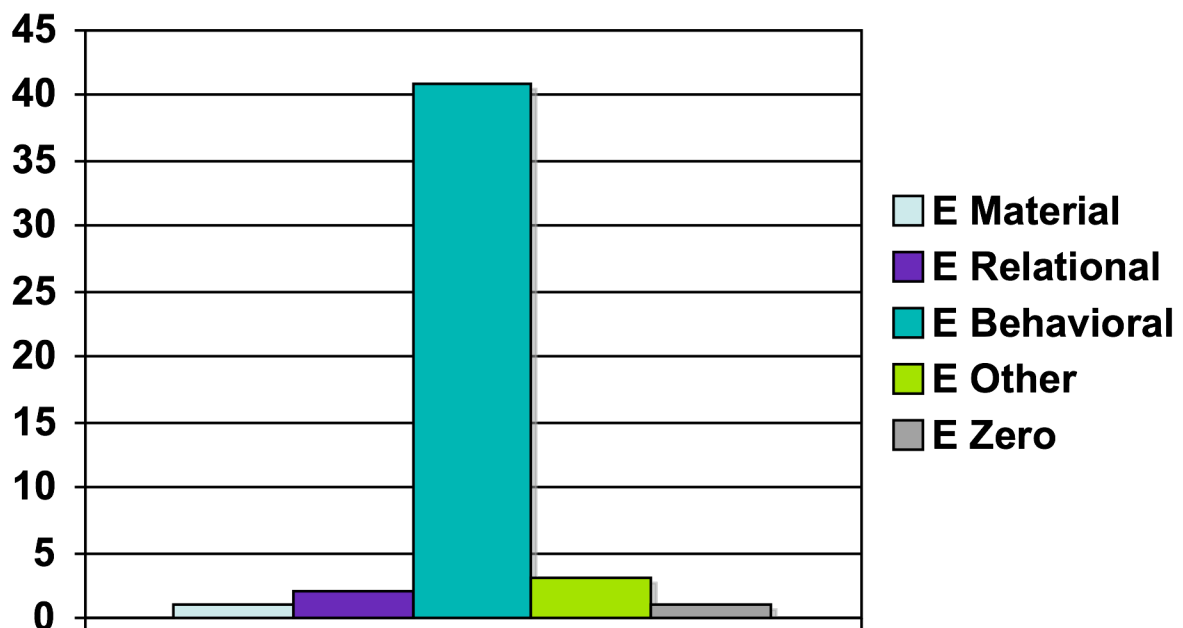


Figure 3.2.3 Behavioral stå translated into English

3.2.4 Verbal stå translated into English

There are 28 instances of the simple posture verb *stå* used as a verbal process translated into English. 16 instances (57.1%) are translated by a verbal process in English, usually *say* (in ten translations), e.g.:

(73) Den hang i beredskap på trådsnelle-knaggen borte ved døra med det skjoldete, ovale emaljeskiltet der det **sto**: "PRIVAT". (HW1)

(73') It hung in readiness on the peg made from a spool, over by the door with the oval, spotted enamel sign that **said**: PRIVATE. (HW1T)

Other verbal processes that translate verbal *stå* are: *describe*, *be written* (similar to Italian *esserci scritto*, see 3.3.4), *be listed*, *be titled*, *end* and *tell*. Some of these verbs do not come to mind when one thinks of verbal processes, but it is easier to see why they have been classified as verbal processes if we look at the examples:

(74) Hun hentet spannet, og han leste langsomt alt som **sto** på deklarasjonen. (BV1)

(74') She fetched the can and he slowly read everything that **was listed** in the declaration of contents. (BV1T)

(75) "Håper alt står bra til med deg og gutten," **sto** det til slutt. (EHA1)

(75') "Hope everything is fine with you and the boy," she **ended**. (EHA1T)

In (74') *was listed* translates *sto*. *Was listed* is used in a similar way to *be written*; the focus is not on the process of writing, but on the message being conveyed and it is therefore classified as verbal. In (75') *ended* is verbal because it expresses that a message is being conveyed; it could have been replaced by for example *said*.

The main tendencies are summarized in Figure 3.2.4

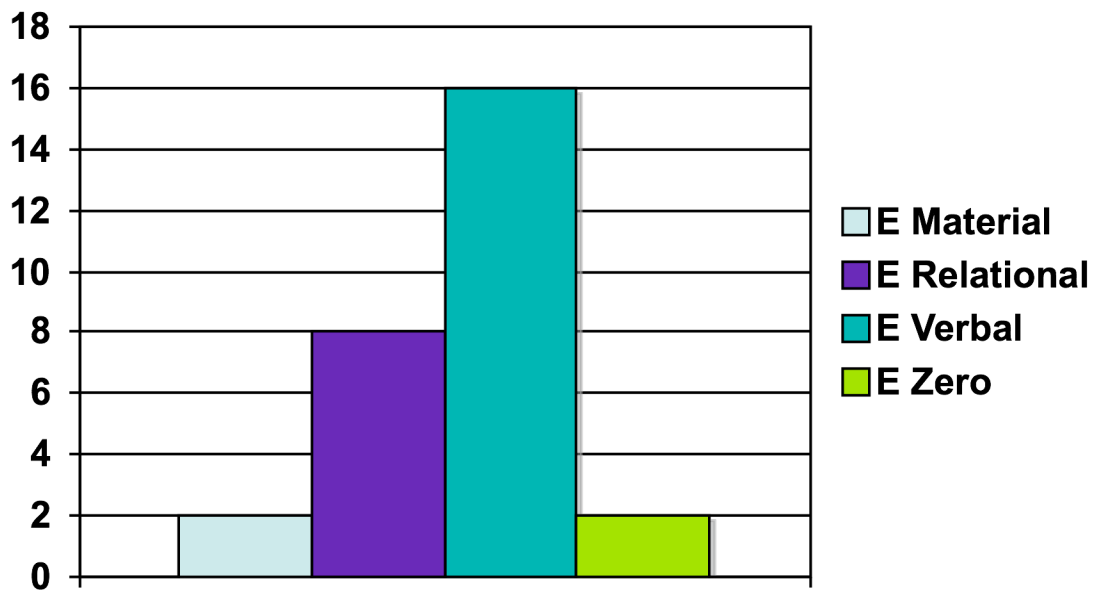


Figure 3.2.4 *Verbal stå translated into English*

3.3 Translations of the simple posture verb *stå* into Italian

A total of 208 instances of *stå* translated into Italian were studied for this thesis. Table 3.2 below shows the frequency of *stå* in the first hundred pages of the four novels examined. I also included the number of instances of *stå* in the first hundred pages of *Lillelord* by Johan Borgen (although these were not examined for this project) in order to illustrate the great difference as to how frequently Norwegian authors use *stå*. As earlier mentioned, the frequency is likely to be affected by the text's topic and the personal style of the author. As shown in Table 3.2, there are as many as 177 instances of *stå* in *Lillelord* and as few as 24 in *Maya* by Jostein Gaarder.

Table 3.3 Instances of *stå* (as a simple posture verb and in multiword lexemes) in the first hundred pages of the source material¹²

Instances of <i>stå</i> in the source material	
Andersen: <i>Hav av tid</i>	40
(Borgen: <i>Lillelord</i>)	(177)
Gaarder: <i>Maya</i>	23
Loe: <i>Naiv super</i>	44
Wassmo: <i>Dinas bok</i>	101
Total:	208 (385 if Borgen is included)

As mentioned earlier, there is no direct simple verb equivalent to *stå* in Italian. The most common verb translating *stå* in Italian is the copular verb *essere/esserci* ‘be’ (17.3%) (note that *be* is the second most common translation (16.3%) of *stå* in English after *stand*, cf. Table 3.2). Another verb in Italian similar to ‘be’ is *stare*, which originally meant ‘stand’ in Latin, but is now used as ‘be’. *Stå* is translated by *stare* in 9.1% of the instances, so if one combines *stare* and *essere/esserci*, then 26.4% of the instances of *stå* are translated by the meaning ‘be’. The first translation of *stå* listed in Kunnskapsforlaget’s *Italiensk blå ordbok* is *stare (essere) in piedi* (see Appendix 3 B). However, *stare in piedi* only occurs as a translation of *stå* in 2.4 % of the instances and

¹² The instances found in Borgen’s *Lillelord* have not been included as part of the analysis of this study, but are included here only to show the difference in frequency in the use of the posture verb *stå* among different authors

essere in piedi only occurs in 1 % of the instances. There is good reason to list *essere* first, since it appears to be the most frequent translation of *stå*. Zero correspondence is also quite common; this is probably due to the fact that there is no direct equivalent in Italian. The same applies to the high frequency of “other” correspondences; see Table 3.3.A.

Table 3.3A *Translation correspondences of stå (both as a simple posture verb and in multiword lexemes) in Italian*

Translations of stå in Italian:	
Essere/Esserci ‘be’	36 (17.3%)
Stare ‘be’	19 (9.1%)
Rimanere ‘remain’	28 (13.5%)
Stare + in piedi ‘be on foot’	5 (2.4%)
Essere + in piedi ‘be on foot’	2 (1%)
Restare ‘stay’	1 (0.5%)
Alzarsi ‘get up’	4 (1.9%)
Esserci scritto ‘be written’	9 (4.3%)
Ø	37 (17.3%)
Other	67 (32.2%)
Total	208 (100%)

Other = other verbs, prepositional phrases, adjectives/adverbs and gerunds

Figure 3.3 shows the distribution of the processes found in the instances of the simple posture verb *stå* translated into Italian. It shows the same overall tendencies as found in the Norwegian-English material; cf. the comments on Figure 3.2.A in section 3.2.

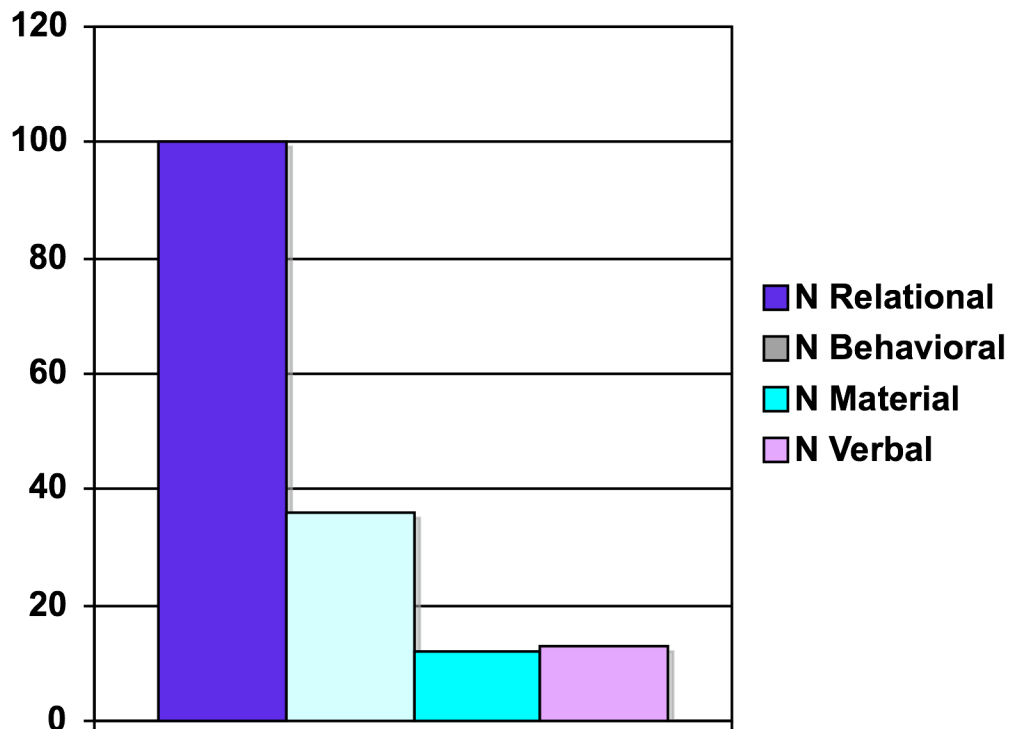


Figure 3.3 *Distribution of the processes found in the instances of the simple posture verb stå translated into Italian.*

3.3.1 Material *stå* translated into Italian

There are twelve instances of material *stå* with the simple posture verb translated into Italian. Only one instance is translated by a material process in Italian:

(76) Støvkornene **sto** som en slumrende vegg midt i lyskjeglen. (ITALHW95)

(76') I granelli di polvere **alleggiavano** come un muro sonnecchiante nel centro del cono luminoso. (ITALHW95T)

'The grains of dust are in the air like a wall sleepy in the centre of a bright cone'

Here *stå* is translated by the Italian verb *aleggiare* ‘be in the air’. One instance of material *stå* is translated by a behavioral process:

(77) **Sto** mamma og så etter deg på trappen, Ebba. (ITALMA60)

(77') La mamma **si metteva** su i gradini ad aspettarti, Ebba? (ITALMA60T)
‘The mother put herself on the steps to wait for you, Ebba?’

Stå is part of a pseudocoordinated verb phrase in (77). In the Norwegian sentence *stå* is in the simple past indicating that the event is completed, while the Italian sentence uses the imperfect form, which suggests that the event was repeated several times in the past and thus is an instance of behavior.

Two instances of material *stå* are translated by a relational process, e.g.:

(78) Når lekebutikken åpner **har** jeg **stått** og ventet i godt og vel tre kvarter.
(ITALEL59)

(78') Quando il negozio di giocattoli apre, **sono** già tre quarti d'ora che aspetto fuori.
(ITALEL59T)
‘When the shop of toys opens, are already three quarters of an hour that (I) wait outside.’

In (78) *stå* is part of the pseudocoordination *har stått og ventet* and may be probed with ‘what did *jeg* do?’. Classifying the process in (78') was not unproblematic. In (78') the copular verb *essere* refers to the three quarters of an hour (‘it’s been three quarters of an hour’) so it seems to be more like a relational process than a material process, but it is an unclear case.

There are three instances of material *stå* translated by ‘other’:

(79) Veit du korfor hestan **må stå** og søv? (ITALHW50)

- (79') Sai perché il cavallo deve dormire **in piedi**? (ITALHW50T)
 '(Do you) know why the horse has to sleep on foot?'
- (80) Gjestene satt og **sto**, støpt i samme vinkel som da Dina kom farende inn i rommet. (ITALHW81)
- (80') Gli ospiti, **in piedi** o seduti, erano come scolpiti nella stessa posizione di quando Dina aveva fatto irruzione nella stanza. (ITLAHW81T)
 'The guests, on foot or seated, were as carved in the same position of when Dina had done irruption in the room.'
- (81) Han som er temmelig gammel, men som alltid ser så uforskammet godt ut og som tilsynelatende er glad dagen lang, mens han **står** og maler sine bilder av hav og blomster og hav det nå kan være. (ITALEL54)
- (81') È un tipo decisamente vecchio, ma che ha sempre quell'aria sfacciata di essere in forma e apparentemente felice di **starsene** lì tutto il giorno a dipingere i suoi quadri di mare e di fiori e di quel che è. (ITALEL54T)
 'Is a character decisively old, but that always has that rude way of being in shape and apparently happy to remain there all the day to paint his paintings of the sea and the flowers and of what it is.'

In (79) and (81) *stå* is part of a pseudocoordination. In (79) *må stå og søv* is translated by *deve dormire in piedi* 'must/has to sleep on foot', where the prepositional phrase *in piedi* translates the meaning of *stå*. In (81) *står og maler* is translated by *starsene a dipingere* 'to remain/stay to paint'. In (81) the posture is not what has been emphasized as in (79); it is the duration of the event in the second verb that is expressed by *stå*. In (80) *sto* expresses the posture of *Gjestene* and is translated by the prepositional phrase *in piedi*.

There are also five instances of material *stå* that have zero correspondence. In all five translations *stå* has simply been omitted, e.g.:

(82) Hele fjorden **sto** og lyttet. (ITALHW36)

(82') Tutto il fiordo ascoltava. (ITALHW36T)
'The whole fjord listened'

In one case an element was added in the translation:

(83) Bare ete, bare **stå**. (ITALEL80)

(83') Nel tuo sogno, Cavallino, mangia e dormi tutto il dí. (ITALEL80T)
'In your dream, Little Horse, eat and sleep all the day'

In (83) *stå* has been omitted and replaced by *dormi* 'sleep'. This is probably because the sentence is taken from a children's song and it sounds more melodic with two elements and 'eat and sleep' is more suited in Italian than 'eat and stand'.

The main tendencies are summarized in Figure 3.3.1.

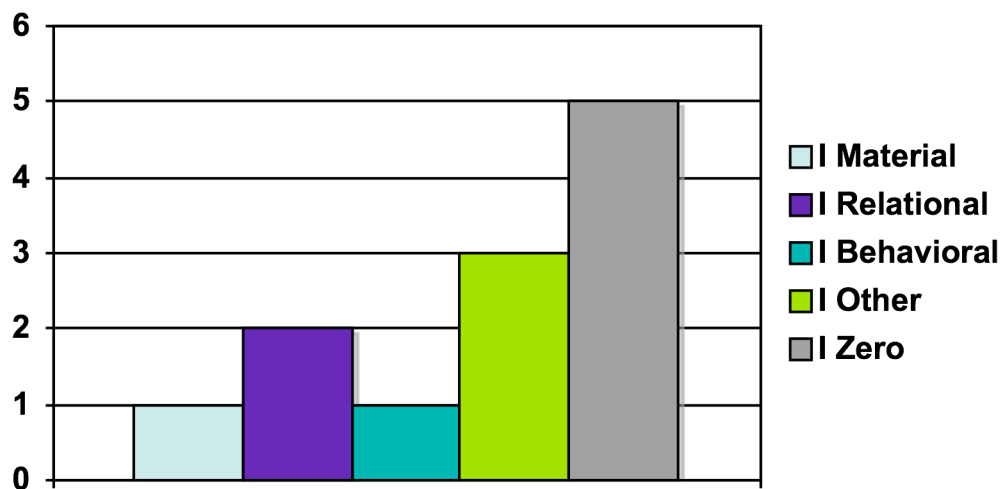


Figure 3.3.1 *Material stå translated into Italian*

3.3.2 Relational *stå* translated into Italian

There are a hundred instances of the simple posture verb *stå* as a relational process in the Norwegian original texts. 53 of the instances are translated by a relational process in Italian. Relational *stå* is most commonly translated by *essere/esserci* (in 25% of the translations) as a corresponding verb. However, the mixed group “other” as corresponding verb is more frequent than *essere/esserci* (it occurs in 27% of the translations). There are 27 examples of “other” as corresponding verb; most of them (16 instances) have material processes as translations of *stå*, e.g.:

(84) Nedenunder **sto** smørbrød og glass i endeløs venten. (ITALHW27)

(84') Al piano di sotto, le tartine e i bicchieri **attendevano** in buon ordine.

(ITALHW27T)

‘On the floor of under, the little pies and glasses waited (imperfect) in good order’

According to Kristina Svensson (2005: abstract):

In Italian, it is also common, instead of indicating where something is or bodily position, to use the activity that preceded the bodily position [...] or a characteristic registered by an understood observer; the monument does not *stå* ‘stand’ in the town square, it *reser sig* ‘rises’ (in someone’s view). This often gives Italian texts a more dynamic, vibrant feeling than comparatively more static, descriptive Swedish texts.

This explains the high frequency of material processes in the translations of relational *stå*.

Another example of *stå* translated by a dynamic verb is found in (85’):

(85) Fjellene **sto** vaktende og mørke omkring henne (ITALHW9)

(85') Le montagne intorno a lei **si eregevano** vigili e scure. (ITALHW9T)

‘The mountains around her erected (them)selves watchful and dark’

The most frequent single verb translation is *essere/esserci* ‘be’, which is used in 25 instances (*essere/esserci* is quite frequent as a translation of *stå* in general; see Table 3.3 above) e.g.:

(86) Jeg **står** fremdeles og kaster ball. (ITALEL22)

(86') Io **sono** ancora qui che lancio il pallone. (ITALEL22T)
‘I am still here that (I) throw the ball’

Also *stare* (originally meaning ‘stand’, but now used as ‘be’ in Italian) is common. It occurs as the translation of a relational process in 13 instances, e.g. in:

(87) Dessuten, **måtte** jo et klaviatur **stå** i stuen. (ITALHW43)

(87') Inoltre, un piano **doveva** per forza **stare** in salotto. (ITALHW43T)
‘In addition, a piano absolutely must be/stay in the living room’

In six cases where a relational process has been translated by an Italian relational process there is a construction with *in piedi* (lit: ‘in feet’ or ‘on foot’) or. Three of the instances have *stare* as the main verb, while two have *essere* (‘be’) and the last instance has *rimanere* (‘remain’).

(88) Hun **sto** i lys, fra huset, varmt gult. (ITALHW14)

(88') La giovane donna **stava in piedi** nella luce proveniente dalla casa, calda e dorata. (ITALHW14T)
‘The young woman was (from *stare*) on foot in the light coming from the house, warm and golden.’

The low frequency of *in piedi* further underlines the tendency of Italian to focus on the ongoing action in the sentence and not on posture. *Stå* is also frequently used like a copula and is thus often translated by ‘be’.

The main tendencies are summarized in Figure 3.3.2.

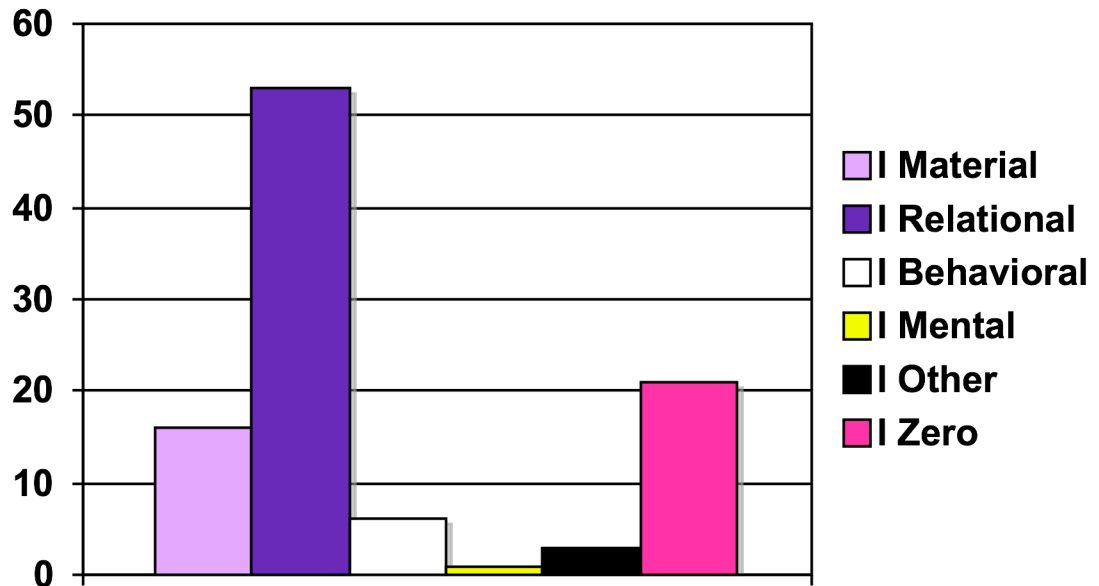


Figure 3.3.2 Relational stå translated into Italian

3.3.3 Behavioral stå translated into Italian

As earlier mentioned, behavioral processes overlap to some extent with relational or material processes, but when the behavior of the referent seems to be the main focus in the sentence, the process has been classified as behavioral. Most of the instances of the simple posture verb *stå* used as a behavioral process found in the Norwegian texts are translated by behavioral processes in Italian (25 of 36 instances, i.e. 69.4%). Behavioral *stå* is frequently translated by *rimanere* ‘remain’ (in 16 of the instances or 44.4%), e.g.:

(89) Han **ble stående** til bilen hadde forsvunnet. (ITALMA17)

- (89') Erlend **rimase** immobile fino a quando l'auto non fu scomparsa. (ITALMA17T)
'Erlend remained still till when the car wasn't gone.'

Behavioral processes often have the *bli* + present participle construction (33.3% of behavioral *stå* in ITAL and 27.1% in the Norwegian-English material; cf. section 3.2.3), as seen in the example above.

One instance of behavioral *stå* is translated by a material process:

- (90) Han **hadde stått** en stund og pratet med de unge amerikanerne, men han hadde stadig kretset rundt oss og sikkert overhørt mye av det vi snakket om. (ITALJG97)
- (90') **Era stato** a parlare coi due giovani americani, ma poi aveva gironzolato intorno a noi per un certo tempo e sicuramente aveva origliato buona parte della nostra conversazione. (ITALJG97T)
'(He) had been to talk with the two young Americans, but then had circled around us for a certain while and probably had overheard a good part of our conversation'

The Italian sentence (91') was difficult to classify. It was classified as material because the verb *essere* 'be' is in the past perfect, thus indicating that the event is concluded.

There are four instances of behavioral *stå* that are translated by the prepositional phrase *in piedi* 'on foot'. All examples come from the translation of *Dinas bok* by Wassmo. They all translate pseudocoordinations with *stå og sove*, e.g.:

- (91) Nu må du også **stå** og søv! slo hun fast med det underlige smilet sitt, som ikke lignet på noe. (ITALHW50)
- (91') "Adesso anche tu devi dormire **in piedi!**", affermò lei con quel sorriso bizzarro, che non somigliava a niente altro. (ITALHW50T)
'"Now also you must sleep on foot!", affirmed she with that bizarre smile.'

In six cases behavioral *stå* has not been translated (zero correspondence); it has been omitted in the Italian sentence, e.g.:

(92) Min bror **sto** naturligvis og lo. (ITALEL10)

(92') Mio fratello ovviamente se la rideva. (ITALEL10T)

‘My brother obviously at it laughed’

The main tendencies are summarized in Figure 3.3.3.

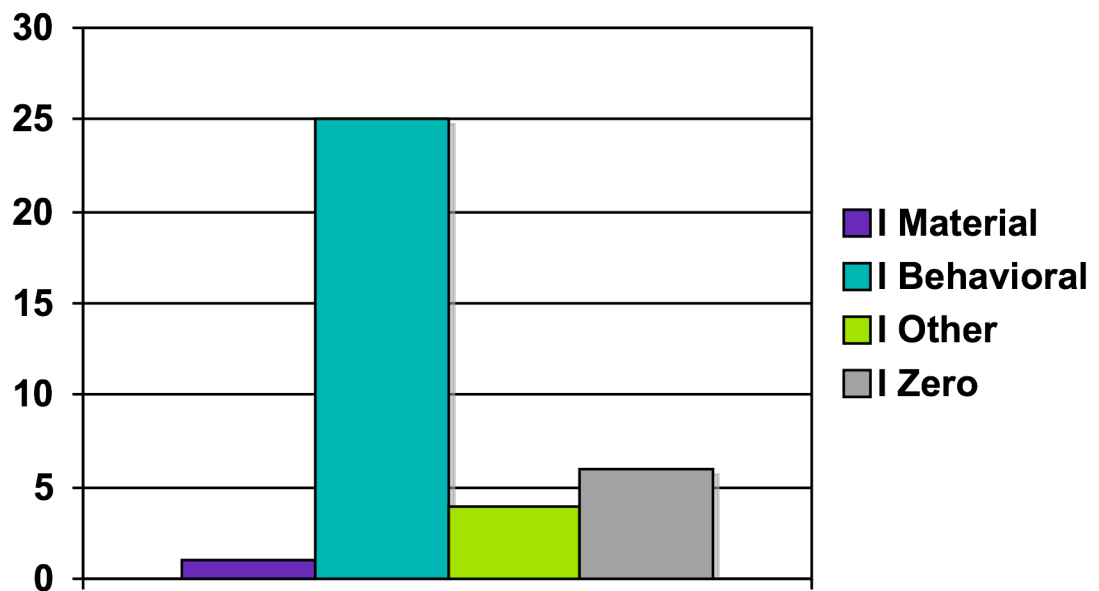


Figure 3.3.3 Behavioral *stå* translated into Italian

3.3.4 Verbal *stå* translated into Italian

Using a posture verb in a verbal process is typical of Scandinavian languages, but is not at all found in Italian. The most frequent translation of verbal *stå* is *esserci scritto* (‘be written’). *Esserci scritto* has been classified as verbal because the focus is not on the

process of writing, but on the message being conveyed. In seven instances (53.8%) verbal *stå* is translated by *esserci scritto*.

(93) Det **står** det samme nesten hundre ganger. (ITALEL91)

(93') **C'è scritta** la stessa cosa quasi cento volte. (ITALEL91T)
'It is written the same thing almost a hundred times'

In two instances verbal *stå* is translated by a material process, e.g.:

(94) De stopper i en lekebutikk og handler det som **står** på listen. (ITALEL85)

(94') Si fermano in un negozio di giocattoli e comprano quello che **hanno scritto** nella lista. (ITALEL85T)
'(They) (them)selves stop in a store of toys and buy that which (they) have written in the list'

In (94') it is explicitly stated who has written *det som står på listen*; the sentence has in a sense been rendered active. In (94) we do not know for sure if it was *De* who wrote the list.

In one instance *står* is translated by the prepositional phrase *con la scritta* 'with the writing':

(95) Brettet er gult og det **står** Brio i store røde bokstaver. (ITALEL60)

(95') Il banco è giallo **con la scritta** Brio a grandi lettere rosse. (ITALEL60)
'The board is yellow with the writing Brio in big red letters.'

In one example verbal *stå* has been translated by *c'è* 'there is'; it has been classified as relational because it expresses where *Crazy Love* is:

(96) Det står Dahls Färghandel, så står det Texaco et par ganger, og så **står** det Crazy Love seks ganger under hverandre. (ITALEL84)

(96') C'è scritto Colorifici Dahl, poi c'è scritto Texaco un paio di volte, e poi **c'è** Crazy Love sei volte di fila. (ITALEL84T)

‘There is written Dahl’s Färghandel, then there is written Texaco a couple of times, and then there is Crazy Love six times in a row.’

The main tendencies are summarized in Figure 3.3.4.

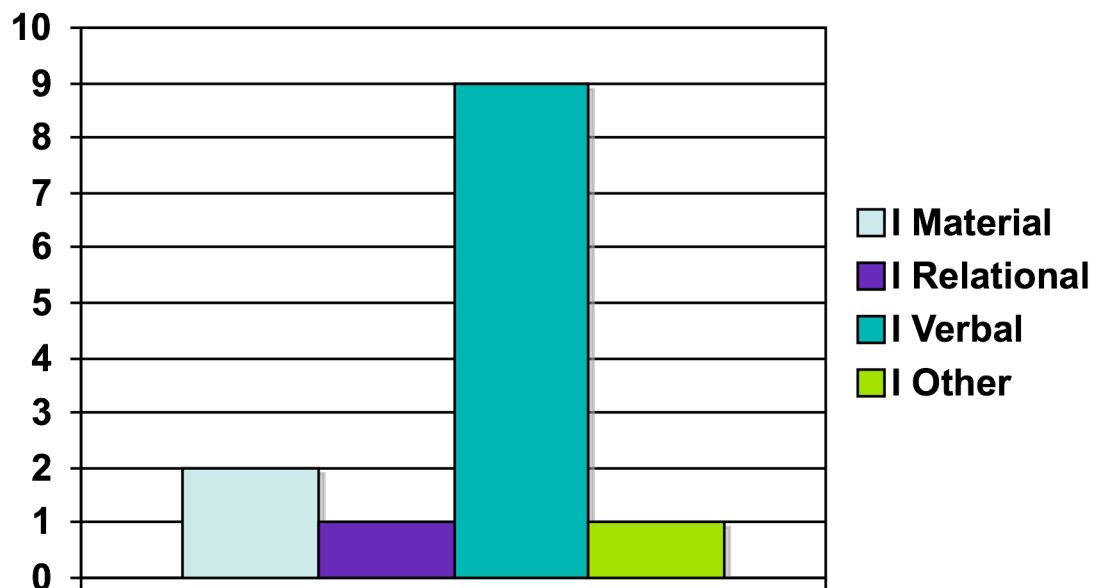


Figure 3.3.4 *Verbal stå translated into Italian*

3.4 Summing up

According to the findings in both the Norwegian-English material and in ITAL, the simple posture verb *stå* most frequently denotes a relational process. The second most frequent process of simple *stå* is behavioral, the third verbal and the fourth material (cf.

Figures 3.2.A and 3.3). In English *stå* is most frequently translated by *stand* (48% of the instances; see Table 3.2), whereas in Italian, which has no direct simple verb equivalent, the most common corresponding verb is “other” (32.2 % of the instances; see Table 3.3.A). *Stå* is often translated by a copula in both languages; in English *stå* is translated by *be* in 16.3% of the instances and in Italian it is translated by *essere/esserci* in 17.3% of the instances. By comparing table 3.2 and 3.3.A, we find that Italian more frequently than English translates *stå* with “other” and zero correspondence; there is 32.2% “other” correspondence and 17.3% zero correspondence in Italian and only 22.1% “other” correspondence and 5.5% zero correspondence in English. This is probably because it is more difficult to find an equivalent of *stå* in Italian than it is in English. Another reason is that Italian focuses more on the action in the sentence and more frequently than English expresses the posture in a satellite (by using, for example, the prepositional phrase *in piedi*) or leaves it out entirely (zero correspondence).

4. Pseudocoordination

4.1 Introduction

There are 113 instances of pseudocoordination with the posture verb *stå* in the source material examined for this thesis (58 in the ENPC material and 55 in the ITAL material). In order to distinguish between coordination and pseudocoordination, I have first of all determined whether there are two completely separate verbal processes in the sentence or whether there is only one process or whether there are two where the first has a bleached or less important meaning than the second verb. If this was not sufficient, the negation or *yes/no*-question tests described in 2.4.2 were applied. For instance, if we look at (97) and apply negation we would get (98) and not (99):

(97) Det så ut som om den gamle hunden **sto og sov**, den pustet trett i fanget hennes, av og til stønnet den langtrukket og Maria smilte ømt ned i det skrukkete nakkeskinnet. (BV1)

(98) Den gamle hunden sto ikke og sov.

(99) *Den gamle hunden sto ikke og sov ikke.¹³

One might also turn the sentence into a *yes/no*-question; in constructions with pseudocoordination, the subject should be placed after the first verb when the structure is turned into a *yes/no*-question:

(100) Sto den gamle hunden og sov?

(101) *Sto og sov den gamle hunden?

¹³ This sentence is not grammatically incorrect, but it no longer expresses the same meaning of the original sentence

Another test that was used was to reverse the order of the verbs. If this is not possible, it is a further indication that one is dealing with pseudocoordination, e.g.:

(102) *Den gamle hunden sov og sto.

As mentioned in section 2.4.2, it can be difficult to distinguish between regular coordinated verb phrases and pseudocoordinated verb phrases, especially when one has sentences with one or more adverbials intervening between the first and the second verb phrase, e.g.:

(103) Da han **sto mellom hyttene i leiren** og så de blå blinkene som spjæret himmelen, var han ikke det minste redd. (SH1)

(104) De **sto stille i det nakne vårlyset** og stirret inn i møbelbutikkens speil. (BV1)

(105) Jeg tror hun skremte nabobarna som kom for å få deg med og bygge på hytta, hun **sto på trappen som en heks** og husjet dem vekk. (ITALMA97)

If one applies the above-mentioned tests to (103), (104) and (105), the negation test and *yes/no*-question test point to pseudocoordination. However, the reordering test points to coordination. There seems to be a cline with pseudocoordination on the one hand and coordination on the other and a gray area in between, as illustrated by Figure 4.1 below. Examples (103), (104) and (105) would probably be placed on the left side close to the middle.



Figure 4.1 *Pseudocoordination and regular coordination on a cline*

Section 4.2 deals with pseudocoordination with *stå* translated into English and section 4.3 discusses translations of pseudocoordination with *stå* translated into Italian. In section 4.4, the findings of chapter four are summed up.

4.2 Pseudocoordinations with *stå* translated into English

Table 4.2 *Pseudocoordination: translations of stå og V into English*

<i>stå</i> og V translated into English	
V + <i>ing</i> -form	26 (44.8%)
V + and + V	21 (36.2%)
Zero correspondence	3 (5.2%)
V (a material process)	1 (3.5%)
V + Infinitive	1 (1.7%)
V + as + V	1 (1.7%)
Other	5 (8.6%)
Total:	58 (100%)

V= Finite verb

There are 58 instances of pseudocoordination in the ENPC material examined for this thesis, which means that in 20% of the Norwegian sentences *stå* is part of a pseudocoordinated verb phrase. Table 4.2 shows the most common English structures

that translate the *stå og V* construction. The V + *ing*-form construction is the most common translation; it most frequently combines the verb *stand* with the *ing*-form of the main verb in the pseudocoordination, e.g.:

(106) Nachi **sto** med korslagte armer **og ventet**. (SH1)

(106') Nachi **stood waiting** with his arms crossed. (SH1T)

Surprisingly, there are only four translations of pseudocoordination with the progressive form. However, in none of these the progressive translates both verb phrases in the pseudocoordination, e.g.:

(107) Alle **sto** med åpen munn og fuktige øyne **og stirret** på hestekuken. (HW1)

(107') They **were all standing** with their mouths open and their eyes moist **and staring** at the horse's cock. (HW1T)

(108) Flasker med Haig, Teacher's og Black & White. Far **står** der i kort bartenderjakke elegant **og vasker** glass i en maskin. (CL1)

(108') Bottles of Haig, Teacher's and Black & White. Father **is standing** there looking elegant in a short bartender's jacket **as he washes** glasses in a machine.

As illustrated by the examples, in the instances with the progressive the progressive only translates the Norwegian verb phrase with *stå*; it does not translate both the pseudocoordinated verb phrases.

Interestingly, also the V + *and* + V construction is frequent. This construction is similar to pseudocoordination, but since pseudocoordination is not common in English it is likely that the high frequency of this construction in translated texts is due to *translationese*. If one takes the verb phrase in (106') both as it is (i.e. V + *ing*-form) and in the V + *and* + V construction (*stood and waited*) and searches for these constructions

in google.com, the search gives 216,000 hits for “stood waiting” and only 40,700 for “stood and waited”.¹⁴ There will of course be a lot of instances that are not what we are searching for, and some texts from google.com cannot be relied on; however, this search shows that the *stand + ing*-form construction is probably more common than the *stand + and + V* construction. If one does a similar search in the ENPC English original fiction texts (by using the *and/not +/-* filters)¹⁵ one will get four instances of *stood waiting* and no instances of *stood and waited*. There are, however, some English idiomatic expressions where what one might call pseudocoordination is used. Quirk et al. (1985:978) give the following examples:

(109) They **sat and talked** about the good old times.

(110) I'll **try and come** tomorrow.

(111) They've **gone and upset** her again.

It would be possible to replace *sat* in (109) with *stood*, but it is not as common (a google search produces 203.000 hits for *sat and talked* and only 20.000 for *stood and talked*). An example that has the *V + and + V* construction in the English translation is:

(112) Nei takk, alt er utmerket, og hun går, mens jeg langsomt blir klar over at det jeg egentlig ønsker akkurat da, er at hun **skal bli stående der og se på** meg spise.

(KF1)

(112') Thank you, no, everything's fine, and she leaves, while I'm slowly realizing that what I really want right then is for her to just **stand there and watch** me eating.

(KF1T)

¹⁴ Google search was carried out on the 4th of September 2007.

¹⁵ I searched for *stood AND +8 waiting* and *stood AND +9 waited*.

In the Norwegian sentence the verb phrase is pseudocoordinated (the two verbs cannot switch places without changing the meaning of the sentence), while the English sentence has two coordinated verb phrases (the two verbs may switch places). According to Engen (2001:158), who examined sentences translated from Norwegian into English with the V + *and* + V construction, the first verb is more prominent in English translations than in the Norwegian original texts. Perhaps the translator is aiming at coordination and wishes to further distinguish between the two processes in the coordination.

There is one pseudocoordination that is translated by one verb in the Norwegian-English material:

(113) Han **pratet og sto i**, og jeg sa ja og amen. (EHA1)

(113') He **talked me into it**; I said yes, okay, all right." (EHA1T)

The multiword lexeme *to talk someone into something* translates the Norwegian pseudocoordination *pratet og sto i* (multiword lexemes will be further discussed in chapter five).

One translation has the V + infinitive construction expressing purpose:

(114) Louise **står stille og lar** piken flette håret og feste flettene på hodet hennes før hun setter på hodeplagget. (SL1)

(114') Louise **stands still to let** the girl plait her hair and fasten the plaits around her head before she puts on her headdress. (SL1T)

Another construction used in a translation of pseudocoordination is V + *as* + V:

(115) Flasker med Haig, Teacher's og Black & White, Far **står** der i kort bartenderjakke elegant **og vasker** glass i en maskin. (CL1)

(115') Bottles of Haig, Teacher's and Black & White. Father **is standing** there looking elegant in a short bartender's jacket **as** he **washes** glasses in a machine. (CL1T)

There are five translations that have “other” constructions translating pseudocoordination. Usually they contain the non-finite *standing*, e.g.:

(116) I dag gjør jeg noe jeg sjelden pleier å gjøre; jeg **står** på badet **og studerer** ansiktet mitt i speilet, tyvens ansikt på åstedet: Det virker unaturlig blekt, selv for oktober, innrammet av det mørke, moderne badeinteriøret (rødblank plastpalisander); uttrykket virker anspent som om han står på sprang til å flykte (eller på nippet til å briste ut i en skrallende latter?), øynene oppspilte (større pupiller enn vanlig?), munnen er smal og sammenbitt, aldri i ro. (KF1)

(116') Today I do something I don't usually do very often; **standing** in the bathroom I **study** my face in the mirror, the face of a thief at the scene of the crime. It seems unnaturally pale even for October, framed by the dark modern bathroom interior (glossy formica with rosewood finish); its expression seems tense, as if he were poised for flight (or on the verge of bursting into a peal of laughter?), eyes wide open (larger pupils than usual?), mouth small and thin-lipped, never at rest.

In one translation *hanging out* is used to translate *sto*:

(117) I mens **sto** mannfolkene rundt veggene på Ottar-butikken **og flirte** og lurte på om det kom en ny hos Elisif før jul i år også. (HW1)

(117') Meanwhile, the men **hanging out** in Ottar's store **sneered** and wondered aloud if a new one would be coming along at Elisif's before Christmas this year too. (HW1T)

A translation of *kunne stå* uses *to put*, with a change of construction:

(118) Etter å ha stelt blomstene og kanskje plukket en bukett som **kunne stå** på mitt arbeidsbord **og minne** meg på den fred jeg hadde i vente, satte jeg meg gjerne på en benk ved graven og lot tankene pendle mellom minner fra fortiden og fremtidens forventninger, slik mange gjør ved en grav. (FC1)

(118') After I had tended the flowers and perhaps picked a bouquet **to put** on my desk **and remind** me of the peace I had in prospect, I usually sat on a bench by the grave and let my thoughts shuttle between memories from the past and future expectations, just as many do at a graveside. (FC1T)

In the translations with zero correspondence the first verb in the pseudocoordination is not translated; only the second verb is translated, e.g.:

(119) Langs fortauet ved siden av oss **står** utslitte drosjer **og venter** på tur. (TB1)

(119') Ranged along the roadside, worn-out cabs wait for fares. (TB1T)

There is one pseudocoordination translated by only one material process:

(120) Han **pratet og sto i**, og jeg sa ja og amen. (EHA1)

(120') He **talked me into** it; I said yes, okay, all right. (EHA1T)

To sum up, two main correspondence types are V + *ing*-form and V + *and* V. In as many as 41 of 58 instances, the verb *stand* translates *stå*. The high frequency of *stand* and the V + *and* + V construction in the translations is probably due to influence from the source language.¹⁶

Figure 4.2 shows the instances of pseudocoordination organized according to Halliday's processes. Pseudocoordinations are divided into three types of processes:

¹⁶ The general high frequency of *stand* in English translations of Norwegian can be seen from Figure 3.2 in section 3.2.

relational, behavioral and material. Relational processes occur most frequently, followed by behavioral processes and material processes. These processes are further discussed in sections 4.2.1, 4.2.2 and 4.2.3.

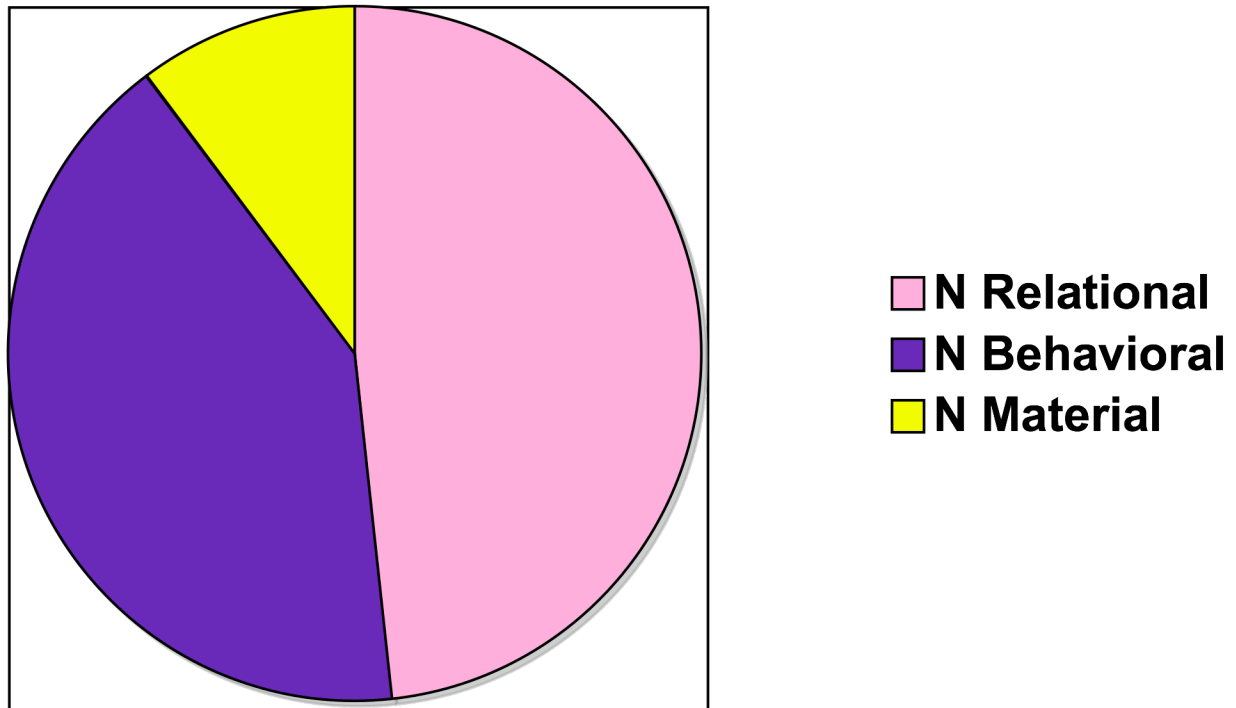


Figure 4.2 *Pseudocoordinations with stå from the ENPC organized according to Halliday's processes*

4.2.1 Relational pseudocoordinations translated into English

Most of the relational pseudocoordinations are translated by relational processes in English (see figure 4.2.1). Sentences with relational processes often have a place adverbial expressing the position or posture of the Carrier, e.g.:

- (121) Mannen hennes, Raske Hjort, **sto i ly** under en heller **og stirret** mot kvisthytten deres. (SH1)

(121') Her husband, Swift Deer, **stood** in the shelter of an overhanging cliff **gazing** at their home, a cabin built of twigs. (SH1T)

Some instances were difficult to classify, e.g.:

(122) Her **sto** skogen **og drakk** lys og luft og vann, røtter søkte i dypet etter jord og vannårer. (BV1)

(122') Here **stood** the forest, **drinking** light and air and water, roots searched in the depths for earth and traces of moisture. (BV1T)

This sentence is difficult to classify for two reasons: it has an inanimate Carrier and it contains, depending upon how one looks at it, either one or two verb phrases (i.e. one may interpret the sentence as denoting one or two ongoing events). If there had been an animate Carrier, I might have chosen to classify this sentence as behavioral (thus interpreting the sentence as mainly one ongoing event). The use of *der/there* instead of *her/here* would also be an indicator of a behavioral process (or a material process since, in this case, the Carrier is inanimate). Because the sentence contains *her/here* one might interpret it as having two ongoing events: 1. 'skogen sto her' and 2. 'skogen drakk'. Then one might of course discuss whether the Norwegian sentence should be interpreted as containing pseudocoordination, but since the *drinking* seems to be more prominent than *standing*, it should be classified as a pseudocoordination. In addition, the tests mentioned earlier in relation to pseudocoordination prove that this sentence contains a pseudocoordination.

Behavioral processes with the simple posture verb *stå* often have *there*-insertion in the English translation (see section 3.2.3) and sometimes *der* is used in the Norwegian sentence as well. There are some instances of relational pseudocoordination that have *der* in the Norwegian original sentence and/or *there* in the English translated sentence. However, the meaning expressed by *der/there* is locative (in behavioral processes it indicates behavior rather than position), e.g.:

(123) I stedet for vepsen med det smale ansiktet og de glinsende beina, **står** Louise der **og vinker** meg med. (SL1)

(123') Instead of the wasp with the narrow face and shiny legs Louise **stands** there **beckoning**. (SL1T)

The processes in (123) and (123') are on the borderline between relational and behavioral processes, but it seems more likely that the *der/there* in these sentences indicate the location of Louise and that there are two ongoing events (one more prominent than the other). If one compares (123) and (123') with the behavioral processes in (124) and (124'), it becomes clearer that the *der* and *there* are used differently.

(124) Men nå, etterpå, **sto** hun der, en pakke av kjølig, programmatisk kjønn **og påsto** at hun likte meg fordi jeg var "snill" og "hensynsfull". (KF1)

(124') Yet, afterwards, there she **stood**, a package of cool programmed sex, **claiming** that she liked me because I was "nice" and "considerate." (KF1T)

An interesting example of a relational pseudocoordination and its translation is:

(125) De **sto og hadde** noe sammen uten å kunne snakke om det, uten å torde se på hverandre. (HW1)

(125') They **were** there **and** they **had** something in common without being able to talk about it, without daring to look at each other. (HW1T)

In (125) there seems to be one ongoing event 'de hadde'; the inclusion of *sto og* makes the event sound more durative and one might say that it underlines *hadde*. Processes expressing possession are usually relational (they frequently have the verb 'have'). The English sentence is interesting because it clearly has two ongoing events translating the Norwegian pseudocoordination: 1. 'they were there' and 2. 'they had something in

common'. The repetition of *they* shows that there are two events (in pseudocoordination this would not be possible, cf. section 2.4.2). There is also *there*-insertion in the translated sentence. The English sentence has two coordinated relational processes, whereas the Norwegian sentence has one pseudocoordinated relation process.

One relational pseudocoordination is translated by a behavioral process:

(126) Siden **sto** hun i vinduet **og så** den magre knorten av en jentunge med de røde flettene viftende bak seg, forsvinne i veikrysset sammen med Elisif-ungene og Rita i første oppgangen. (HW1)

(126') Then she **would stand** at the window **and watch** the thin knot of a girl, her red braids swinging behind her, disappear at the crossroad together with Elisif's kids and Rita from the first landing. (HW1T)

The modal verb *would* in the translated sentence indicates behavior; it seems like *she* often behaved in this way. In the Norwegian sentence the simple past is used, indicating that the event could have occurred only once (although it was probably durative as indicated by the pseudocoordination used).

There is also one instance of relational pseudocoordination translated by a material process:

(127) Pierre, gullsmed og gravør, **står** plutselig der **og bukker** dypt for Louise før han omfavner henne og kysser henne goddag. (SL1)

(127') Pierre, goldsmith and engraver, suddenly **appears** before Louise **and bows** low before embracing her with a kiss. (SL1T)

The Norwegian sentence expresses *Pierre*'s position and that 'he bows', whereas the English sentence focuses on *Pierre*'s movement by coordinating two material processes: 'he appears and he bows'.

The main tendencies are summarized in Figure 4.2.1.

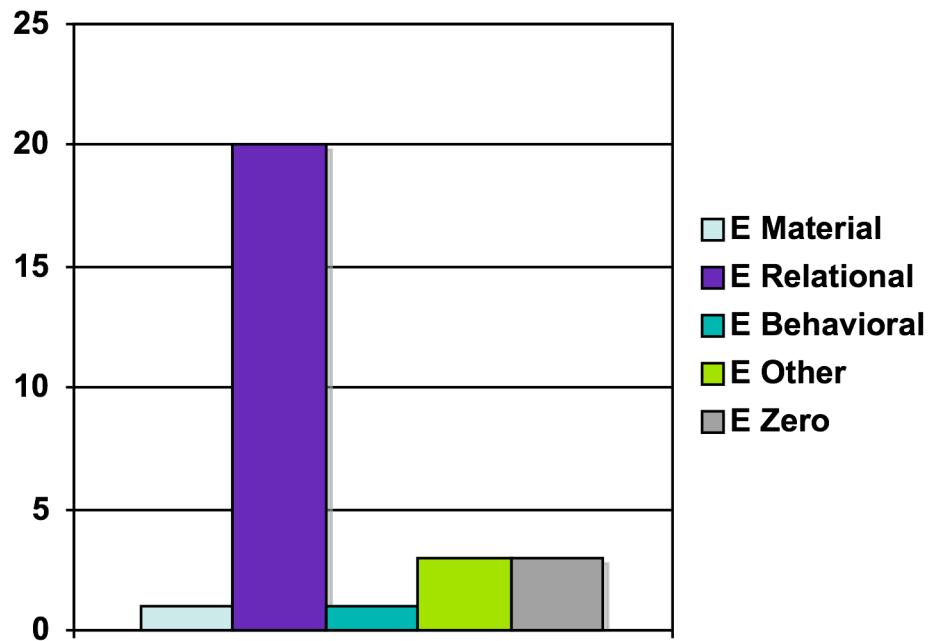


Figure 4.2.1 *Relational pseudocoordinations translated into English*

4.2.2 Behavioral pseudocoordinations translated into English

Behavioral pseudocoordination with *stå* is most frequently translated by a behavioral process (see Figure 4.2.2), e.g.:

(128) Nachi **sto** med korslagte armer **og ventet**. (SH1)

(128') Nachi **stood waiting** with his arms crossed. (SH1T)

Several instances have *der* in the Norwegian sentence and *there* in the English sentence, e.g.:

(129) Så **hadde** hun **stått** der i ny kåpe **og løyet** ham midt opp i synet med de ærligste øynene du skulle sett. (HW1)

(129') So she'd **stood** there in her new coat **and lied** straight into his face with the sincerest expression he'd ever seen. (HW1T)

There are three cases of *there*-insertion:

(130) Først **sto** den **og sitret**. (HW1)

(130') First she just **stood** there, **quivering**. (HW1T)

(131) Den likte nok ikke at de **sto og så på**. (HW1)

(131') She surely didn't like them all **standing** there **and staring**. (HW1T)

(132) Da han skulle til å lukke den etter seg, **ble** han **stående** litt **og se på** den magre skikkelsen som satt sammensunket over pulten. (FC1)

(132') When he was about to close it after him, he **stood** there for a moment **looking at** the thin form that sat slumped over the desk. (FC1T)

One instance of behavioral pseudocoordination is translated by a material process (this instance is discussed in section 3.2.3):

(133) Rita **sto og glodde** med de lyseblå øynene sine en lang stund etter at alt var over. (HW1)

(133') Rita's light blue eyes **went on staring**, long after it was all over. (HW1T)

The main tendencies are summarized in Figure 4.2.2.

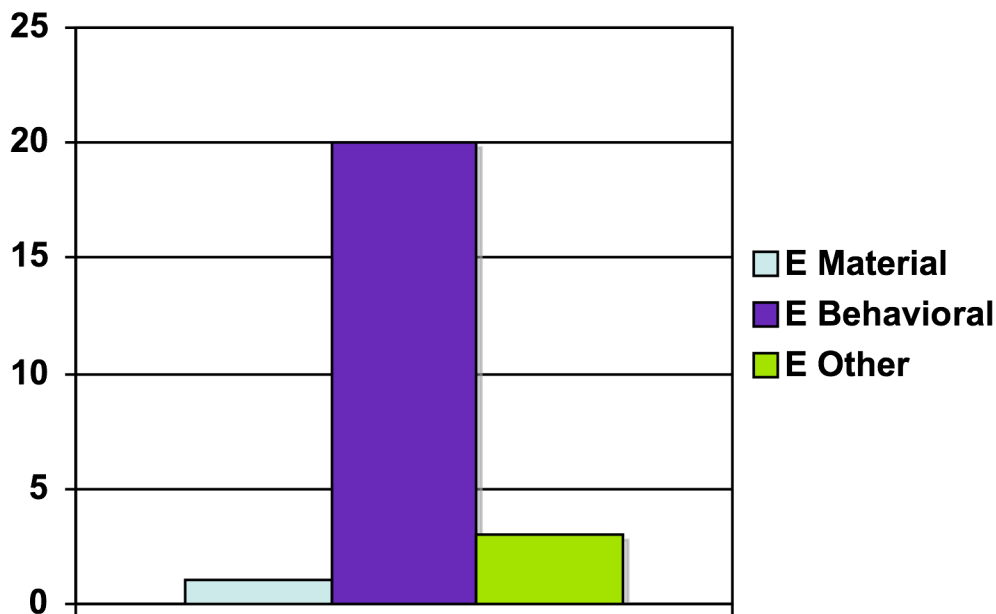


Figure 4.2.2 Behavioral pseudocoordinations translated into English

4.2.3 Material pseudocoordinations translated into English

There are only six instances of material pseudocoordination with *stå*. Five of these are translated by material processes, e.g.:

(134) Finnes det ikke en kvinne et sted i meg som begjærer så hett at hun **kan stå frem** med djevlesk flammehår **og kreve** hevn, langsam og pinefull eller brå og forferdelig? (SL1)

(134') Isn't there a woman somewhere inside me whose desire is so wild that she **can rise up** with fiendish blazing hair **demanding** revenge, slow and agonising or sudden and terrible? (SL1T)

One instance is translated by “other”:

(135) **Sto og opererte** den ene dagen, og den neste lå han der. (EHA1)

(135') **Standing there operating** one day and lying there dead the next. (EHA1T)

In the English sentence above the participle *standing* is used and it is thus classified as “other”. In (135') there is *there*-insertion. There is another case of *there*-insertion in the translations of material pseudocoordination:

(136) Tora **hadde stått og skiftet** tyngden fra den ene foten til den andre mens dette pågikk og følt det som om hun hadde maur mellom klærne og kroppen. (HW1T)

(136') Tora **had been standing there, shifting** her weight from one foot to the other and feeling as though she had ants between her clothes and her body. (HW1T)

The main tendencies are summarized in Table 4.2.3.

Table 4.2.3 *Material pseudocoordinations translated into English*

Material processes:	5
Other:	1
Total:	6

4.3 Pseudocoordinations with *stå* translated into Italian

There are 55 instances of pseudocoordination in the Norwegian texts of the Norwegian-Italian corpus. This means that 26.4 % of the instances of *stå* in the Norwegian-Italian corpus are part of a pseudocoordination, which probably occurs quite frequently in Norwegian original fiction texts (although it is likely to be more frequent in the texts that have the highest frequencies of *stå*; see Table 3.2.A above). In Table 4.3 the correspondences are divided into different types of structures. The most common structure is V + *a* (preposition ‘to’) + Infinitive, e.g.:

(137) Borte i kroken **sto** en cello **og støvet ned**. (ITALHW19)

(137') In un angolo **stava a impolverarsi** un violoncello. (ITALHW19T)

‘In a corner was to fill itself with dust a cello’

According to Kristina Svensson’s findings (2005:193-194), when a Swedish pseudocoordination is translated into the Italian verb *stare*, the most common construction is *stare* + *a* + Infinitive (as seen in the example above). It is preferred to the *stare* + gerund construction (i.e. the regular progressive form). She also notes that in the *stare* + *a* + Infinitive constructions an adverb of the type *lì* ‘there’ or *qui* ‘here’ is often added. “Quindi, nei costrutti con l’infinito il verbo *stare* conserva spesso – almeno parzialmente – il suo significato locativo”. [Thus, in structures with the infinitive, the verb *stare* often retains, at least partially, its locative meaning] (Svensson 2005:194 my English translation). I found the same tendency of adding a locative adverb; a locative adverb was added in six of the Italian translations of pseudocoordinations. The same tendency was found in the Norwegian-English material (see sections 3.2.3, 4.2.2 and 4.2.3). Engen (2001:158) also found a tendency to insert *there* in English translations of Norwegian pseudocoordination. She claims that “[...] *there* insertion seems to strengthen the importance of the initial verb compared to the original.” (2001:158). An example of such insertion in ITAL is:

(138) Vi **ble stående** og krangle en stund. (ITALEL10)

(138') **Siamo rimasti lì** a litigare per un po'. (ITALEL10T)

'(We) *stare* (present tense) remained there to fight for a little'

Tonne found in her study that:

The importance of the content of the first conjunct verb varies with context. Thus, as will be seen from the corpora used here, the information about posture included in the pseudocoordination is sometimes translated into Spanish and English, sometimes not. (1999:138-139)

I believe that there is a similar situation between Norwegian and Italian, as is indicated by the fact that the second most common translation of pseudocoordination is zero correspondence (cf. Table 4.3). In some cases the translator has chosen a progressive that leaves out the postural meaning in the Norwegian original, e.g.:

(139) Judith **sto** oppe på musikkrommet **og øvde**, hun var nervøs for turneen orkesteret skulle på. (ITALMA34)

(139') Judith **stava suonando** nello studio al piano di sopra, era nervosa per l'imminente tournée. (ITALMA34T)

'Judith was playing in the studio up stairs, (she) was nervous about the imminent tour'

In some cases the postural meaning was dropped and the position (see 140') or means (see 141') are expressed in a prepositional phrase.

(140) Det må ha vært fordi noen hadde bestemt det at Minna **sto** der i skranken på biblioteket, drøyt tre år etter at du ble født, **og smilte** til meg. (ITALMA78)

(140') Dev'essere stato perché qualcuno l'aveva deciso che, poco più di tre anni dopo la tua nascita, Minna, in biblioteca dietro il banco dei prestiti, mi **sorrise**.

(ITALMA78T)

'It had to be because someone had decided it that, little less than three years after your birth, Minna, in the library behind the counter of loans, me smiled (remote past).'

(141) Jeg **sto** med motorsag **og kappet** stammen opp i passende kubber til å sitte på, dere ungene skulle bruke dem når dere lekte i hytta. (MA94)

(141') Con la motosega **tagliai** il tronco in ceppi adatti a fare da sedile, in modo che i bambini ci potessero giocare nella capanna.

'With the motor saw (I) cut (remote past) the trunk in pieces suitable to make seats, so that the children could play in the hut.'

As seen in (140') and (141') the verb translating the "main verb" of the pseudocoordination is in the remote past and does not express durativity at all. Remote past has a perfective aspect. I found that in the zero correspondences the progressive aspect is often lacking, e.g. in (142'):

(142) Jeg **står og ser på** henne. (ITALEL94)

(142') Io la **guardo**. (ITALEL94T)

'I her look (at)'

However, there are some instances where the durative aspect has been retained:

(143) Min bror **sto** naturligvis **og lo**.

(143') Mio fratello ovviamente se la **rideva**.

'My brother obviously at it laughed (imperfect)'

The V + e + V construction is similar to the pseudocoordination construction and is probably overused as a translation of it. Svensson (2005:195) points out that in many cases it is uncalled for, since the Italian construction is merely a regular coordination of two verb phrases and does not express the durativity expressed by pseudocoordination. In (144') the two verbal processes are independent of each other. In the pseudocoordination in (144), on the other hand, the two processes are part of the same action and express the durativity of what is happening; they are not two separate actions to the same extent as two verbs in coordination. Vannebo (1969) describes pseudocoordination as formal coordination but logical subordination.

(144) De to politimennene **står** inne på politistasjonen **og forteller**, og samtidig får vi se det som skjedde. (ITALEL85)

(144') I due poliziotti **sono** nella stazione della polizia **e raccontano** la loro storia, mentre in contemporanea possiamo assistere all'accaduto. (ITALEL85T)

'The two policemen are in the station of the police and tell their story, while at the same time (we) can assist the happening'

Table 4.3 *Pseudocoordination: translations of stå og V into Italian*

<i>stå</i> og V translated into Italian	
V + <i>a</i> + Infinitive	18 (32.7%)
Zero correspondence	16 (29.1%)
V + <i>e</i> + V	7 (12.7%)
V + <i>in piedi</i>	5 (9.1%)
V + Gerund	4 (7.3%)
V + <i>che</i> + V	3 (5.5%)
<i>ritto</i> + V	1 (1.8%)
V (a material process)	1 (1.8%)
Total:	55 (100%)

V= Finite verb

in piedi= ‘on feet/foot’

ritto= ‘erected/straight’

To sum up, the two most common correspondences are V + *a* + infinitive and zero correspondence. The high frequency of zero correspondence is an indication of the typological differences between Norwegian and Italian mentioned in section 1.3.1. In several cases the translator must choose whether to translate the postural meaning of the pseudocoordination and thus give it more prominence than what is usual in Italian or to exclude posture all together.

Figure 4.3 shows pseudocoordination with *stå* from ITAL organized according to Halliday's processes. There are almost as many relational as behavioral processes (25 behavioral and 21 relational). The least common process is material with only nine instances. Pseudocoordinations with *stå* from the Norwegian-English material are also relational, behavioral or material (see Figure 4.2). However, in the Norwegian-English relational processes are more frequent than behavioral processes.

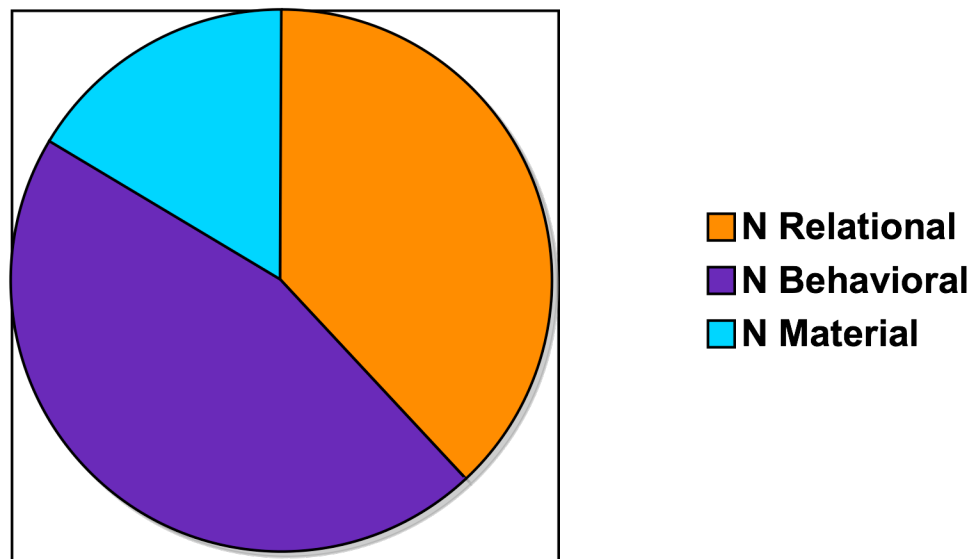


Figure 4.3 Pseudocoordinations with *stå* from ITAL organized according to Halliday's processes.

4.3.1 Relational pseudocoordinations translated into Italian

The majority of relational pseudocoordinations are translated by relational processes in Italian. The Italian relational processes have either *stare* or *essere/esserci* as corresponding verb. Six Italian relational processes use the verb *stare* in translating the Norwegian sentence, e.g.:

- (145) Jeg **sto** bak hodet hennes **og presset** med, og forsøkte å holde styr på hennes og min egen pust, slik vi hadde lært på svangerskapskurset. (ITALMA70)

(145') Io **stavo** dietro la sua testa e **spingevo** con lei, cercando di tenere sotto controllo sia la mia che la sua respirazione, come avevamo imparato al corso pre-parto. (ITALMA70T)

'I was behind her head and pushed with her, trying to keep under control both mine and her breathing, as (we) had learned at the pre-natal course.'

There is one translation of relational pseudocoordination with *stare in piedi* 'be on foot':

(146) Jeg tror hun skremte nabobarna som kom for å få deg med og bygge på hytta, hun **sto** på trappen som en heks **og husjet** dem vekk. (ITALMA97)

(146') Credo che arrivò persino a spaventare i vicini che ti venivano a chiamare per farti partecipare alla costruzione della capanna, **stava lì in piedi** sui gradini, simile a una strega, e li **scacciava**. (ITALMA97T)

'(I) think that (she) arrived as far as to scare the neighbors that came to call you to make you participate in the construction of the shack, (she) was there on foot on the steps, similar to a witch, and chased them away.'

The example above has insertion of *lì* 'there' .

In three Italian relational processes the verb *essere/esserci* corresponds to *stå*, e.g.:

(147) De to politimennene **står** inne på politistasjonen **og forteller**, og samtidig får vi se det som skjedde. (ITALEL85)

(147') I due poliziotti **sono** nella stazione della polizia e **raccontano** la loro storia, mentre in contemporanea possiamo assistere all'accaduto. (ITALEL85T)

'The two policemen are at the station of the police and tell their story, while at the same time (we) may assist the happening.'

There are four relational pseudocoordinations translated by material processes. Two have the V + *e* + V construction, one has the V + *a* + infinitive construction and one has only one verb process *si innalzava* ‘raised itself’:

(148) På andre siden av et bredt sund **sto** en enda steilere fjellrekke **og var** stumme.
(ITALHW9)

(148’) Sull'altro lato di un'ampia gola **si innalzava** una catena di montagne ancor più scoscese, mute testimoni. (ITALHW9T)
‘On the other side of a wide gorge raised itself a chain of mountains even more steep, mute witnesses.’

The other Italian material processes translating relational pseudocoordination are: *chinarsi* ‘bend over’, *mettersi* ‘put oneself’ and *rifugiarsi* ‘take shelter’.

One instance of relational pseudocoordination is translated by a behavioral process; it contains the verb *rimanere* ‘remain’:

(149) Han **sto** på den brede helletrappen med smijernsgelender **og så** et bilde som ikke lignet på noe han før hadde sett. (ITALHW81)

(149’) Dai larghi scalini di ardesia con la ringhiera di ferro battuto, Jacob **rimase a contemplare** una scena che non assomigliava a nient'altro che avesse mai visto prima. (ITALHW81T)
‘From the wide steps of slate with the railing of wrought iron, Jacob remained to contemplate a scene that didn’t look like anything other that (he) had ever seen before.’

In the Italian sentence the adverbial does not come between the two verb processes. There is more focus on ‘how he did it’ in the Italian sentence than ‘where he was when he did it’ as is focused on in the Norwegian sentence.

One instance of relational pseudocoordination is translated by the participle *ritto* ‘erected/straight’:

(150) Lensmannen **sto** i kveldingen **og bad** salig Hjertrud ta til seg barnet sitt, for det ble for stritt for ham. (ITALHW58)

(150') Il prefetto, **ritto** nel crepuscolo, **pregò** la povera Hjertrud di prendersi la sua bambina, perché era troppo difficile per lui. (ITALHW58T)
 ‘The prefect, erected in the twilight, begged the poor Hjertrud to take her girl, because (she) was too difficult for him.’

The main tendencies are summarized in Figure 4.3.1.

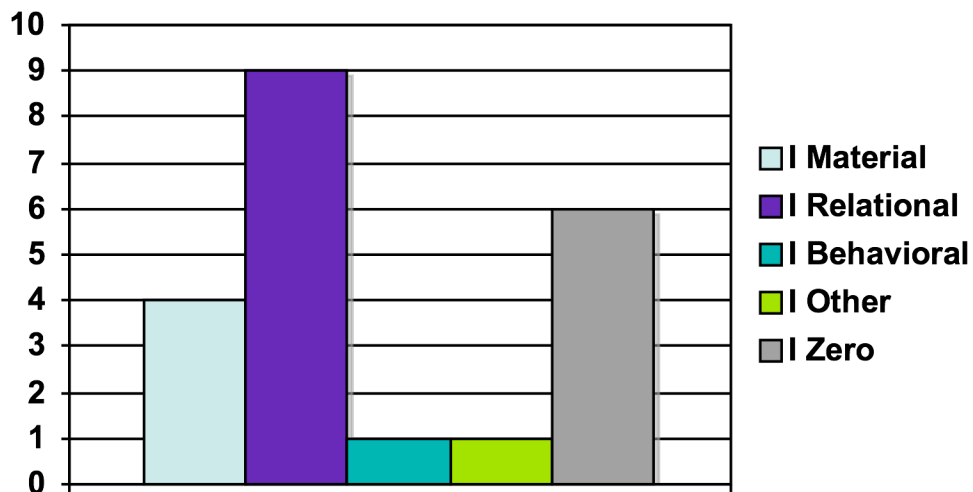


Figure 4.3.1 *Relational pseudocoordinations translated into Italian*

4.3.2 Behavioral pseudocoordinations translated into Italian

As many as 25 instances of behavioral *stå* are part of a pseudocoordination (56.8%). The high frequency of pseudocoordination is due to the fact that behavioral processes tend to be repetitive and pseudocoordination describes an action that is durative.

(151) Han **sto** lenge **og siktet** mot utkanten av hagen. (ITALEL9)

(151') È rimasto a lungo a mirare verso il limite del giardino. (ITALEL9T)

'(He) is remained a long time to look to the end of the garden'

The *bli* + present participle construction is commonly used in behavioral processes. It expresses durativity. In the following example a special kind of pseudocoordination with the *bli* + present participle is used:

(152) Vi svingte opp til Maravu, og da jeg var kommet til hytten igjen, ble jeg stående noen minutter på verandaen og se ned på solnedgangen. (ITALJG75)

(152') Giungemmo infine a Maravu e, quando arrivai nel mio bungalow, rimasi qualche minuto sulla veranda a guardare il tramonto. (ITALJG75T)

'(we) reached in the end at Maravu and, when (I) arrived in my bungalow, (I) remained (remote past) some minute on the porch to look the sunset.'

The *bli* + present participle construction is used in six of the behavioral pseudocoordinations.

One instance of behavioral pseudocoordination is translated by a material process:

(153) Han hadde stått en stund og pratet med de unge amerikanerne, men han hadde stadig kretset rundt oss og sikkert overhørt mye av det vi snakket om. (ITALJG97)

(153') Era stato a parlare coi due giovani americani, ma poi aveva gironzolato intorno a noi per un certo tempo e sicuramente aveva origliato buona parte della nostra conversazione. (ITALJG97T)

'(He) had been to talk with two young Americans, but then had loitered around us for a certain while and probably had eavesdropped great part of our conversation.'

The focus on the duration of the ‘standing’ in the Norwegian sentence points to a behavioral process. In the Italian sentence *en stund* has been omitted and the activity thus seems to last for a shorter period of time. In the Norwegian sentence it seems that ‘he had been talking to the Americans and at the same time had been circling around *oss*, eavesdropping’; whereas, in the Italian sentence it sounds like ‘he finished talking with the Americans and then circled around *oss*, eavesdropping’.

There are four instances that have been translated by “other”; they all have *dormire in piedi* translating *stå og sove*, e.g.:

(154) Du skulle **stå og søv!** (ITALHW51)

(154') "Dovevi **dormire in piedi!**" (ITALHW51T)
 ‘(You) must (imperfect) sleep on foot’

The main tendencies are summarized in Figure 4.3.2.

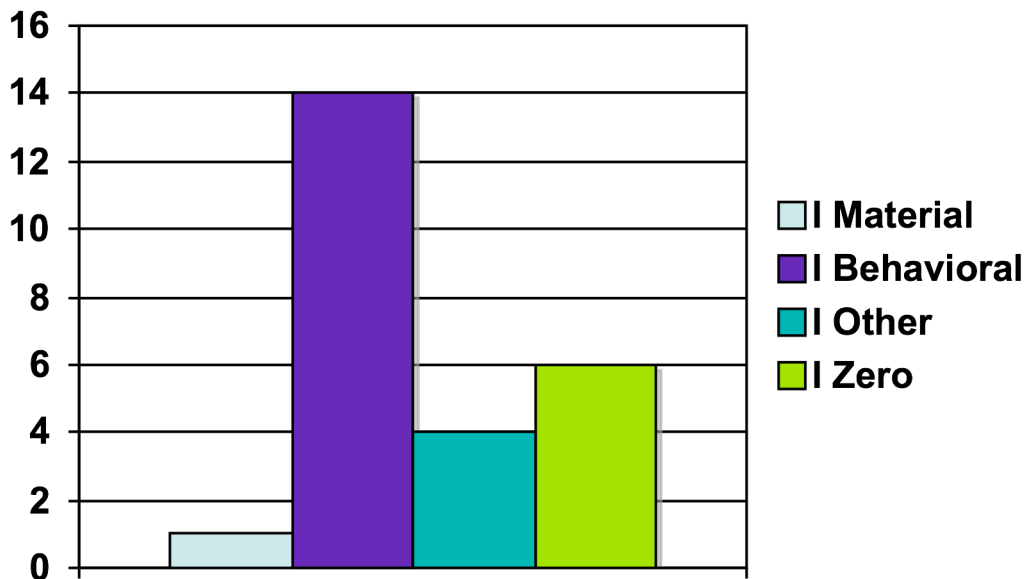


Figure 4.3.2 Behavioral pseudocoordinations translated into Italian

4.3.3 Material pseudocoordinations translated into Italian

Surprisingly, no material pseudocoordination corresponded to material processes in Italian. In the Norwegian-English material almost all of the material pseudocoordinations corresponded to material processes. Perhaps there are no Italian material processes due to the high frequency of zero correspondence.

Two instances of material pseudocoordination are translated by relational processes. Both have *essere/esserci* as corresponding verb and both denote a durative event:

(155) Jeg **står** fremdeles **og kaster** ball. (ITALEL22)

(155') Io **sono** ancora qui **che lancio** il pallone. (ITALEL22T)

‘I’m still here that (I) throw the ball.’

(156) Når lekebutikken åpner **har** jeg **stått og ventet** i godt og vel tre kvarter.

(ITALEL59)

(156') Quando il negozio di giocattoli apre, **sono** già tre quarti d'ora **che aspetto** fuori.

(ITALEL59T)

‘When the shop of toys opens, are already three quarters of an hour that (I) wait outside.’

Both translations use the *essere + che + V* (in present tense) construction to translate the durativity expressed by pseudocoordination. In (155') there is insertion of *qui* ‘here’, this indicates that there are clearly two processes of equal importance in the Italian translation: relational *sono (qui)* ‘I’m here’ and material *lancio* (I throw). In the Norwegian sentence, on the other hand, there is one main process *kaster* and one less prominent process *står*. (156') was difficult to classify (see discussion in section 3.3.1).

One material pseudocoordination was translated by a behavioral process:

(157) **Sto** mamma **og så** etter deg på trappen, Ebba. (ITALMA60)

(157') La mamma **si metteva** su i gradini **ad aspettarti**, Ebba? (ITALMA60T)

The use of the simple past in Norwegian indicates that the event described in the sentence only occurred once (or didn't occur since it is a question). In the Italian sentence the use of the imperfect indicates that the activity was repeated in the past (i.e. a habit) and thus may be classified as behavior.

The main tendencies are summarized in Figure 4.3.3.

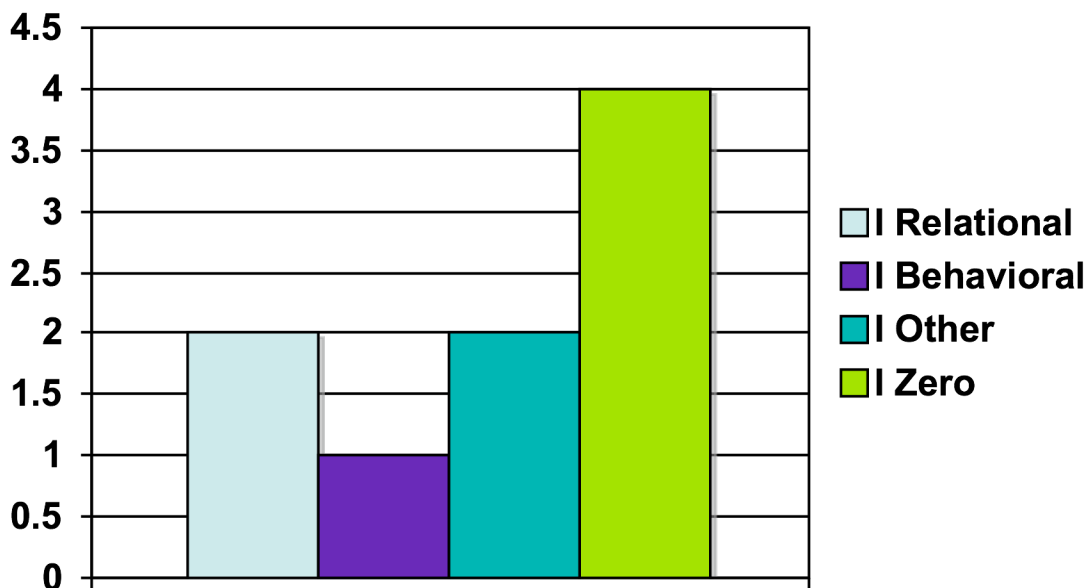


Figure 4.3.3 Material pseudocoordinations translated into Italian

4.4 Summing up

There are almost the same number of instances of pseudocoordination in the English-Norwegian material (58 instances) and in ITAL (55 instances); the material is thus comparable in size. Pseudocoordination is frequent in Norwegian: 20.1% of the Norwegian sentences with *stå* in the ENPC material and 26.4% of instances with *stå* in ITAL are part of pseudocoordination. In English pseudocoordinated verb phrases are

most commonly translated by the V + *ing*-form construction (44.8%). In Italian the most common translation is the V + *a* + infinitive construction (32.7%). In both languages the V + conjunction *and* + V construction is frequent. In English translations it is the second most frequent construction translating pseudocoordination (36.2%) and in Italian translations it is the third most frequent translation of pseudocoordination (12.7%). The high frequency of this construction, which is similar to the Norwegian *stå og V* construction in form, is probably due to influence from the source language.

In Italian translations there is a high frequency of zero correspondence (29.1%); in English translations there is only 5.2% zero correspondence. This difference between Italian and English is probably due to the fact that Italian has no direct simple verb equivalent to *stå* and therefore often tends to focus on the main verb in the pseudocoordination and omit the posture verb *stå* in the translation. Italian, more than English, seems to focus on the path expressed by the verb; the manner of the event is optional and is thus frequently left out.¹⁷

The instances of pseudocoordination with *stå* in both the ENPC material and in the ITAL material were classified as relational, behavioral or material processes. Relational and behavioral processes are most frequent in the material. In the Norwegian-English material 48.3% of the instances of pseudocoordination are relational and 41.4% are behavioral. In ITAL most of the pseudocoordinations are behavioral (45.5%), while there are 38.2% relational pseudocoordinations. Material pseudocoordinations occurred in 10.3% of the Norwegian-English material and in 16.4% of the ITAL material.

To what extent do the English and Italian translations preserve the meaning conveyed in the Norwegian original text? The most common constructions translating pseudocoordination, i.e. V + *a* + infinitive (usually *stare a* + infinitive of the main verb) in Italian and V + *ing*-form (usually *stand +ing*-form of the main verb), often retain the meaning expressed by the Norwegian pseudocoordination. When used with *stare* in Italian and *stand* in English, both structures express posture to some extent and durativity; these are typical traits of pseudocoordination. Thus, these constructions are closest to the meaning expressed by pseudocoordination.

¹⁷ See section 1.3.1 for discussion on verb-framed and satellite-framed languages.

However, when there is no fitting equivalent to pseudocoordination, the translator faces a dilemma; should he strengthen the meaning of the posture verb or should he omit it? Some structures, especially the V + *and* + V structure frequently used in both English and Italian, accentuate posture and therefore change the meaning found in the source text. Also the insertion of *there/li* gives prominence to the first verb in comparison to the Norwegian original. In other cases the translator chooses to either tone down or to drop the meaning of the posture verb. This happens frequently in Italian; usually there is zero correspondence, but in some cases the verb *essere/esserci* 'be' translates *stå*, which thus loses its postural meaning in translation.

5. Multiword lexemes

5.1 Introduction

Numerous linguists stress the importance of recurrent patterns in language. With the development of corpus linguistics, it has become possible to test out patterns that are intuitively typical. By using an electronic corpus, it is possible to look for lexical collocations and search for a node's grammatical patterns.

In *Corpus Concordance Collocation*, Sinclair argues that sense and 'structure' are associated. 'Structure' includes both collocational regularities (as in the collocation of *yield* and *profit*) and grammatical patterns (as in the collocation of *yield* and *up*) (Sinclair 1991:104).

Sinclair observes "[...] that meanings are made in chunks of language that are more-or-less predictable, though not fixed, sequences of morphemes [...]" (Hunston and Francis 2000:21). He has thus come up with the 'idiom principle':

The principle of idiom is that a language user has available to him or her a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analysable into segments (Sinclair 1991:110).

The 'idiom principle' is contrasted with the 'open choice principle':

This is a way of seeing language as the result of a very large number of complex choices. At each point where a unit is complemented (a word or a phrase or a clause), a large range of choice opens up and the only restraint is grammaticalness... Virtually all grammars are constructed on the open-choice principle. (Sinclair 1991:109-110).

Sinclair believes that a language user will usually interpret an utterance through the 'idiom principle' first. If this fails, the language user will activate the 'open choice principle'. In other words, a language user will first interpret a word as part of a chunk

and if that fails he will look at the words individually. For instance, if we take two examples from the ITAL and the ENPC material:

(158) Jeg ville ha en skikkelig utdannelse og **stå på egne ben** og bli noe sjæl. (EHA1)

(159) Dina Grøneltv er så syk og nedfor at hun ikke kan **stå på sine bein**. (ITALHW21)

The multiword lexeme *stå på egne bein* usually means ‘be independent’ as is intended in the first example above. In the second example we have *stå på sine bein*, which has a different meaning: ‘stand up’. However, ‘stand up’ could be expressed through the expression *stå på egne bein* too. If *stå på sine bein* is replaced by *stå på (sine) egne bein* in (159), a shift in meaning is not necessary. However, the reader might initially interpret *stå på egne bein* as ‘be independent’ since this is usually the meaning of this sequence of words; he or she would then have to reinterpret *stå på egne bein* according to the ‘open choice principle’ in order to get the intended meaning ‘stand up’.

According to Hunston and Francis:

The work of Sinclair and other corpus linguists suggests that *all* language is patterned, that there is no such thing as a free phrase, and that ultimately, the study of lexical phrases can simply be subsumed into a more general description of language. (2000:14)

The structure or pattern that *stå* is part of is crucial in order to get at the meaning of the verb, especially when *stå* cannot be separated from the structure it is part of without losing the intended meaning. When this is the case, we are dealing with a multiword lexeme. The multiword category is a bit fuzzy, because it is not always clear whether we are dealing with a simple verb or a multiword lexeme and what should be included in a multiword lexeme. The instances categorized as multiword lexemes in this thesis are based on what sequences of words convey the meaning of the verb process in the analyzed sentence and what patterns are found repeatedly in the material. The instances of multiword lexemes found in the material researched are divided into two categories:

set phrases and multiword verbs. Multiword verbs can be prepositional verbs, phrasal verbs and phrasal-prepositional verbs. In some cases multiword verbs consist of a verb and an obligatory predicative adjective, e.g.: an adverb (*stå stille*), or a participle (*stå skrevet*). Set phrases are sequences that are usually made up of fixed or semi-fixed words and are often not interpreted literally. Compare these multiword lexemes:

(160) Han **sto utenfor seg selv**. (ITALHW25)

(161) Jeg setter innstillingen på Max og **lar det stå til**. (ITALEL62)

(162) Et dundrende press mot tinningene truet med å drukne ham, enda han bare **sto til knes i vann**. (ITALHW100)

In the last example the literal meaning is intended.

In chapter four, pseudocoordination was discussed separately from the simple posture verb because *stå* has a different meaning when used in pseudocoordination. “It seems that there is a strong tendency for sense and syntax to be associated” (Sinclair 1991:65). Pseudocoordination is a pattern used frequently with the posture verb *stå*. If time and the need to limit the scope of the thesis had not been an issue, it would have been possible to look at the patterns of all the instances of *stå* and compare them with a larger corpus. Since this was not possible, only pseudocoordination and multiword verbs and set phrases are examined.

In this chapter multiword lexemes containing *stå* and their translations are discussed. The multiword lexemes have been classified according to Halliday’s verb processes. Section 5.2 discusses multiword lexemes translated into English and section 5.3 deals with multiword lexemes translated into Italian. In section 5.4 the findings of chapter five are summed up.

5.2 Multiword lexemes translated into English

There are 76 instances of multiword lexemes with *stå* in the Norwegian-English material. As shown in Figure 5.2, most of the Norwegian multiword lexemes are translated by multiword lexemes in English (80.3%). Only 11.8% of the instances of multiword lexemes are translated by a simple verb in English, e.g.:

(163) Når sola **sto i hjelpenn** over det snødekte, gamle stentaket, kom karene hjem med torsk og rogn. (HW1)

(163') In February, when the sun **returned** above the snow-covered, old tile roof, the men came home with cod and roe. (HW1T)

Four instances have zero correspondence; the meaning of the multiword lexeme with *stå* has been omitted in the translation. However, in two of them something is added in the translation:

(164) Håret var gult og krøllete og **sto rett opp** som på det store glansbildet av engelen som Tora hadde innrammet over sengen sin. (HW1)

(164') Her hair was blonde and curly and thick like the big color picture of the angel that Tora had in a frame over her bed. (HW1T)

(165) Det var bare å strekke halsen over storbåra og **la det stå til**. (HW1)

(165') You might as well just stretch your neck over the block and chop away. (HW1T)

In (164') *sto rett opp* has been replaced by *thick*. Similarly, in (165') *la det stå til* has been replaced by *chop away*. In both cases the translator has added something that is not expressed in the Norwegian sentences. In the first example the hair described is probably thick, but the Norwegian sentence does not explicitly say that. In the second example the translator has again interpreted a meaning that is not expressed explicitly by the

Norwegian author. By saying that one could *la det stå til* ‘let it happen’, it is implicitly implied that one should *chop away*.

There is only one case of “other” correspondence, in which *står i hodet på* is translated by the prepositional phrase *on their minds*:

(166) Hykkelsk ivrige, later som de brenner av interesse for historie og geografi, når det eneste som **står i hodet på** dem, er klær og gutter. (EHA1)

(166’) Hypocritically eager, pretending that they’re burning with interest in history and geography, when the only things **on their minds** are clothes and boys. (EHA1T)

To sum up, the main correspondence of multiword lexemes with *stå* is a multiword lexeme in English.

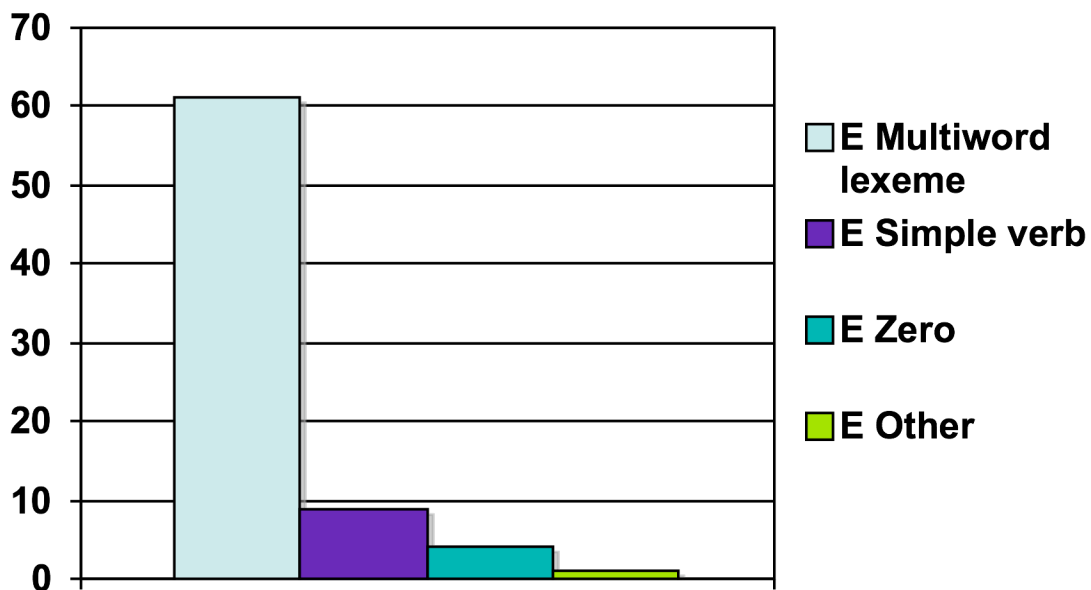


Figure 5.2 *Multiword lexemes with stå translated into English*

Figure 5.2.A shows multiword lexemes with *stå* from the ENPC organized according to Halliday’s processes. There is a total of 76 instances of multiword lexemes with *stå* in the Norwegian-English material. Most of the Norwegian multiword lexemes

are either relational (32 instances) or material processes (29 instances). There are also ten instances of behavioral multiword lexemes and five instances of mental multiword lexemes.

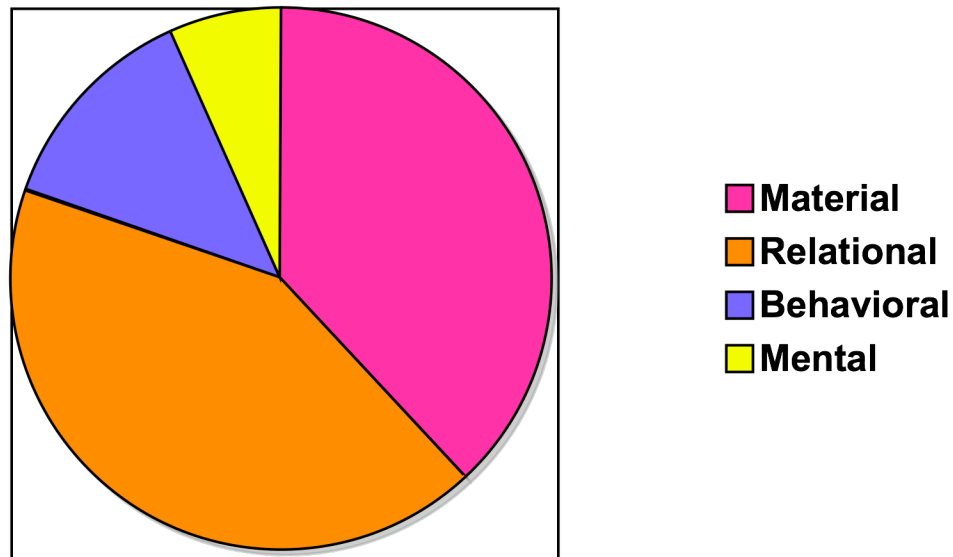


Figure 5.2.A Multiword lexemes with *stå* from the ENPC organized according to Halliday's processes

5.2.1 Relational multiword lexemes translated into English

68.8% of the instances of relational multiword lexemes are translated by a multiword lexeme in English. Most of the instances translating relational multiword lexemes with *stå* are relational. Relational multiword lexemes translated by relational processes are typically set phrases with a similar corresponding set phrase in English, e.g.:

(167) De fleste klamrer seg til familien, når de har fått vite at **døden står for døren**.
(FC1)

(167') Most people cling to their families when they learn they're **at death's door**.
(FC1T)

(168) Hun ble ikke, som man kanskje ville ha trodd, fylt av sanselig, opprivende nysgjerrighet, og hun følte ingen ungdommelig avsky for den mangel på moral hun ble vitne til, og som **sto i slik skarp kontrast til** oppdragelsen på klosteskolen. (FC1)

(168') She didn't become, as one would perhaps have imagined, filled with agonizing, sensual curiosity, and she felt no youthful disgust at the immorality she witnessed and which **stood in such sharp contrast to** her upbringing at the convent school.

or a multiword verb with a corresponding verb or set phrase in English, e.g.:

(169) Det hadde hendt at de ikke var helt støe på foten da de gikk til Storgaten for å ta trikken hjem etterpå, Gustav og Malvin hadde moro av å kikke etter dem fra vinduet på restaurantkjøkkenet som **sto åpent** om sommeren. (BV1)

(169') It had been known to happen that they were not quite steady on their feet when they walked to Storgata to take the tram home afterwards. Gustav and Malvin had laughed as they watched their wives leave, looking out of the restaurant's kitchen window which **stood open** in summer. (BV1T)

There are several instances with *stå til* and *stå* + adjective (usually *bra*) + *til* + *med*, e.g.:

(170) Den kledde henne, **sto** så godt **til** det mørke håret og den brungylne huden. (EHA1)

(170') It suited her, **went** well **with** her dark hair and tawny skin. (EHA1T)

(171) Det **sto til** meg å gjøre det. (EHA1)

(171') It **was up to** me to do it. (EHA1T)

(172) Små Ørner er sliten nå, men alt **står bra til med** både henne og gutten. (SH1)

(172') Little Eagle is tired now, but all **is well with** mother and child. (SH1T)

The above examples demonstrate the three meanings of *stå til* found in the relational processes, i.e.: 'go well with', 'be up to someone to do something' and 'be well/fine'.¹⁸

Relational multiword lexemes are frequently translated by the verb *be*. 11 instances of relational multiword lexemes are translated by *be* and seven are translated by *stand*. Relational *stå* often denotes a mix of 'being' and 'posture', as seen in (173). However, in some cases the 'posture' meaning seems to be lost, as demonstrated by (174) and (175).

(173) Han **sto alene**, hadde kastet angriperne av seg som om de var gneldrende valper.
(MN1)

(173') He **was standing alone**, having thrown off his attackers as if they were squealing puppies. (MN1T)

(174) Det var blitt oppdaget av en nabo som om natten hadde lagt merke til at ytterdøren **sto på gløtt**. (FC1)

(174') She had been discovered by a neighbour who had noticed in the night that the outer door **was ajar**. (FC1T)

(175) De sang og ba for ham, men Nachis liv **sto ikke til å redde**, og tidlig på våren døde han. (SH1)

¹⁸ *stå* + adj. + *til* + *med* may also have a negative adjective, but the adjective *bra* was used in both of the relational instances in the material.

(175') They sang and prayed for him, but Nachi's life **was beyond saving**, and in the early spring he died. (SH1T)

There is one example of relational *stå* translated by a mental process:

(176) Brita klarte ikke å forklare hvorfor hun ville ha det tegnekurset, **gråten sto i halsen og øynene**. (BV1)

(176') Brita could not explain why she wanted the drawing course, and **she felt a lump in her throat and tears behind her eyes**. (BV1T)

The idiomatic expression *gråten sto i halsen og øynene* could not have been rendered in English by using the verb *stand*. In the Norwegian sentence *gråten* is described as something that may be positioned in the throat and eyes, whereas in the English sentence the nominalization, *gråten*, has been replaced by a Senser, *she*, who feels *a lump* and *tears* (not 'crying'). Interestingly, English needs two different words to express what, according to Norwegians, is the same feeling in two different body parts.

Six instances of relational multiword lexemes are translated by a material process, e.g.:

(177) Garderobemannen **sto klar** med frakken. (CL1)

(177') The checkroom attendant **stood holding** your coat ready. (CL1T)

The main tendencies are summarized in Figure 5.2.1.

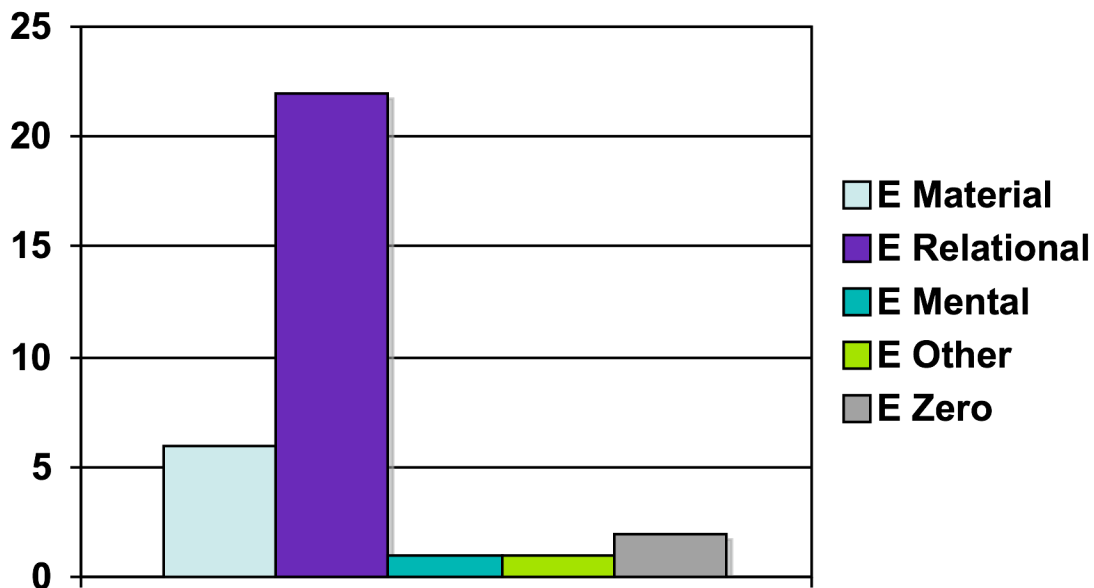


Figure 5.2.1 *Relational multiword lexemes translated into English*

5.2.2 Material multiword lexemes translated into English

There are 29 material multiword lexemes. Most of these are multiword verbs like, for example, *stå opp*, *stå på* and *stå igjen*, as in:

(178) Lenge før morgenen grydde **sto** vi **opp**, ba våre bønner og gikk tause til Mester Mowinckels hus. (MN1)

(178') Long before daybreak we **got up**, said our prayers, and walked in silence to Master Mowinckel's house. (MN1T)

(179) Hun hadde lurt på hvorfor han ikke **lot** verktøykassen **stå igjen**, men dagen var ikke skikkelig avsluttet før han kom hjem til det lille huset på odden og satte kassen der den hørte hjemme, under høvelbenken på verkstedet. (BV1)

(179') She had wondered why he **did not leave** his toolbox **behind**, but it seemed that his day was not properly ended until he had got home to the little house on the

headland and put the box away where it belonged, under the carpentry bench in the workshop.

In (179) the construction *la + stå + igjen* is used; this construction is frequent with *stå igjen*.

Eight instances contain set phrases with *stå*: *stå respekt av*, *stå rett opp*, *stå på sitt*, *stå på lur*, *la det så til*, *stå på egne ben*, *stå på sprang* and *stå på tvers*, e.g.:

(180) Slikt **sto** det stadig **respekt av**. (HW1)

(180') A sight like that **could** still **command respect**. (HW1T)

As shown in Figure 5.2.2, almost all of the instances of material multiword lexemes are translated by material processes in English. Most of the Norwegian multiword lexemes have correspondences similar to the expression used in the original text, e.g.:

(181) Nå er klokken halv ett og Kjersti **er** ikke **stått opp**. (CL1)

(181') It's 12:30 now, and Kjersti **hasn't got up** yet. (CL1T)

However, there are some instances of material multiword lexemes that have a translation that differs from the construction used in the source text:

(182) Nedslåtte markiser for vinduene der solen ikke lenger **sto på**. (KF1)

(182') Rolled-down awnings in front of the windows where the sun **was** no longer **beating down**. (KF1T)

(183) Hun målte ut i luften med sprikende fingrer, men Jørgen **sto på sitt**. (HW1)

(183') She measured the length in the air with her hands, but Jørgen **insisted** he was right.

(184) Han pratet og **sto i**, og jeg sa ja og amen. (EHA1)

(184') He **talked me into** it; I said yes, okay, all right." (EHA1T)

(185) Nåler **står på tvers** for pusten, jeg ser dem stadig tydeligere og er glad den høyrøstede musikken blir satt på, "sexy sexy oh". (SL1)

(185') Needles **stitch up** my breath, I see them more and more clearly and am relieved when the music starts up, "sexy sexy oh." (SL1T)

In (183') *sto på sitt* is translated by the simple verb *insisted*. In (184') the multiword lexeme *talk into* translates the pseudocoordination *pratet og sto i*. In (185') *stitch up* translates *står på tvers*. In the absence of a construction similar to the Norwegian multiword lexeme, the translator has chosen an expression that translates the meaning of the Norwegian expression and that is suitable in the context.

There are only four instances that are not translated by material processes; two of these are translated by relational processes and two have zero correspondence. The two instances translated by relational processes are:

(186) Men når månen **sto på** over Vetten og Hesthammeren utover barhøsten, og mødrene hadde hutet de eldste til å ta opp potetskarvene fra fellesåkeren, og den årlige ufreden om hvor Elisif sine render sluttet og hvor Arna og Peder sine begynte, da roet de seg på sitt eget vis under lampene. (HW1)

(186') But in the late fall, when the moon **was high** in the sky over Vetten and Horse Crag, and the mothers had nagged their oldest children into digging the potatoes from the common garden, and the annual feud about where Elisif's boundaries

ended and Arna's and Peder's began was over, then they all settled down in their own way under their lamps. (HW1T)

(187) Det virker unaturlig blekt, selv for oktober, innrammet av det mørke, moderne badeinteriøret (rødblank plastpalisander); uttrykket virker anspent som om han **står på sprang til å flykte** (eller på nippet til å briste ut i en skrallende latter?), øynene oppspilte (større pupiller enn vanlig?), munnen er smal og sammenbitt, aldri i ro. (KF1)

(187') It seems unnaturally pale even for October, framed by the dark modern bathroom interior (glossy formica with rosewood finish); its expression seems tense, as if he **were poised for flight** (or on the verge of bursting into a peal of laughter?), eyes wide open (larger pupils than usual?), mouth small and thin-lipped, never at rest.

(186') and (187') are the only translations of material multiword lexemes that contain *be*, the other translations have various verbs; the most frequent verb correspondences are “other” and *get up*. In (185') *was high* translates *sto på*. *Sto på* denotes the moon's position, but its main meaning is ‘is shining’. This sense was chosen in an Italian translation of (*månen*) *stå hos* (see section 5.3.2). In (187') the set phrase *stå på sprang til å flykte* is translated by *were poised for flight*. Both the Norwegian and the English phrases denote that *he* is about to do something, but in the English sentence *poised for flight* is an attribute of *he* and the process is therefore relational.

The two instances of zero correspondence are discussed in section 5.2 (see examples 164 and 165).

The main tendencies are summarized in Figure 5.2.2.

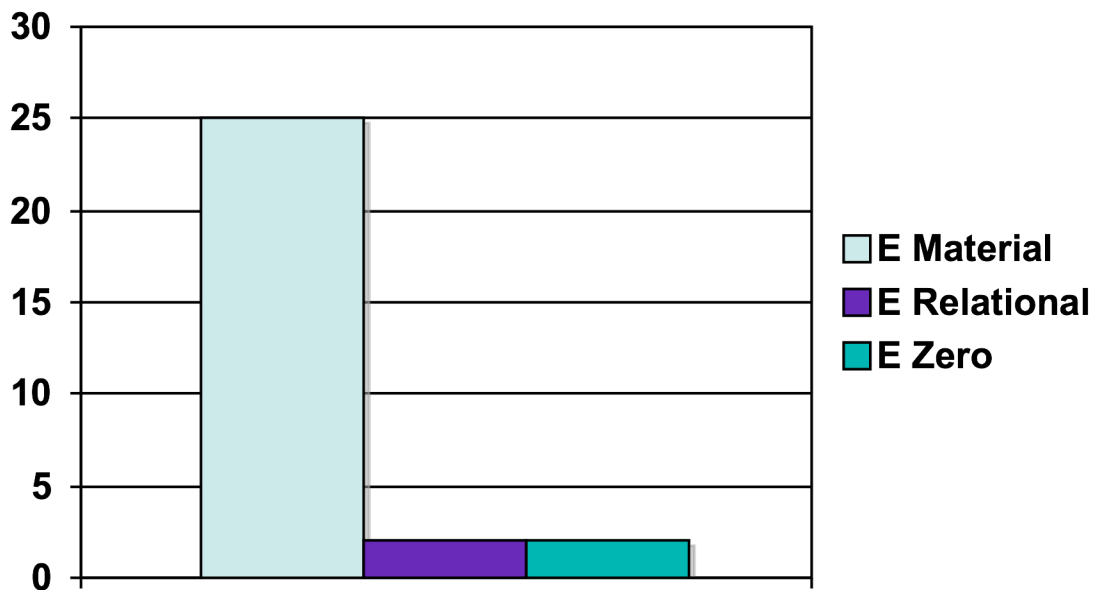


Figure 5.2.2 *Material Multiword lexemes translated into English*

5.2.3 Behavioral multiword lexemes translated into English

There are ten behavioral multiword lexemes and all ten are translated by behavioral processes in English. Most of the behavioral multiword lexemes are similar in meaning; they denote that the Behaver is alone (*stå for seg selv*), quiet (*stå stille, stå urørlig, stå taus*) or anxious (*stå brydd, stå som en ispinne*). There is also one instance of behavioral *stå opp*:

(188) Han **sto** alltid **opp** før konen og de to barna, og en morgen han gikk ned for å hente avisen, stivnet han til ved synet av en overskrift som fortalte at det var blitt begått et mord like i nærheten. (FC1)

(188') He always **got up** before his wife and two children, and one morning when he went down to fetch the newspaper he stiffened at the sight of a headline announcing that a murder had been committed right there in his neighbourhood.

The multiword verb in the example above has been classified as behavioral because it denotes a habit.

In most of the translations similar constructions to the source language are used, e.g. *sto taus* is translated by *stood silent* and *sto for seg selv* by *stood by himself*. All multiword lexemes occur only once except for *stå stille*, which occurs in four instances. In two instances it is translated by *stand still*, e.g.:

(189) Louise **står stille** og lar piken flette håret og feste flettene på hodet hennes før hun setter på hodeplagget. (SL1)

(189') Louise **stands still** to let the girl plait her hair and fasten the plaits around her head before she puts on her headdress. (SL1T)

In one instance *stå stille* is translated by *stand calmly*:

(190) Pernette **står der stille** med lyse krøller og et selvtilfreds lite smil.

(190') Pernette **stands there calmly** with fair curls and a self-satisfied little smile.

Both the Norwegian and the English sentence have a place adverbial (*der/there*). There is another sentence with *der/there*, in addition to *bare/just*:

(191) Og jeg **bare står der som en ispinne**, nærmest flau, fordi jeg ikke føler så storartet som hun preker om. (EHA1)

(191') and me **just standing there like an icicle**, a little embarrassed, because I don't feel as splendid as whoever she's going on about. (EHA1T)

In one translation the posture verb *lie* is used in the translation of *stå stille*:

(192) Hun **sto stille** i mørket, så latterlig om noen oppdaget henne her. (SL1)

(192') She **lay still** in the darkness; ridiculous if someone should find her here. (SL1T)

There is nothing in the immediate context of (192) that explains why the English translator has chosen to use *lay still* instead of, for example, *stood still*. The text talks about a woman snooping around. She suspects that she will find her husband in the arms of another woman.

There is *there* insertion in one of the translations of behavioral multiword lexemes:

(193) Jeg **sto brydd** og ble avkledd som en liten pike. (SL1)

(193') I **stood there paralysed** with embarrassment while she undressed me like a little girl. (SL1T)

5.2.4 Mental multiword lexemes translated into English

There are five instances of mental multiword lexemes. Four are translated by mental processes and one is translated by a material process. In two instances the multiword verb *stå ut* is used; both instances are translated by *could stand*, e.g.:

(194) Hun **sto** det ikke **ut**. (HW1)

(194') She **couldn't stand** it!

There are also two instances of *stå for en*. One is translated by the mental process *seem* and the other is translated by the material process *to be struck by something*:

(195) I gymnasietiden **hadde** universitetet **stått for meg** som en slags intellektuell himmel, et paradys for åndsliv og vitenskap, et samlingssted for landets intellektuelle ungdom. (EHA1)

(195') During high school the University **seemed to me** a kind of intellectual heaven, a paradise of culture and scholarship, a gathering place for the country's intellectual youth.

(196) Helt siden skoletiden **har** dette **stått for meg** som noe nedverdiggende; da dreide alt seg om fysisk nærhet, å ake seg innpå dem en ville oppnå forbindelse med, stjele øyekast, ord og bevegelser, stjele berøring, litt varme... (KF1)

(196') Ever since school this **has struck me** as degrading. Then it all had to do with physical closeness, edging toward those you wished to achieve intimacy with, stealing glances, words and movements, stealing a touch, a little warmth...

Even though *has struck me* does not denote a physical event, it has been classified as material. This is because it denotes that *this* does something to *me*, even if it happens in the mind of the subject referent. *Has struck me* is on the borderline between a material and a mental process.

Another example that is difficult to classify is (197):

(197) **Det sto ikke til å nekte** at det eksotiske naboskapet hadde gjort besøkene hos Maria mer tiltrekkende, enda Jenny kunne tenke seg å vise hva hun mente om Marias øldriking ved å utebli en og annen onsdag, noe hun faktisk hadde gjort i visse perioder. (BV1)

(197') **There was no denying** that these exotic neighbours had made the visits to Maria more attractive, but even so, Jenny had been thinking of showing what she thought of Maria's beer-drinking by failing to turn up on a couple of Wednesdays, something she had in fact done at certain periods. (BV1T)

The Norwegian set phrase *det sto ikke til å nekte* has been classified as mental. The whole phrase must be taken into consideration to give meaning and thus gives the mental

meaning of ‘denial’. *Stå* functions similarly to a copular verb; in fact, in the English translation *be* replaces it.

5.3 Multiword lexemes translated into Italian

There are 47 instances of multiword lexemes in the ITAL material. As shown in Figure 5.3, most of the multiword lexemes with *stå* are translated by Italian multiword lexemes (63.8%). However, multiword lexemes are also frequently translated by simple verbs (25.5%). This tendency is interesting; it suggests that Italian has simple verbs equivalent to Norwegian multiword verbs. There is 10.6% zero correspondence.

To sum up, the main correspondence of multiword lexemes with *stå* is a multiword lexeme in Italian.

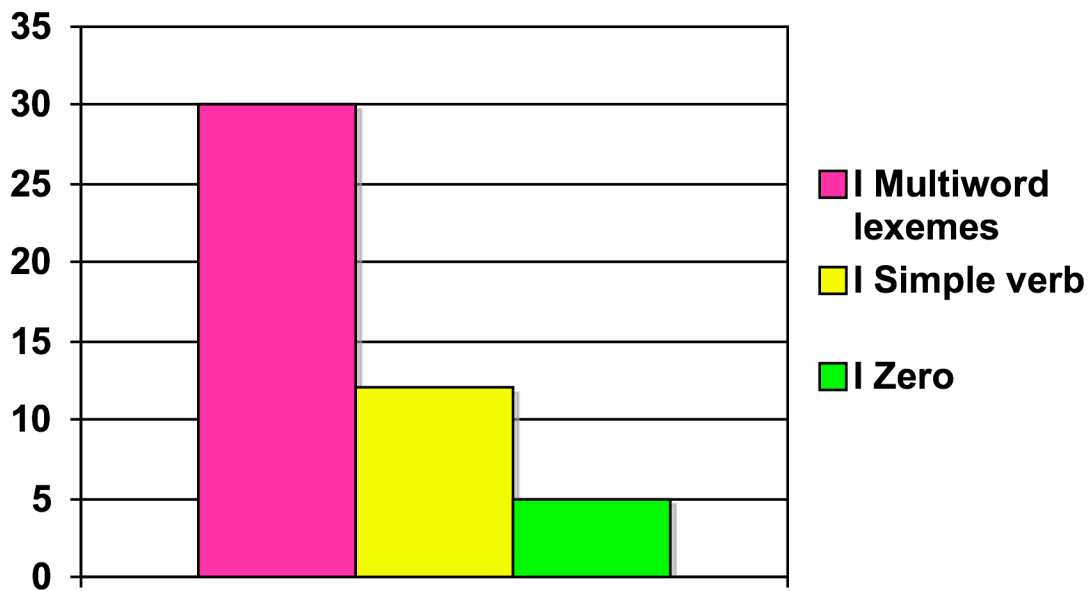


Figure 5.3. *Multiword lexemes with stå translated into Italian*

Figure 5.3.A shows multiword lexemes with *stå* from ITAL organized according to Halliday’s processes. The most frequent process is relational with 18 instances. There are 16 material processes, 8 behavioral processes, three verbal processes and two mental processes. In the Norwegian-English material relational and material processes are the most frequent, and there are no verbal processes. The difference in distribution of

processes between the Norwegian-English and the Norwegian-Italian material is probably text related. There is, however, a high frequency of relational and material processes in both the Norwegian-English and the Norwegian-Italian material.

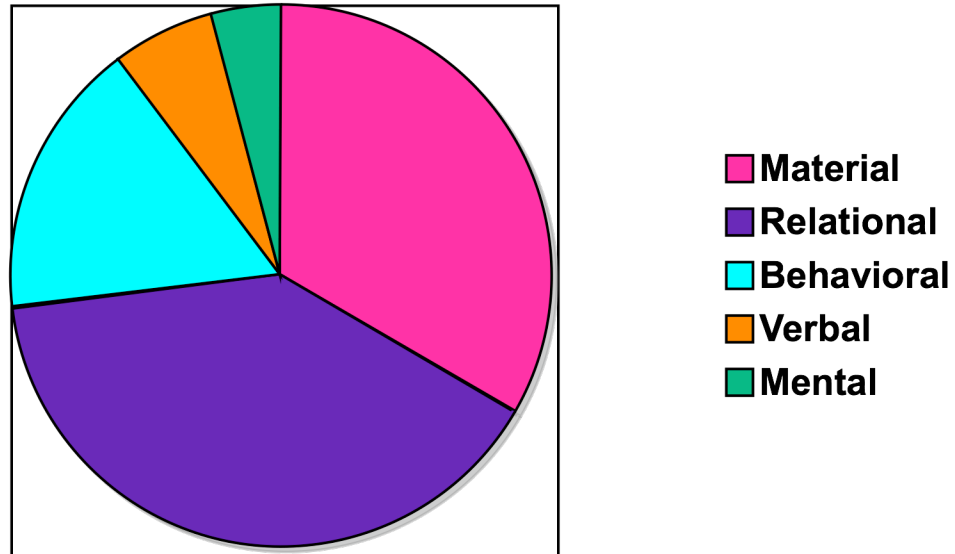


Figure 5.3.A Multiword lexemes with stå from ITAL organized according to Halliday's processes

5.3.1 Relational multiword lexemes translated into Italian

There are 18 relational multiword lexemes. Nine relational multiword lexemes are translated by relational processes. Several of the Italian translations are similar to the Norwegian multiword lexemes: *stå (mye) på spill* is translated by *esserci in gioco* 'be in game', *stå utenfor en selv* by *essere fuori di sè* 'be outside of self', *stå bak* by *stare dietro* 'be behind', *stå i fare* is by *essere a rischio* 'be at risk' and *stå om liv og død* is translated by *essere questione di vita o di morte* 'be question of life or of death'. E.g.:

- (198) Er det slik at idiotiske mennesker **står bak** all den tåpelige musikken og de idiotiske bøkene, bladene, filmene og alle de animerte matvarene i TV-reklamene? (ITALEL89)

- (198') Sarà perché sono degli idioti quelli che **stanno dietro** a tutta quella stupida musica, e a quei libri, riviste e film cretini e a tutte quelle pubblicità alla televisione con le cose da mangiare animate? (ITALEL89T)
- 'Is (future) because of the idiots the ones that are behind of all that stupid music, and of those books, magazines and idiotic films and of all those commercials on television with the things to eat animated?'

Several relational multiword lexemes are translated by relational processes that differ from the original, e.g.:

- (199) Og at Hjertrud **hadde stått for vettet** før, det visste hun også. Særlig når faren brølte. (ITALHW36)
- (199') E sapeva anche che Hjertrud **era l'assennatezza in persona**, soprattutto quando il padre faceva una sfuriata. (ITALHW36T)
- 'And (she) knew that Hjertrud was wiseness in person, especially when the father did a tantrum.'

Other examples of translations that differ from the original multiword lexeme are: *stå i sorg* translated by *essere immersi in dolore* 'be immersed in pain', *stå rett opp og ned* translated by *rimanere ritto in piedi* 'remain straight on foot' and *stå tilbake* translated by *essere imperfetti* 'be imperfect'.

Six instances of relational multiword lexemes are translated by material processes. Most of the translations differ to some extent from the original multiword lexemes. Two of the multiword lexemes are translated by a single verb:

- (200) (Og etter som det ikke var snø, belaget herrene seg på dårlig jakt.) Men det **sto** ikke **på**...som en sa. (ITALHW64)
- (200') Ma questo non **importava**. (ITALHW64T)
- 'But this not mattered.'

(201) Min bror hadde gjort alt som **sto i hans makt** for å redde fuglen. (ITALEL65)

(201') Mio fratello aveva fatto tutto quello che **poteva** per salvare l'uccellino. (ITAL65T)

'My brother had done all that which (he) could to save the bird.'

In both of the examples the Italian verbs are difficult to classify because they denote something abstract, 'matter' and 'could'. Although both 'mattering' and 'being able to' may be seen as attributes of something, when used as verbs they have an Actor that 'matters' or 'can do something' and are thus classified as material processes. However, they are not prototypical material processes, but somewhere between material, mental and relational processes.

There are four instances of relational multiword lexemes translated by material multiword lexemes. In all of these a verb denoting movement or action is used in Italian: *stå brud* is translated by *andare sposa* 'go bride', *stå med ryggen til* by *dare le spalle* 'give the shoulders', *stå i fare* by *correre il rischio* 'run the risk' and *stå til knes i vann* is translated by *l'acqua arriva a* 'the water arrives to'. In (202') the subject has been changed from the original. It is *l'acqua* 'the water' that is the Actor:

(202) Et dundrende press mot tinningene truet med å drukne ham, enda han bare **sto til knes i vann**. (ITALHW100)

(202') Una pressione tambureggiante contro le tempie minacciò di farlo affogare, anche se **l'acqua gli arrivava** solo alle ginocchia. (ITALHW100T)

'A trembling pressure against the temples threatened to make him drown, even if the water him arrived only to the knees.'

In the Norwegian sentence the position of the Carrier is expressed by the set phrase; in the Italian sentence, on the other hand, the 'water' is doing something to the person; it is moving up towards his knees.

There is one instance of “other” correspondence where a set phrase with a participle translates the Norwegian multiword lexeme:

(203) Mens han **stod med ryggen til** oss, sa han noe på spansk. (ITALJG69)

(203') **Volgendoci la schiena**, disse qualcosa in spagnolo. (ITALJG69T)

‘Turning us the back, (he) said something in Spanish.’

Although the Italian translation has not been classified as a verb process, it does denote movement and would be classified as a material process if it were part of a finite verb phrase, e.g. *stava volgendo* ‘was turning’.

There is one instance of zero correspondence where the Norwegian multiword verb *stå stille* has not been translated, but there is added meaning in the Italian sentence:

(204) Etter at Kim fikk rede på at jeg befinner meg et sted med fax **har** det ikke **stått stille**. (ITALEL16)

(204') Da quando Kim è venuto a sapere che sto in un posto dove c'è un fax, non mi lascia un attimo in pace. (ITALEL16T)

‘Since when Kim is come to know that (I) am in a place where there is a fax, (he) not me leaves a moment in peace.’

Again, the Italian sentence focuses on the ongoing action.

In the other instance of zero correspondence the meaning of the multiword lexeme has been left out and there is an additional meaning, as in (204'):

(205) Hun hadde alltid vært så opptatt av det greske, det hadde **stått om** bibliotekshøyskolen eller klassiske studier ved universitetet i sin tid. (ITALMA84)

(205') Voleva leggerla nel tempo libero, era sempre stata affascinata dal greco, a suo tempo era stata indecisa se scegliere la scuola superiore per bibliotecari o lettere classiche all'università. (ITALMA84T)

‘(She) wanted to read it in the spare time, (she) had always been fascinated by the Greek, in her time (she) had been undecided whether to choose the college for librarians or classic studies at the university.’

To sum up, the high frequency of material processes translating relational multiword lexemes and the focus on movement in general highlights the importance of expressing the path of the verb in Italian. The main tendencies are summarized in Figure 5.3.1.

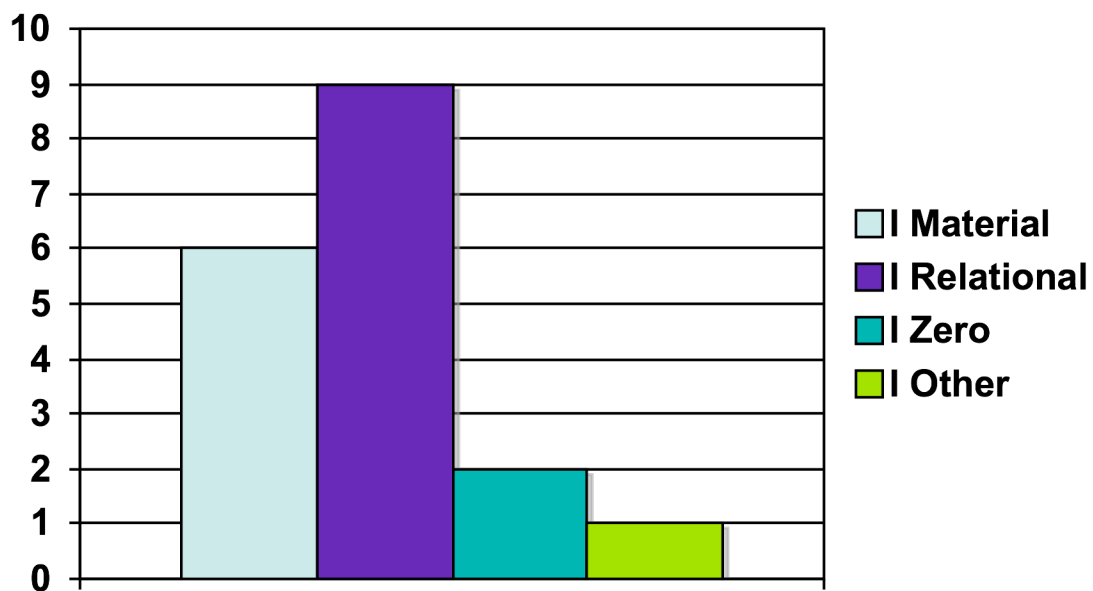


Figure 5.3.1 Relational multiword lexemes translated into Italian

5.3.2 Material multiword lexemes translated into Italian

Table 5.3.2 *Material multiword lexemes translated into Italian*

Italian Material processes:	13
Italian Zero correspondence:	3
Total:	16

There are 28 material processes in the Norwegian original texts in ITAL. A majority of the material processes are multiword lexemes (57.1 %).

In some of the cases it was not clear whether the process should be classified as a material process. The multiword lexemes *stå hos*, *stå stille* and *la det stå til* were a bit problematic.

(206) Ingen ventet på dagslys på den tiden av året. Men månen **sto hos**. (ITALHW20)

(206') Ma la luna **splendeva**. (ITALHW20T)

In example (206) the verb has been translated as *splendeva* in Italian (meaning 'was shining', with the imperfective tense). The meaning of *stå hos* is sometimes 'remain' or 'endure', but it could also be 'shine'. This seems to be how the translator has interpreted the meaning.

(207) Tiden **sto stille!** (ITALHW24)

(207') Il tempo **si era fermato**. (ITALHW24T)

'The time itself is stopped.'

Usually *stå stille* would be classified as behavioral, because it describes how someone is behaving. However, in this sentence the Actor is inanimate and abstract. Therefore I have decided to classify it as material. There is another problem with *stå stille*; it does not really describe an action, but the lack of action. But if one probes with the question: What was x doing?, then would the answer be ‘tiden sto stille’? If for example the Actor had been a person, this type of probe would have worked. The problem is that the Actor is abstract and cannot really do anything, but it is described as if it were animate and was doing something, so it has been classified as a material process.

(208) Jeg setter innstillingen på Max og **lar det stå til**. (ITALEL62)

(208') Lo regolo su massimo e **aspetto**. (ITALEL62T)

‘(I) it regulate on max and wait.’

Lar det stå til was translated by the simple verb *aspetto* (I wait). *La det stå til* means something like ‘que sera, sera’, i.e. ‘whatever will be will be’. In Kunnskapforlaget’s *Italiensk blå ordbok* the phrase *la det stå til* was listed under *stå* 1 (see Appendix 3):

la (det) ~ til lasciar andare le cose (per il loro corso) [let things go (their course)];
la det ~ til! succeda quel che vuole! [What will be, will be];” [my English translation in square brackets]

As seen in Table 5.3.2, most of the material multiword lexemes are translated by material processes. Some processes are translated by a single verb: *stå hos* is translated by *splendere* ‘shine’ (see example above), *stå opp* by *alzarsi* ‘get up’ and *la det stå til* by *aspettare* ‘wait’ (see example above).

Most of the translations have multiword lexemes that are different from the multiword lexemes in the original text, e.g.: *stå for* is translated by *occuparsi di* ‘occupy oneself with’, (*fråden*) *stå ut av munnen*’ by *schiumare gli angoli della bocca di*

qualcuno ‘the angles of the mouth of someone bubble’ and *la stå* is translated by *lasciar perdere* ‘let go’.

In one instance *stå på* was translated by *andare storto* ‘go crooked/wrong’:

(209) Han var den hun tok etter når noe **sto på**. (ITALHW47)

(209’) Era lui che la ragazzina andava a cercare se qualcosa **andava storto**.

(ITALHW47T)

‘Was him that the young girl went to search if something went crooked’.

Stå på usually means ‘going on’, but may also have negative connotations as interpreted by the Italian translator.

There are three instances of zero correspondence. In one instance the whole sentence has been left out. In the other two sentences only the multiword lexeme with *stå* has been omitted.

The main tendencies are summarized in Table 5.3.2 above.

5.3.3 Behavioral multiword lexemes translated into Italian

Table 5.3.3 *Behavioral multiword lexemes translated into Italian.*

Italian Behavioral processes:	7
Italian Material processes:	1
Total:	8

There are eight behavioral multiword lexemes with *stå* in ITAL. Seven are translated by Behavioral processes and one is translated by a material process. All of the translations have constructions that differ to some extent from the original multiword lexemes, e.g.: *stå som en påle i jorda* is translated by *rimanere di sasso* ‘remain of stone’, *stå på egne*

bein by reggersi in piedi ‘sustain oneself on foot’, *stå på ank* by *stare in ansia* ‘be in anxiety’ and *stå stille* is translated by *farsi immobile* ‘make oneself still’ and *rimanere* ‘remain’.

In (210’) there is a change of structure; the Italian sentence contains a behavioral process + a participle:

(210) **Ble stående med ryggen til** mens lyset slo om henne. (ITALHW13)

(210’) **Rimase immobile, dandogli la schiena**, mentre la luca l'avvolgeva.
(ITALHW13T)

‘Remained still, giving him the back, while the light wrapped itself around her.’

In the example below, the Italian sentence is more specific than the Norwegian sentence. This is probably because the translator could find no similar expression in Italian and therefore had to elaborate.

(211) Og med den samme tunge ro som ei hoppe underkaster seg, **ble hun stående på knær og armer**. (ITALHW87)

(211’) E con la stessa calma pesante di una puledra che si sottomette, **si arcuó puntandosi sulle braccia e sulle ginocchia**. (ITALHW87T)

‘And with the same heavy calm of a mare that submits itself, (she) arched herself leaning on the arms and knees.’

There is one instance of a behavioral multiword lexeme translated by a material process:

(212) Folk som **sto hos** mente at Dina Grøneltv hadde en hard far. (ITALHW21)

(212’) Chi **assisteva** alla scena pensò che Dina Grøneltv aveva un padre duro.
(ITALHW21T)

‘Who assisted the scene thought that Dina Grønely had a hard father.’

Stå hos, i.e. ‘stand by’, is classified as a behavioral process because it is similar in meaning to the behavioral verb *linger*, while *assistere* denotes ‘doing’.

The main tendencies are summarized in Table 5.3.3 above.

5.3.4 Verbal multiword lexemes translated into Italian

Norwegian verbal processes are usually expressed by a simple verb. However, there are three instances of verbal multiword lexemes in the ITAL material. They all have translations similar to the original multiword verb. *Stå skrevet* appears twice and is translated by *stare scritto* ‘be written’ and *esserci scritto* ‘there is written’, e.g.:

(213) Da han plutselig kastet seg rundt og løp til toget, gav han meg en bunke fotografier, og da jeg var tilbake på hotellrommet, oppdaget jeg at det **stod skrevet** noe på baksiden av hvert eneste bilde. (ITALJG28)

(213’) Arrivati lì, lui mi ha cacciato in mano un fascio di fotografie e poi si è voltato, mettendosi a correre verso il treno. Soltanto in albergo mi sono accorto che **c’era scritto** qualcosa sul retro di ciascuna foto. (ITALJG28T)
‘Arrived there, he me put in hand a pile of photographs e then turned himself around, putting himself to run towards the train. Only in hotel I noticed that there was written something on the back of each photo.’

Stå trykket is translated by *essere scritto* ‘be written’:

(214) Jeg leste gjennom teksten flere ganger, den **sto trykket** på flere språk, jeg leste den høyt på engelsk og på svensk for henne for å være sikker på at jeg hadde forstått den riktig. (ITALMA66)

(214’) Lessi il testo più volte, era scritto in diverse lingue, lo lessi a voce alta per essere certo di aver capito bene. (ITALMA66T)

‘(I) read the text several times, (it) was written in several languages, (I) it read at high voice to be sure to have understood well.’

5.3.5 Mental multiword lexemes translated into Italian

There are two instances of mental multiword lexemes with *stå*. Both have the mental process *stå for en*:

(215) Det **sto** plutselig **for meg at** jeg var en uslåelig person, og at kvinnen i plateforretningen med vitende og vilje hadde hjulpet meg til noe som forandret alt. (ITALMA73)

(215') **Mi ritrovai a pensare** di essere una persona invincibile e che la commessa del negozio mi aveva aiutato, consapevolmente e intenzionalmente, a scoprire qualcosa che cambiava tutto. (ITALMA73T)

‘(I) myself found again to think to be an invincible person and that the sales woman of the store me had helped, knowingly and intentionally, to discover something that changed everything.’

(216) Begge disse kvinnene **står** merkelig **uklart for meg**, det falt meg aldri inn å stifte familie med noen av dem, og ansiktene deres er liksom visket vekk fra minnet. (ITALMA58)

(216') Entrambe queste donne **sono**, nel ricordo, stranamente indistinte, non mi è mai passato per l'anticamera del cervello di metter su famiglia con una di loro, e i loro visi sono come cancellati dalla memoria. (ITALMA58T)

‘Both these women are, in the memory, strangely indistinct, (it) has never passed me by the antichamber of the brain to put up family with one of them, their faces are like erased from the memory.’

Stå for en has a mental meaning because it is a process that happens in the Sensor's mind. In *Bokmålsordboka* (see Appendix 3), *stå klart for en* (in (215) *stå for en*) is defined as

være i ens tanker ‘to be in one’s thoughts’, and is thus clearly a mental process. This meaning of *stå* is listed under 2. in *Bokmålsordboka*: “*være i ens tanker det er ikke annet som har s-tt i hodet på meg / s- klart for en / barneårene s-r for meg som en lykkelig tid.*” In (215), the Italian translator has also understood the form to express a mental process, since she has translated it into a mental process in Italian: *mi ritrovai a pensare* ‘I found myself thinking’. In (216) the relational process *essere* ‘be’ translates *stå for en*.

5.4 Summing up

There is a higher frequency of multiword lexemes in the Norwegian-English material, a tendency which might be text related. Both materials indicate that the most frequent process types of multiword lexemes are relational and material, the third most frequent process type is behavioral and the fourth most frequent process type is mental. There are also a few instances of verbal processes in the ITAL material. In both the Norwegian-English and the Norwegian-Italian material there is a low frequency of zero correspondence. Interestingly, in both the English and Italian translations with zero correspondence we found instances of added meanings. The English translations of multiword lexemes are frequently similar in meaning and structure to the Norwegian multiword lexemes. The Italian translations, on the other hand, are often different in meaning and structure. The typological difference between Italian and Norwegian/English is clear from the obvious focus on movement and action in Italian. Norwegian, and to some extent English, focus on posture much more than Italian.

6. Conclusion

6.1 Research questions revisited

This study has investigated the Norwegian posture verb *stå* and its translations into English and Italian. The thesis has sought to answer the following questions: 1. What kinds of meanings are expressed by the Norwegian posture verb *stå*?, 2. In what types of grammatical structures is *stå* used?, 3. What kinds of verbs and grammatical structures translate the Norwegian posture verb *stå* in English and Italian? and 4. How do Norwegian, English and Italian differ in expressing posture?

The Norwegian posture verb *stå* most frequently denotes a relational process indicating posture or position. Because it often denotes position, in addition to posture, it is often translated by ‘be’ in both English and Italian. The second most frequent process of *stå* is behavioral. Thus, *stå* often denotes a person’s behavior, e.g. *Han sto bare der* or *Han sto stille*. *Stå* sometimes expresses ‘saying’ or ‘doing’. Among the instances of the simple posture verb, verbal *stå* is the third most frequent process and material *stå* is the fourth most common process. Verbal *stå* is almost always a simple verb, apart from a few instances of the multiword lexeme *stå skrevet* and *stå trykket*. Among multiword lexemes with *stå*, material processes are much more common than verbal processes. Mental processes with *stå* are rare and are only found among multiword lexemes in the material examined for this thesis. These processes denote mental activities such as *stå for en*, *stå ut* and in one instance *ikke stå til å nekte*.

Stå is used as a simple verb, but it is also frequently used in pseudocoordinations and quite frequently in multiword lexemes. Another typical structure in which *stå* is used is the *bli* + present participle structure. This structure is common in behavioral processes.

In English translations the verb *stand* usually translates *stå* and is used in a similar way to *stå*. In Italian there is no simple verb equivalent to *stå*, like *stand* in English. The most frequent translation of *stå* in Italian is “other”; the verbs in this group are often semantically rich verbs. There is a high degree of zero correspondence in Italian; this is due to the typological differences between Norwegian and Italian. In Italian there is rarely focus on posture and it may thus be unspecified. In both English and Italian ‘be’ is a frequent translation of *stå*.

Kristina Svensson's study is organized differently from this thesis. She examines a larger material and looks at both Swedish originals translated into Italian and Italian originals translated into Swedish, and includes instances of the Swedish posture verbs *sitta* and *ligga* as well as *stå*. Svensson's study is not organized according to Hallidayan grammar. The main focus is on the most frequent verb equivalents of the Swedish posture verbs. Each posture verb is discussed separately. The types of grammatical structures that are used in Swedish and Italian are discussed in the subsections of each posture verb. All the posture verbs are included in the discussion of non-verbal equivalents, zero equivalents (i.e. zero correspondence) and pseudocoordination.

Despite the differences between Svensson's study and the present study, Kristina Svensson's contrastive analysis of Swedish posture verbs and their equivalents in Italian has yielded findings similar to those of this thesis. Kristina Svensson (2005) found *essere* 'be' to be the most frequent of the 'primary equivalents' to *stå*. She looks at *stå* translated by what she calls the five primary equivalents; i.e. the most frequent single verbs translating *stå*. These are: *essere* 'be', *stare* 'be', *rimanere* 'remain', *restare* 'stay' and *(ri)trovarsi* 'find oneself'. She does not say anything about the frequencies of other verbs translating *stå*. Zero correspondence is not included as an equivalent in her analysis, but discussed separately from the primary equivalents to the Swedish posture verbs. She found 15% of zero correspondence for all the three posture verbs.¹⁹ I found 17.3 % zero correspondence for *stå* in the Italian translations. She also found that the most common constructions corresponding to pseudocoordination (with all three posture verbs) are: zero correspondence, V + *a* + Infinitive, V + Gerund and V + *e* + V. As earlier mentioned (see section 2.4.2), Engen (2001:144) states that it is problematic to draw the line between coordination and pseudocoordination in the cases of sentences with one or more adverbials intervening between the first and the second verb phrase. Svensson found that the V + *e* + V construction was especially frequent as a translation of Swedish pseudocoordinations, in particular when the Swedish sentence contained several adverbials between the two verb phrases. Svensson believes that several of the Italian translations of pseudocoordination with the V + *e* + V construction are uncalled for; they

¹⁹ Kristina Svensson examines both sentences from original texts and translations with the Swedish posture verbs and the corresponding Italian translations and original texts.

are due to *translationese* (2005:195). Interestingly, Svensson also found some instances of pseudocoordinations translating the Italian V + e + V construction.

There is clearly a typological difference between Norwegian and Italian, in agreement with the findings of Svensson, Lemmens and Tonne. It seems that there are typological differences between Norwegian and Italian. Italian often uses more dynamic verbs (often material processes) than Norwegian, indicating that Italian is Verb-framed; it focuses on the path expressed by the verb. Norwegian, on the other hand, focuses on the manner, often by means of posture verbs, as seen in this study. It is clear from my findings that there is no direct equivalent of Norwegian *stå* in Italian (as Svensson found for Swedish *stå*). There are many correspondences of *stå* in Italian and zero correspondence has a high frequency, strongly indicating that there is no direct equivalent. The fact that a high frequency of the instances of *stå* in this study are relational processes indicates that *stå* is in the process of being auxiliarized; it is frequently used as a copula in the relational processes and is often translated by ‘be’. The high frequency of pseudocoordination, in addition to the high frequency of relational processes, also indicates that *stå* is frequently used as a “grammatical” verb. The findings of this study agree with Norwegian being a Satellite-framed language and Italian being a Verb-framed language. English, too, is primarily a Satellite-framed language, but the focus on posture is not as strong in English as it is in Norwegian. The verbs *stå* and *stand* are equivalents to a certain degree, but *stå* has a ‘weaker’ meaning than *stand* because it may be used similarly to a copula or “grammatical” verb; *stand*, on the other hand, is used as a lexical verb.

6.2 Applications

This study, and other similar studies, may be used to improve dictionaries. As mentioned in section 3.3, the first translation of *stå* listed in Kunnskapsforlaget’s *Italiensk blå ordbok* is *stare (essere) in piedi* (see Appendix 3 B). However, *stare in piedi* only occurs as a translation of *stå* in 2.4 % of the instances and *essere in piedi* only occurs in 1 % of the instances. There is good reason to list *essere* first, since it appears to be the most frequent translation of *stå*. Kristina Svensson (2005:22-23) reports that her findings did not agree with *Nordstedts italiensk-svenska ordbok*. She found that *stå* frequently

corresponds to *essere* and gives the example of the Italian construction *c'è* or *v'è* 'there is' translated in the dictionary by *det finns*. However, *c'è/v'è* frequently corresponded to the more idiomatic *det + stå* in the corpus Svensson used. Svensson claims that "[...] bilingual dictionaries do not give us a satisfactory description of the relationship between the Swedish verb *stå* and the Italian verb *essere*" (2005:23 my English translation).

6.3 Suggestions for further research

In a future study it would be interesting to look at Norwegian *stå*, *sitte* and *ligge* in a bidirectional parallel corpus (as Svensson did for Swedish and Italian). By using such a corpus one could examine the Norwegian posture verbs in translations from Italian as well as Norwegian posture verbs in original texts and their Italian translations and thereby examine both directions. One could also examine English originals and their Norwegian translations in, for example, the ENPC. Possibly, a larger material containing a wider a range of examples could be used. Another interesting possibility is to examine certain patterns used with posture verbs more closely, e.g. multiword lexemes and the *bli* + present participle construction.

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Appendix 1: Source material

A Source material from the ENPC

TB1

Original:

Brekke, Toril *Jakarandablomsten* Oktober Forlag AS Oslo, 1985

Translation:

Born, Anne *The Jacaranda Flower* Methuen London, 1987

FC1

Original:

Carling, Finn *Under aftenhimmelen* Gyldendal Norsk Forlag AS Oslo, 1985

Translation:

Muinzer, Louis A. *Under the Evening Sky* Peter Owen Publishers London, 1990

KF1

Original:

Faldbakken, Knut *Adams dagbok* Gyldendal Norsk Forlag AS Oslo, 1978

Translation:

Lyngstad, Sverre *Adam's Diary* Univ. of Nebraska Press Lincoln, 1988

EHA1

Original:

Haslund, Ebba *Det hendte ingenting* H. Aschehoug & Co Oslo, 1981

Translation:

Wilson, Barbara *Nothing Happened* The Seal Press Seattle, 1987

SH1

Original:

Holmås, Stig *Tordensønnen* Gyldendal Norsk Forlag AS Oslo, 1985

Translation:

Born, Anne *Son-of-Thunder* Spindlewood Barnstaple, 1990

SL1

Original:

Lie, Sissel *Løvens hjerte* Gyldendal Norsk Forlag AS Oslo, 1988

Translation:

Born, Anne *Lion's Heart* Orkney Press Ltd Kirkwall, 1990

CL1

Original:

Løveid, Cecilie *Sug* Gyldendal Norsk Forlag AS Oslo, 1979

Translation:

Christensen, Nadia M. *Sea Swell* Quartet Books London, 1986

MN1

Original:

Newth, Mette *Bortførelsen* Tiden Norsk Forlag AS Oslo, 1987

Translation:

Nunally, Tiina & Steve Murray *The Abduction* Simon & Schuster London, 1989

BV1

Original:

Vik, Bjørg *En håndfull lengsel* J. W. Cappelens Forlag AS Oslo, 1979

Translation:

McDuff, David *Out of Seasons and Other Stories* Sinclair Browne London, 1983

HW1

Original:

Wassmo, Herbjørg *Huset med den blinde glassveranda* Gyldendal Norsk Forlag AS Oslo, 1981

Translation:

Simpson, Allen *The House With the Blind Glass Windows* The Seal Press Seattle, 1987

Explanation of the reference codes in the ENPC:

The letters in the reference codes are the original author's initials. If a number is included, this means that there is more than one text from that particular author in the ENPC. A *T* after at the end of the reference code means that the example is from a translated text.

B Material from Norwegian novels and their Italian translations:

Andersen, Merete Morken. 2002. *Hav av tid*. Gjøvik: Gyldendal Norsk Forlag.

Andersen, Merete Morken. 2004. *Sogna un piccolo sogno di me*. Milano: Salani (translation by Laura Cangemi).

Borgen Johan. *Lillelord*. Oslo: Gyldendal.*

Borgen, Johan. 1988 *Lillelord*. Milano: Iperborea (translation by Danielle Braun Savio).*

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* Borgen's novel was only used as source material for Table 3.2

Explanation of the reference codes after the Norwegian-Italian examples presented in this thesis:

ITALHW: From Herbjørg Wassmo's novel

ITALEL: From Erlend Loe's novel

ITALJG: From Jostein Gaarder's novel

ITALMA: From Merete Morken Andersen's novel

All the examples taken from the Norwegian-Italian corpus have reference codes that start with ITAL. The next letters that follow are the author's initials; the numbers refer to the page number in the original text; when a T comes at the end it identifies the translated text, e.g. (ITALHW9T) meaning translation of Herbjørg Wassmo, found on page 9 in the original text.

Appendix 2: An example of an entry in Filemaker pro 7.0:

Idno 9

Ref (ITALHW14)

N sentence :

Hun sto i lys, fra huset, varmt gult.

I sentence:

La giovane donna stava in piedi nella luce proveniente dalla casa, calda e dorata.

N verb : **N verb form:**
stå past

I corr verb: **I verb form:**
stare + in piedi imperfect

N verb process: **N verb complexity:**
Rel simple

I verb process: I verb complexity:
Rel multiword

pseudocoordination:
no

N comment:
sto- describes posture

I comment:
stava in piedi- “was on foot”, describes posture

N text type:
Orig Wassmo

I text type:
Trans Wassmo

Appendix 3: Dictionary entries

These are some entries found in two major dictionaries.

A Bokmålsordboka

<http://www.dokpro.uio.no/perl/ordboksoek/ordbok.cgi?OPP=st%E5&bokmaal=S%F8k+i+Bokm%E5lsordboka&ordbok=bokmaal&alfabet=n&renset=j>

Norske ordbøker, bokmålsordboka 11.10.2006:

III stå *sto* el. *stod*, *stått* (norr *standa*, inf *stå* og pres *står* kanskje påvirkning fra østnordisk og lty)

1

være i oppreist stilling *s- på beina / folk måtte s- på bussen / s- på kne / s- på hodet / s- og fundere på noe / boka s-r i bokhylla / det stod skap langs veggene / trærne stod tett i tett / stolpen s-r på skrå / s- bunnen* nå bunnen med beina / *hopperen var ustø i nedslaget, men stod holdt seg på beina / adj i pr pt: et s-ende hopp uten fall / være, opptre som s- brud, fadder / s- vakt / s- i butikk arbeide som ekspeditør / s- midt oppe i juleforberedelsene holde på med / komme som en s-r og går i hverdagsklær / følge en hvor en s-r og går overalt / s- på sitt, på sin rett holde fast ved / s- ved vedkjenne seg / s- en nær være nær knyttet til / s- på ens side støtte en / s- en imot sette seg imot / s- helt alene være uten støtte / være stram, utspent *magen stod som et trommeskinn / peke, stikke s- opp, ut i været / håret stod til alle kanter**

2

befinne seg *s- ved inngangen til en ny tid / fienden stod foran byportene / fisken stod i stimer / sola stod lavt på himmelen / være plassert *maten s-r på bordet / kirken stod ute på en odde / hesjestaurene stod i sikksakk / bøkene stod om hverandre / pengene stod i banken / s- langt nede på lista / s- på programmet / adressen s-r utenpå / spørsmålet s-r åpent / ha en viss stilling *viseren stod på åtte / barometeret stod på storm / være skrevet det stod noe om det i avisen / hva s-r det i brevet? / være i ens tanker *det er ikke annet som har s-tt i hodet på meg / s- klart for en / barneårene s-r for meg som en lykkelig tid / befinne seg, være s- i ens tjeneste / han stod om bord i fire år / ha s-tt sin læretid / s- som****

medlem av en forening / s- i spissen for noe / s- bak noe / s- for noe ha ansvaret for / være undergitt s- under ens kommando / s- i gjeld til en / s- i ens makt være mulig for en / s- til ens tjeneste, rådighet / være i en viss tilstand s- godt rustet / årsveksten s-r bra i år / huset s-r tomt / s- ferdig / s- i lys lue, i blomst, i stampe / dermed stod det 1—1 var stillingen 1—1 / subjektet s-r i flertall / det s-r bra til / s- for fall / s- for tur / livet stod ikke til å redde / s- i fare for å miste noe / nå s-r det til deg nå er det opp til deg / befinne seg i et visst forhold s- i forbindelse med / opplysningene s-r i strid med hverandre / partene stod temmelig likt / påstand s-r mot påstand / befinne seg på et visst nivå s- høyt over en / s- tilbake for en / besvarelsen stod til laud / vannet s-r 5 cm over bunnen / pundet s-r i vel 10 kroner / s- høyt i kurs også: bli satt stor pris på / passe møblene s-r ikke til hverandre / alle vet hva du s-r for hva du mener, representerer

3

ikke bevege seg, stanse s- stille! / s- fast / i pr pt: bli s-ende / trikkene stod / hjulene s-r / hvis det skulle skje, da s-r vi der / døra stod ikke et øyeblikk / munnen s-r ikke på ham han snakker i ett kjøp / i pr pt: jeg prøvde flere, men ble s-nde ved den siste valgte / være på samme sted el. i samme tilstand la deigen s- natta over / la de gamle møblene s- / det stod litt igjen på en flaske var igjen

4

ikke la seg flytte el. bringe ut av stilling banke ned en stolpe så den s-r / s- støtt / eksistere så lenge verden har s-tt / huset har s-tt i flere hundre år / avtalen s-r fast gjelder uforandret / i kortspill: knekten s-r kan ikke stikkes / en hundrelapp s-r ikke lenge varer ikke lenge / resultatet s-r og faller med... er helt avhengig av... / det skal ikke s- på oss ikke være avhengig av oss / det er pengene det s-r på / adj i pr pt: vanlig, fast et s-ende samtaleemne, uttrykk / s-ende ordre ordre som gjelder hele tiden / s-ende styrker kampklare, i beredskap / holde stand smiger kan han ikke s- for / ha noe å s- imot med / s- det over overleve, klare seg / jeg s-r det ikke ut holder det ikke ut / han s-r ikke hele distansen ennå holder ikke ut i samme høye tempo / melka s-r seg ikke til i morgen holder seg ikke søt / s- seg godt økonomisk greie seg godt / s- seg godt med alle være på god fot med / s- seg på noe ha fordel av / ha mye å s- i mye å gjøre / s- i med hverandre være kjærestepar

5

finne sted *bryllupet skal s- til våren / slaget på Stiklestad stod i 1030 / det stod strid om hvor veien skulle gå / hva er det som s-r på her?* går for seg / *det stod ikke lenge på varte ikke lenge*

6

sprute, strømme *spruten stod høyt i været / sjøen stod inn som en foss / støvføyka stod / der ute s-r havet rett på / en frisk nordvest stod inn sundet / det stod en god varme fra ovnen / det s-r respekt av sjefen / stevne skøytene stod ut fjorden / være rettet, vendt hans hug stod til boka / strebe, trakte s- en etter livet / la det s- til la det gå som best det kan*

7

s- opp reise seg, stige opp / *s- opp av senga / når sola s-r opp / s- fram og si noen ord stige fram / s- på* henge i, kjøre hardt på

B

Kunnskapsforlaget: Italiensk blå ordbok Italiensk-norsk / norsk-italiensk:

Stå 1.v. (mots. Ligge, sitte) stare (essere) in piedi; (befinne seg) essere, trovarsi, (høye ting også) innalzarsi, ergersi; (ligge, forbli) stare, restare; (stanse) fermarsi; (være stanset) essere fermo, essersi fermato; ~ *stille* stare fermo; *han stod og skrev* scriveva (stando) in piedi; *det står ei eik i hagen c'è una quercia nel giardino; hva står det på papiret? cosa c'è scritto sul foglio?; hva står det om det i brevet? che ne dice la lettera? her skal det ~ konjunktiv* qui ci vuole (el. si mette) il congiuntivo; ~ *alene i verden* essere soli al mondo; *som jeg står og går* così come sono; *som han går og står* proprio lui in carne ed ossa; *bryllupet stod hos...* il matrimonio si è tenuto da....; *som sakene nå står* come stanno le cose adesso; *kornet står pent* il grano viene bene; *la det ~!* non toccare!; giù le mani!; ~ *seg* (mat) conservarsi; (greie seg) cavarsela; ~ *seg imot* tener testa a; ~ *seg godt* cavarsela bene; ~ *seg godt med en* essere in buoni termini con qn.; *hvordan står du deg med ham?* in che rapporti sei con lui?; ~ *seg på* guadagnarci, avere il proprio tornaconto; *det kan jeg ikke ~ meg på* non me ne viene niente; ~ *bi* assistere, aiutare; ~ *for ens tanker* essere presente nei pensieri di qn.; *hun står ennå (levende) for meg* l'ho ancora davanti agli occhi; *det står deg fritt for a gå* sei libero di andartene; ~ *for noe* essere a capo di qc.; ~ *for serveringen* essere preposto al (el. incaricato del) servizio; ~ *foran* stare davanti; ~ *fram* farsi avanti, presentarsi; comparire (også på scene), emergere;

(stikke ut) sporgere; ~ *hen* (sak) restare in sospeso; *la noe ~ hen* tenere qc. in sospeso; *vi vil la det ~ hen* ci passiamo sopra; ~ *høyt* essere alto; (pris) essere caro; (person) emergere, farsi notare; ~ *i forbindelse med* essere in relazione con (in contatto con); ~ *i* (verdi) valere, costare; (verdipapir) essere quotato; *hva står dollar i?* qual'è il cambio del dollaro?; ~ *i med en fam.* farsela con qn.; *han har bare hva han går og står i* tutto tutto il suo guardaroba ce l'ha indosso; *det står i ruteboken* è (indicato) nell'orario; ~ *imot* resistere (*en a qn.*); ~ *in mot land* dirigersi verso terra; ~ *inne for* rispondere di, assumere la responsabilità di; ~ *ned* scendere; ~ *ned på* mar. puntare su; ~ *oppreist* stare in piedi; ~ *opp* (reise seg) levarsi in piedi; (fra seng) alzarsi, levarsi; (død) risuscitare; ~ (*stige*) *opp på stolen* salire sulla sedia; *vannet står over jordene* l'acqua ha allagato i campi; ~ *over* fig. essere superiore a (el. più in alto di); (ikke delta) rinunciare, non partecipare, ritirarsi; *sola står på denne siden* il sole batte da questa parte; ~ *på sin rett* sostenere i propri diritti; *hvor lenge vil det ~ på?* quanto tempo ci vorrà; quanto dura?; *det skal ikke ~ lenge på* non ce ne sarà per tanto; ~ *til ens disposisjon* essere a disposizione di qn.; *la (det) ~ til* lasciar andare le cose (per il loro corso); *la det ~ til!* succeda quel che vuole!; *hvordan står det til?* come va?; *hvordan står det til med....?* come sta?; *han står ikke til å redde* non si salva; ~ *tilbake for* essere da meno di; ~ *ut av* uscire da; *øynene står ut av hodet på ham* gli occhi gli vengono fuori dalla testa; ~ *ut fra land* mar. prendere ili largo; ~ *under en* essere inferiore a qn.; (underordnet) essere subalterno (il sottoposto) di qn.; (under ens befaling) essere agli ordini di qn.; ~ *ved sitt ord* mantenere la parola; ~ *ved sine meninger* avere il coraggio delle proprie opinioni; *jeg står ved hva jeg har sagt* mantengo quello che ho detto, mi attengo a quanto ho detto.

stå 2., *gå i* ~ fermarsi, subire un colpo d'arresto.