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A Corpus–based Contrastive Study

Siw Eline Holmen

ENG4191 – Master's Thesis in English Language
60 ECTS credits

The Department of Literature, Area Studies and European Languages

The Faculty of Humanities
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http://www.duo.uio.no/

Trykk: Reprosentralen, University of Oslo

Abstract

The present study compares and contrasts the most frequent uses of the Norwegian verb *gi* and the English verb *give*, drawing on material from the English-Norwegian parallel Corpus The aim of the study is to uncover similarities and differences between the verbs and attempt to estimate the *degree* to which they differ and/or compare, and how they correspond to each other. This is done through a three-part analysis of equivalence, semantic meaning, and grammatical form. Their mutual correspondence rate (i.e., their degree of correspondence in translation between English and Norwegian) was found to be relatively low, which indicates that they are not as equivalent as one might think. *Gi* more often translates into *give* than *give* translates into *gi.*

In terms of meaning, a semantic analysis shows that *give* is more polysemous than *gi.* Both verbs have developed diverging meaning extensions, but there are more of them in *give* than in *gi.* The semantic category 'Possession' is the one in which the verbs behave most similarly, not only in terms of frequency of occurrence, but also in terms of the meanings they express. In particular, it is the language-specific meaning extensions that the verbs have that result in non-correspondence between the two in translation.

As for grammatical context, both verbs are found to have phrasal uses, albeit distributed differently in terms of semantic category. While both verbs use particles to form multi-word units, *gi* also uses the reflexive pronoun to form phrasal units. *Give* is found to be more semantically bleached than *gi,* and more often features as part of light verb constructions than *gi* does; these forms exhibit little semantic content in the verb. Conversely, *gi* displays more fully phrasal forms in the meanings that do not overlap with *give,* some of which convey the inchoative aspect, which indicates that *gi* has developed diverging meaning extensions, although not to the extent of its English counterpart.

While these verbs are cognates, the present study finds that they have developed divergent polysemies (Altenberg and Granger 2002) as well as divergent syntactic patterning. In other words, they seem to have taken different directions both in terms of form and meaning, while still retaining their status as synonyms in their prototypical meaning of possession to a large degree.

Acknowledgements

Between breaking my pelvis, losing two loved ones, and enduring a lengthy lockdown, all in the span of a year, writing this thesis has been challenging, to say the least. My own efforts aside, the thesis would never have been complete without the help of a few people:

First, I am profoundly and eternally grateful to my advisor, Signe Oksefjell Ebeling. Without her solid advice and feedback, invaluable help, good humour, and a patience which appears to know no bounds, the present thesis would be a blank piece of paper. I feel humble and grateful for the opportunity to have had her as my supervisor.

Thank you to the very kind and helpful study consultants at ILOS, who helped me apply for an extra semester and answered the many questions I sent their way during the spring semester.

I also want to extend my thanks to Hildegunn Dirdal, who helped me with my thesis outline as my teacher in ENG4112, and for her help in acquiring relevant sources for my thesis.

I have to thank my friends, Yvonne and Tilde, for always checking in on me, even though I have been distant for the past year, and reminding me that verbs are not the most important thing in the world. I would also like to thank my father-in-law, Øyvind, for lending me his office during the summer so that I could write in peace.

Finally, I am grateful beyond words for my fiancée Synnøve. Her patience (and occasionally, lack thereof, though always aptly timed), unwavering support, care and selfless love has allowed me to stay even keeled for longer periods of time than I would have ever accomplished on my own during this process. Thank you for always reminding me of taking care of myself and thank you for caring for me. Thank you for always being there for me. Thank you for always being proud of me. I promise to spend less time in front of the computer from here on out.

Mer enn alt. Alltid.

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Notational conventions

The present thesis uses *italics* to refer to linguistic items (verbs, phrases and utterances) in general, e.g., the verb *give* and the phrase *gi seg i kast med.* When all lemma forms of *gi* and *give* are referred to in text, they are referred to in italics with a slash between them, as *gi/give*. 'Apostrophes' are used to refer to semantic categories, semantic subcategories and the translation of verbs, phrases and utterances outside of the numbered examples. For instance, the verb *gi* 'give' below belongs to the 'Possession' category. When discussing patterns in the text, they are given in bold, and the verb (which refers to all lemma forms) is capitalised, e.g., **GIVE n to n** (cf. sections 3.5 and 8.1 for an explanation of constituent types).

When an occurrence is given as an example from the ENPC, the examples are numbered, and a reference is given in parenthesis, where the first number corresponds to the number of the chapter, e.g. (0-1). The translation of the occurrence is usually aligned and given below the original text, as in (0-2) below. If one or several elements in the example are highlighted in bold font, it is relevant to the discussion that the example appears in. Enclosed in parentheses at the end of the examples is a reference code from the ENPC; if there is a T at the end, it indicates that the occurrence is a translation:

(0-2) "I 'll **give** you a sedative," he said. (DL1)
"Jeg skal **gi** deg et beroligende middel," sa han. (DL1T)

In examples where the grammaticality of the utterance is questionable, a question mark (?) is placed next to it. If the example is ungrammatical, an asterisk (*) is placed next to it.

(0-3) ? Jeg **ga en idé** til henne
* Jeg **ga et slag** til ham

List of abbreviations

ENPC	English-Norwegian Parallel Corpus
CA	Contrastive Analysis
TC	Tertium Comparationis
MC	Mutual correspondence

1 Introduction

1.1 Aim and research question

The aim of this thesis is to contrast and compare the use of the Norwegian verb *gi* and the English verb *give.* These verbs are *cognates,* meaning that they are etymologically related, both descendants from Old Norse *gefa* ('to give'). In the *Engelsk blå ordbok* (2002), they are given as the primary suggested translation for each other. It would be reasonable to assume, as a bilingual speaker of both Norwegian and English, that these two verbs correspond directly to each other, i.e., that they are equivalent.

However, looking at the occurrences in the English-Norwegian Parallel Corpus (ENPC),[1] these verbs are not as similar as they may appear to be on the surface. There are instances where the verbs do not correspond to each other in terms of meaning, where they are not translated into each other, and where the syntactic frame is rather different. Thus, they are not only cognates, but they are also *polysemous,* meaning that they both carry several meanings that are related to one another. Unlike *homonymy,* where two words have the same phonological form, but different meanings, "polysemy is invoked if the senses are judged to be related" (Saeed 2009, p. 65)[2].

This thesis aims to uncover and explore both similarities and differences between *gi* and *give,* and to find out to what extent they can be said to be each other's translation equivalents. This leads to the following research question:

> *How do the Norwegian verb* gi *and the English verb* give *differ from one another with regard to meaning and use?*

Both the areas in which the verbs diverge as well as the areas in which they are similar will have to be assessed in terms of significance to answer this question. The analysis of *gi/give* can be divided into three parts that are good analytical approaches on their own but when combined contribute to a robust and thorough analysis, consisting of translation equivalence (through a measure of mutual correspondence), semantic categories and grammatical context. By using these three approaches, it should be possible to properly assess the degree of similarity between the two verbs.

[1] Cf. section 3.1.1 for an overview of the ENPC.

[2] Saeed uses the term *sense* instead of *meaning,* while the present study uses *meaning.*

To properly assess translation equivalence, the actual translation correspondences need to be examined. The ENPC makes it possible to analyse English and Norwegian texts from several different angles: between comparable original texts, parallel originals and translations, and translations only.

The English-Norwegian Parallel Corpus (ENPC) serves as the main source of primary material for this thesis, with the focus being on the lexicogrammar of *gi*/*give*. The occurrences, which are retrieved from English and Norwegian original texts, are sorted according to the semantic categories in which they fit and finally compared in a cross-linguistic analysis through translation correspondences. If *gi/give* turn out to overlap in meaning and use in the majority of cases, the conclusion is that they are indeed translation equivalents that behave similarly to one another. In the event that *gi/give* do not predominantly overlap in meaning and use, a conclusion must be drawn that they are more different than what was assumed initially.

Lastly, the verbs are analysed according to the grammatical context in which they appear, since there seems to be a strong relationship between grammatical form and meaning (cf. sections 2.3, 2.4). Furthermore, it is also assumed that meaning and syntactic frame overlap, with some meanings being restricted to occur using specific grammatical constructions.

1.2 Corpus Linguistics

This thesis is a corpus-based study and makes use of corpus linguistic methods. This means that the material analysed is drawn from a corpus. Gries (2017, p. 7) defines a corpus as:

> […] a machine-readable collection of (spoken or written) texts that were produced in a natural communicative setting, and in which the collection of texts is compiled with the intention (1) to be representative and balanced with respect to a particular variety or register or genre and (2) to be analyzed linguistically.

Corpora are generally compiled in accordance with a set of criteria (e.g., as outlined above by Gries), and that they are compiled in such a way that makes linguistic analysis possible. Furthermore, the texts should be *representative* of natural language use, though in practice, compiling a balanced and representative corpus can be difficult, if not impossible, since it is a sample of language use, not a compilation of all language output throughout

history. McEnery and Hardie (2012, p. 10) note that "in truth, the measures of balance and representativeness are matters of degree".

The advantage of working with corpora is the ability to observe and analyse actual language use, rather than relying on introspective analysis alone. Sinclair (1991, p. 39) points out that "it has been fashionable among grammarians for many years now to introspect and to trust their intuitions about structure". While introspective analysis has its own advantages, the conclusions that can be drawn by using corpus data (assuming the size and representativeness of the corpus are relevant to the research question), are more objective. The use of authentic language in Corpus Linguistics as a basis for study makes it possible to observe and uncover linguistic behaviour in actual language, rather than theorising about language through introspective analysis alone.

1.3 Influential studies

The many works of Viberg on verbs have been very influential in the present thesis. His cross-linguistic, corpus-based contrastive analyses where both the semantics and syntactic frame of verbs are judged to be inextricably linked to one another have been particularly important in shaping this thesis.

There are three studies that have been particularly influential; the first is an article on verbs of possession (Viberg 2010), where he compares different verbs of possession in English, German, French and Finnish by using data from the English Swedish Parallel Corpus (ESPC) and the Multilingual Pilot Corpus (MPC). By comparing them in terms of frequency, semantic category and syntactic frame, Viberg is able to draw up a general lexical typology of possession verbs. The other study (Viberg 2012) is also a contrastive analysis, but only between Swedish *få* and English *get.* Here, he also maps the most frequent meanings and divide the occurrences of the verbs into different semantic categories, while also paying attention to the syntactic frame. His approach to dissecting verbs of possession influenced the choice to include syntactic frame as an approach in the present thesis, albeit using a slightly different framework, namely Pattern Grammar (Hunston and Francis 2000). The last study (Viberg 2002) is a cross-linguistic analysis on the polysemy of Swedish *ge* 'give', which has heavily influenced the implementation of semantic categories in the present thesis (cf. section 3.6).

Indeed, Hunston and Francis (2000) have also influenced the present study. Their volume on Pattern Grammar has influence the adoption of Pattern Grammar in this thesis, and

their approach to the relationship between syntax and lexis (i.e., that they are inseparable) has been important.[3]

Lastly, the corpus-based contrastive study of English *hold* and Norwegian *holde* by Dalane-Hval (2013) has influenced the present study, as his implementation of Pattern Grammar and Functional Grammar, as well as the structure and steps in the analysis, has inspired a similar approach in the present study.

1.4 Previous studies of *gi/give*

Cross-linguistic comparisons of *gi/give* have been done in the past. Egan (forthcoming) conducted a contrastive analysis of *gi/give* by analysing data from the English–Norwegian Parallel Corpus (ENPC).[4] Egan's study is concerned with ditransitive uses of the verbs only, and his material only included occurrences with an active voice and explicit themes and recipients, which differs from the present thesis. Egan found that there was little difference in the distribution of the two constructions in English and Norwegian, with "the ditransitive construction accounting for 86.6% of all tokens [in the data] in the former and 85.3% in the latter" (Egan, forthcoming, p. 45). Furthermore, Egan studied the congruence and divergence of translations of *gi/give* in the ENPC and found that Norwegian translators tend to "incorporate the theme in the verb when translating light verb constructions" (Egan, forthcoming, p. 46) and that Norwegian *gi* is more often congruently translated into *give,* than *give* is translated into *gi* (ibid.). The present thesis aims to supplement these findings by incorporating all uses of the verbs. Egan's approach of analysing the occurrences by means of thematic roles is not adopted, however. Rather, the present study relies on Functional Grammar (cf. section 2.4) and adopting Viberg's (2002, 2010) framework of analysing semantic categories.

Viberg's (2010) cross-linguistic comparison of verbs of possession found diverging meaning extensions in Swedish *ge* 'give' that were not present in English, some of which are also found in Norwegian *gi.* It was concluded that in both Swedish and English, the basic verbs of possession, i.e., *have, get, give,* are capable of "generating complex predicates which represent states, inchoatives or causatives" (Viberg 2010, p. 72) by combining with abstract nouns. By combining lexical typology with contrastive studies, paying attention to the relationship between syntax and lexis, Viberg maps the occurrences to a set of semantic

[3] A full explanation of Pattern Grammar and how it is applied to this thesis is given in sections 2.4 and 3.7.
[4] I would like to thank Thomas Egan for sharing a pre-published version of his article.

categories for *ge/give*, uncovering extended meanings and discovering that the prototypical concrete possession meaning is translated congruently between the verbs in 82.7% of all occurrences, whereas the abstract possession meaning is only translated congruently in 57.3% of all occurrences (Viberg 2010, p. 50). The semantic categories that are drawn up are largely influenced by the framework presented in Viberg (2002), another contrastive corpus-based analysis where it was found that English and Swedish share a range of extended meanings, most of which are seen in other languages, reflecting universal patterns of polysemy. Still, there is variation between the verbs in the "combinatorics in particular with individual nouns" (Viberg 2002, p. 682).

The major meanings found in Swedish *ge* and English *give* are largely supported by the findings of Newman (1996), who studied the semantics and syntax of *give* from a cognitive perspective. The cross-linguistic approach uncovered a range of extended meanings in *give*, some of which are universal across languages, and it was found that *give* is a part of "semantic extensions and grammaticalizations, resulting in the extensive polysemy and heterosemy" (Newman 1996, p. 270).

Dictionaries list a wide variety of meanings for both *gi* and *give: Bokmålsordboka* (2021) lists nine different meanings associated with *gi*, several of which are multi-word phrasal uses. This indicates that such phrases are common, and that they may have an impact on meaning. *Collins English Dictionary* (2021) lists three main meanings of *give*, each of which has several subcategories of meaning. One of these main entries is dedicated to phrasal uses of the verb, suggesting that these phrases are also common in English. In summary, these entries for *gi/give* indicate that the verbs are highly polysemous.

The concept of phrase and phrasal meaning appears to influence the meanings associated with *gi/give.* However, Mel'čuk (2012, p.1) notes that there is no agreement on how "phraseological expressions should be described, nor on how they should be treated in linguistic applications". On phrasal verbs, Sinclair (1991, p. 68) says:

> The co-occurrence of two quite common little words can unexpectedly create a fairly subtle new meaning that does not seem to be systematically related to either or both of the original words.

If the meaning can be 'fairly subtle', the existence of both subtle and less subtle meanings can be assumed to exist. For instance, there are phrases where the meaning can be understood by examining the individual meaning of the constituents, and there are also phrases where their

meaning cannot be interpreted by the meaning of the constituents, where it is completely independent of the meaning of the constituents, eg. the English phrase *spick and span,* which means that something is clean or spotless, but the meaning does not derive from either *spick* or *span.* The same is true for the expression *cry wolf* and its Norwegian translation *ulv ulv,* lit. 'wolf wolf', both of which mean raising a false alarm, and where the meaning does not derive from the meaning of the individual elements themselves. These are examples of *semantic reversal* (Sinclair 1998, p. 6), and is likely to be seen in *gi/give.* Section 2.4 features an in-depth discussion of phrases and phrasal meaning.

The concept of *semantic reversal* is closely related to two concepts, the first of which is *grammaticalization.* A distinction is made between *lexical items,* words that have semantic content (e.g., *table, red, stupid),* and *function words (*e.g., *on, at, him),* which have a grammatical function but little meaning (Hopper and Traugott 2003, p. 4). When a lexical item adopts a grammatical function, it is *grammaticalized* (ibid.). If a word is in the process of becoming grammaticalised, it leads to *bleaching of meaning,* which is the second concept related to semantic reversal. Whether this process is uni- or bidirectional, i.e., if bleaching can lead to grammaticalisation and not only the other way around, is a debated topic (ibid., p. 94). Either way, since *gi/give* carry a somewhat general meaning, they are likely to be grammaticalised to some degree, and susceptible to bleaching of meaning. Looking at the dictionary entries, as well as looking at data from the ENPC, shows that *gi* and *give* appear to hold phrasal meanings, and that they occur in several different grammatical constructions. Still, an actual analysis is needed to draw any conclusions.

Already at the outset, we can form some hypotheses on how the lemmas may behave. Based on previous relevant literature on the topic, most notably Viberg (2002, 2010) and Sinclair (1991, 1998), as well as a preliminary look at the occurrences in the ENPC, I propose the following hypotheses:

1. *Gi*/*give* will translate well into each other in the meanings that they share.
2. Since both verbs are polysemous, they will have developed additional, diverging meaning extensions.
3. When the verbs are divergent in meaning, they will also have divergent syntactic frames, i.e., form and meaning are connected.

1.5 Thesis outline

The structure of the thesis is as follows: Chapter 2 outlines the theoretical framework adopted in the current study. In chapter 3 an overview of the methodological approach is given, alongside an explanation of the structure of the analysis. The analysis is conducted in chapters 4–8, consisting of a contrastive correspondence analysis in chapter 4, which provides the foundation for the division into semantic categories in chapter 5. Chapters 6 and 7 offer monolingual English and Norwegian analyses of the grammatical context of the verbs, respectively, before they are compared in chapter 8. Chapter 9 summarises the findings in the previous chapters, making it possible to draw some conclusions about the differences and similarities between *gi* and *give*. The chapter concludes with some suggestions for further research.

2 Theoretical framework

2.1 Introduction

This chapter gives an overview of the theoretical framework in which the present thesis is situated. The first section is dedicated to the field of Contrastive Analysis (CA) and the concept of *Tertium Comparationis*, before other important theoretical aspects are discussed, namely the concept of *polysemy*, as well as Functional Grammar and Pattern Grammar.

2.1.1 Contrastive Analysis (CA)

Contrastive Analysis (CA) is defined by Johansson (2007, p. 1) as "the systematic comparison of two or more languages, with the aim of describing their similarities and differences". The definition implies a comparison on more than one level, and there are differing views of what these levels of comparison are.

Lado (1957) proposes phonology, syntax, lexis, morphology, and culture as levels of comparison. In early contrastive studies, a division was drawn up between two types of analyses. The first was the more minimalistic *microlinguistic contrastive analysis* (James 1980, p. 61), where the levels of comparison were grammar, phonology, and lexis — the present study is an example of a microlinguistic contrastive analysis. The second was *macrolinguistic contrastive analysis* (James 1980, p. 98), which was concerned with, for instance, discourse analysis. The latter development coincides with the broadening of general areas of linguistic studies from the 1970s and onwards (Johansson 2000, p. 3), which meant that contrastive analysis was applicable as a theoretical framework for broader topics. As computer technology evolved and machine-readable corpora saw the light of day, contrastive analysis became applicable to corpus linguistics.

An important notion in CA is equivalence. The question is how equivalence between items in languages can be detected or established. First, it is important to draw up a distinction between *correspondence* and *equivalence,* as they are not the same; correspondences are observable in a corpus and are used as "as evidence of cross-linguistic similarity or difference or as evidence of features conditioned by the translation process" (Johansson 2008, p. 14), i.e., correspondences are the means to investigate equivalence, but correspondence ≠ equivalence. What constitutes equivalence is a much-debated topic, as there are not only different degrees of equivalence, but also different kinds. For instance, Kenny (1998, p. 78) points out the difference between *connotative equivalence,* where two linguistic items trigger the same association in two different languages, and *referential equivalence,* where two

linguistic items refer to the same physical item.[5] Thus, two items can turn out to be close in referential equivalence, but far apart in terms of connotative equivalence, or the other way around. Since the present thesis is a corpus-based study, it is natural to rather make use of the word *correspondence.* The degree of correspondence may in turn say something about degree of equivalence.

2.1.2 Tertium Comparationis

The notion of *Tertium Comparationis* (TC), or common ground, is instrumental in deciding which linguistic items are eligible for a cross-linguistic analysis. However, figuring out how to define TC and the criteria governing the basis of comparison is difficult, as there is no consensus (cf. James 1980; Johansson 2007). Which TC is available depends on the type of corpora used to conduct the analysis (Ebeling and Ebeling 2020, p. 97), but it would be wise to start from a *perceived* similarity between two items (James 1980, p. 168). Since the present study uses material from a parallel corpus, the advantages, and disadvantages of using this corpus type for CA, and thus rely on translation as a TC, will be discussed.

Within corpus-based contrastive analyses, *translation* is one source of similarity that is often analysed to establish equivalence, with some scholars arguing that it is "the best available TC for CA" (James 1980, p. 178). The advantages of translated texts as TC lies in the purpose of translation itself, namely "keeping meaning and function constant across the compared languages". (Altenberg and Granger 2002, p. 9). Examining the translations might also uncover different ways of conveying function or meaning and makes it possible to "discover cross-linguistic variants, i.e., alternative ways of rendering a particular meaning or function in the target language" (ibid), or translation paradigms. Lastly, in the ENPC (and other translation corpora), text alignment is possible, which means that excerpts containing the two items in the original texts are linked together, making it possible for them to be "displayed together and compared" (Altenberg and Granger 2002, p. 10), something which is done multiple times in the present thesis.

There are, however, some possible issues with using translated texts as TC. The first issue has already been touched upon previously: Correspondence in translation does not automatically equal equivalence. Then there is the issue of trusting the translations, or rather, relying on the 'competence' of the translator(s): There is always a risk of the translation deviating to a smaller or larger degree from the original text, with elements being added or

[5] See Kenny (2001) for an overview of the differing views on translation equivalence.

omitted from the text, or the presence of traces of the original language in the translated texts. There could also be errors. These features of translation may all be referred to as *translation effects* or *translationese* (Altenberg and Granger 2002, p. 17; Gellerstam 1996, p. 55) that may affect how trustworthy the findings of a study are. One way of controlling the translation effects is by calculating 'mutual correspondence' of two items (see Altenberg 1999)[6], whereby the translation effects have less of a statistical impact. Finally, there are limitations in terms of genre and text types, which can have an impact on balance, which again affects the representation of actual language use: Although corpora compilers strive to achieve a balanced corpus, there are still restrictions with regards to the text types that are translated, which "tends to confine them to certain written text types" (Altenberg and Granger 2002, p. 17). An example in the present study which displays the importance of genre in CA studies is given in section 4.6.

Despite the shortcomings mentioned, translation constitutes a reliable TC, as noted by several researchers (e.g., Johansson 2007, James 1980, Altenberg 1999, Altenberg and Granger 2002). Still, while translation tells us something about correspondence, equivalence is still relative, as noted by Altenberg and Granger (2002, p. 18), who state that what is deemed equivalent is "reflecting either the researcher's or the translator's bilingual competence. Both involve a judgement of translation equivalence". However, Mutual Correspondence may go some way towards establishing translation equivalence.

2.1.3 CA and Corpus Linguistics

Contrastive linguistics have experienced a revival since the 1970s, and now "occupies a dominant position in linguistics" (Altenberg and Granger 2002, p. 5). One of the reasons for its revival is due in large part to the emergence of corpora. Corpora are well-suited for contrastive studies, as many contrastive studies are cross-linguistic studies focused on variation and actual language use (Altenberg and Granger 2002, p. 6). An advantage of using corpora in CA studies is that it to some degree solves the issues with using translation as TC. Since the sample size is so large, it is not only an opportunity of easy access to a large collection of texts, but it also reduces the impact of any erroneous translations and any possible translation effects. Several authors and professional translators are represented in the corpus as well. The material used is authentic, published material, which reflects actual language use. Studies based on corpus data are therefore more reliable than studies based on

[6] Chapter 4 of the present thesis deals with mutual correspondence, following Altenberg (1999).

introspection alone. There are additional advantages to using parallel corpora, advantages that help combat some of the issues with using translation correspondences. Section 3.1 below gives an account of the advantages of using the ENPC.

2.2 Polysemy

A central topic to the present thesis is *polysemy* as both *gi* and *give* are highly polysemous. The concept of polysemy can be defined as a word having several meanings which are deemed to be related, which is important in language change and seen in all languages in the world (San Roque et al. 2018, p. 372). Some words are more likely to be polysemous than others. Altenberg and Granger (2002, p. 22) note that verbs of motion, perception and cognition are examples of words that typically are polysemous, owing it to the fact that they "occur in most languages with roughly the same basic meanings" and that they have a high frequency. Viberg (2012, p. 121) notes that the four basic verbs of possession (*have, get, take and give*) are among the 20 most frequent verbs in English.

If two words, then, are deemed to correspond to each other and are also deemed polysemous, it is reasonable to assume that some meanings may overlap, and some do not. Altenberg and Granger (2002, p. 22) distinguish between three degrees of polysemy when discussing translation equivalence:

(a) *overlapping polysemy* (items in two languages have roughly the same meaning extensions).

(b) *diverging polysemy* (items in two languages have different meaning extensions).

(c) *no correspondence* (an item in one language has no obvious equivalent in another language).

While translation corpora make it possible to explore polysemous words, these degrees of polysemy, and polysemy itself, is not a universally agreed upon notion, and there are differing views on how to explain and uncover the *prototypical* meaning of a polysemous word, if such a meaning exists. Viberg (2012, p. 120) assumes that there is a *primary meaning,* or *prototype,* which serves as the base form from which other meaning extensions arise in a word, while also acknowledging Roman Jakobson's theory (1936) that no 'pure' form of a meaning exists, that a prototypical meaning is more general or abstract and "is not necessarily realized in pure form in any context" (Viberg (2012, p. 120).

Sinclair (1991, p. 113) uses the term *core meaning,* and claims that "the most frequent, independent sense", which is normally not a delexical meaning, constitutes the core meaning of a word. While it would be useful to think of a polysemous word as one that has a core meaning and additional meanings that extend from the core, the grammatical context in which the polyseme appears (cf. section 2.4) should not be ignored. A cross-linguistic analysis of polysemous verbs would appear incomplete if syntactic function is not taken into consideration. Section 3.5 explains how syntactic function will be analysed in this study.

2.3 Functional Grammar

Functional Grammar is a theory of grammar situated "within a general family of functional theories of grammar, contrasting these with formal theories of grammar" (Halliday 2014, p. 56). Where the traditional branches of formal grammar (e.g., generative grammar) are concerned with form over meaning in linguistic analysis, Functional Grammar does the opposite, and "equate[s] the meaning of a sentence with its function" (Thompson 2014, p. 6). In other words, meaning is the starting point of analysis in Functional Grammar rather than form. This structure of analysis is in accordance with the present thesis, where the semantic aspects are analysed first before moving on to an analysis of form.

Functional Grammar distinguishes between three types of *metafunction: Textual, interpersonal, and experiential,* which represent the types of meanings and perspectives of analysis that are present in a clause: "clause as a message, clause as an exchange, and clause as a representation" (Halliday 2014, p. 83), respectively. Thus, the *experiential* function denotes propositional content, "using language to talk about the world" (Thompson 2014, p. 30), the *interpersonal* function, which is interaction between participants, and the *textual* function, "organizing language to fit in its context" (ibid.), i.e., how clauses are connected to a larger context. As will be seen in sections 2.4 and 3.5, the focus in the present thesis will be on the propositional content of *gi/give,* and therefore, the experiential function is the only one that will be present in the analysis.

There are many process types contained within the experiential function, but not all of these can be expressed by *gi/give*. As such, the present analysis only distinguishes between the three processes that are seen in *gi/give.* The first two are *material* and *mental* processes, or "the outer and inner aspects of our experience" (Halliday 2014, p. 214). The third process is the *behavioural process,* which relates to physiological processes. Thompson (2014, p. 109) notes that "they have few obvious grammatical features that set them apart and are largely identified on semantic grounds". Examples of verbs that feature in this process is *cry* and

stare. Table 2.1 presents an overview of the processes contained by the experiential functions, which will be used in the analysis of *gi/give.*

Table 2.1: Experiential participant roles in Functional Grammar

Process	Participant roles	
Material	Actor → Goal	Circumstance
Mental	Senser → Phenomenon	-
Behavioural	Behavor → Range	Circumstance

Example (2-1) below expresses the material process. A behavor *the boy* performs the behavioural process *gave,* and the range is *a small frown*.

(2-1) The boy **gave a small frown**.
(MM1)

In the present thesis, the experiential process and its participant roles are part of the analysis in chapter 5, with added focus on the participant roles *actor* and *goal.* Functional Grammar is only used as a supplement to the semantic analysis, as Viberg (1994, 2002) provides a model of meaning extension as well as the framework of semantic categories. Viberg (1994, p. 180) proposes a model of meaning extension, in which the concrete, prototypical meaning can be extended to include a mental, abstract reading, which can be extended further to have a grammatical meaning, in this direction: concrete→material→grammatical (see section 3.6 for a discussion on how this is implemented into the present thesis). It is important to distinguish between Viberg's model and the model of participant roles in Functional Grammar; the former is concerned with the overall meaning and its possible extension, whereas the latter is concerned with the roles and processes that the participants are subject to.

2.4 Pattern Grammar, Phraseology, and extended units of meaning

Previously in this chapter, the focus has largely been on what meanings are held by *gi/give,* but as mentioned in section 2.2, the grammatical context needs to be taken into consideration if the analysis is to be complete.

In the present thesis, *Pattern Grammar* will form the grammatical part of the theoretical framework. Hunston and Francis (2000, p. 3) define a pattern as "a phraseology frequently associated with (a sense of) a word, particularly in terms of the prepositions, groups, and clauses that follow the word", and stress the relationship between pattern and

meaning, proposing that (1) word meanings are distinguished by the patterns they appear in and (2) words that share a pattern also share some meaning (ibid.). Rather than having a clear-cut distinction between lexis and grammar, *Pattern grammar* bases itself on phraseology as observable in large corpora, using corpora and concordance lines to identify patterns. Furthermore, the coding system of Pattern Grammar has been used in the development of definitions in the *Collins COBUILD English Language Dictionary*.

To clearly distinguish a sequence of words as a pattern, some criteria must be met: "A pattern can be identified if a combination of words occurs relatively frequently, if it is dependent on a particular word choice, and if there is a clear meaning associated with it" (Hunston and Francis 2000, p. 37). This implies that there will be an overlap in pattern and meaning in *gi* and *give,* and that the number of patterns the verbs appear in will be limited. What constitutes a pattern is typically seen by examining its *complementation,* i.e., what comes after the verb (Hunston and Francis 2000, p. 49), but not every element following the verb is necessarily considered a part of the pattern. Relative clauses, prepositional phrases and adverb groups that provide context about time, manner or place are generally not considered to be a part of the complementation pattern (ibid.).

In terms of coding, Pattern Grammar separates itself from the traditional way of encoding grammatical patterns. "The usual metalanguage such as 'transitive verb' or 'verb + object'" (Hunston and Francis 2000, p. 33) is abandoned, and instead, the sequences are given as a string of elements, where each element corresponds to a word, a group or a clause. Actual words are italicized, clauses are written out as the first word of the clause, all other elements are represented by a letter. For instance, the pattern **V *to* n** means "verb followed by the preposition *to* and a noun group" (Francis et al. 1996, p. 242), i.e., a prepositional phrase starting with *to.* As another example, the **V n that** pattern consists of a verb "followed by a noun group and a that-clause" (Francis et al. 1996, p. 300). The way Pattern Grammar is coded is one of its advantages; it was "designed to be flexible, transparent, and consistent" (ibid.), meaning that the coding has no limits on what kinds of phraseology it represents, and while perhaps simple, it is an effective way of coding that is easy to interpret and use. Lastly, the coding does not mix different types of metalanguage, but only codes word-classes rather than bringing the functional aspect (e.g., subject, object) into the equation, which makes the coding clear and consistent.

Despite these advantages, Pattern Grammar has its drawbacks. While some see it as an advantage that the functional aspect is not a part of the method, others see it as a drawback that makes the analysis incomplete. Therefore, both Pattern Grammar and Functional

Grammar are used in the present study; Pattern Grammar provides grammatical context, and Functional Grammar provides functional context. Combining these two to complement each other is also supported by Hunston and Francis (2000, p. 127).

While Pattern Grammar provides an extensive mapping of English verbs that is useful in analysing English *give* (Francis et al. 1996), it is necessary to go beyond the framework and adapt it so that it can also be used to map the different patterns of Norwegian *gi.* It is also necessary to draw on other sources to explain *phrasal uses*, as the Pattern Grammar description of these does not seem to be fully developed.

In writing the present thesis, multiple sources on the concept of *phrase* were consulted. One possible approach is seen in Sinclair (1991), who distinguishes between the *idiom principle* and the *open-choice principle,* as opposite ends on a scale describing degrees of idiomaticity. When a sentence follows the idiom principle, it falls in the category of "a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analyzable into segments" (Sinclair 1991, p. 110). What is meant by this is that there are limitations as to which elements co-occur in a sentence, and in the strictest sense, it is a phrase that does not allow for variation, e.g., Norwegian *ugler i mosen*, lit. 'owls in the moss', meaning that something seems suspicious.[7] In this phrase, none of the elements that make up the phrase carry the meaning 'suspicious', and the meaning cannot be inferred from these parts. The same is true for the English *hot dog*, which is typically hot, but not a dog. Rather, it is a type of sausage served in a bun with condiments. In contrast, the *open-choice principle* entails that a sentence is only restricted by grammatical rules. There are no limitations in terms of which elements can co-occur in a sentence if they adhere to rules of semantics and grammar. The distinction between these two concepts has been useful in writing the present thesis, but rather than refer to them as principles, they will be referred to as *phrasal* and *non-phrasal* uses.

Of course, there are degrees of transparency between phrases which need to be accounted for. Melčuk (1998) distinguishes between different types of *phrasemes*, where there is a distinction between *pragmatemes,* which are transparent in meaning but somewhat restricted in construction (ibid., p. 28), and *semantic phrasemes,* which are further divided into three subcategories based on transparency.[8] Following Melčuk (1998) and Sinclair's

[7] The expression is a distortion of the Jutlandic expression «*uller i mosen*», where *uller* is a Jutlandic dialect word for *wolves,* whereas *mose* means *bog* in Danish (Hastrup and Berggreen 1992, p. 69) Thus, when Norwegian owls are lurking in the moss, the culprits are actually Jutlandic wolves lurking in the bog.
[8] While Melčuk (1998) uses the term *phraseme,* the term *phrase* is used instead in the present study.

(1991) classification, I propose a slightly altered model for categorising types of phrases and non-phrases:

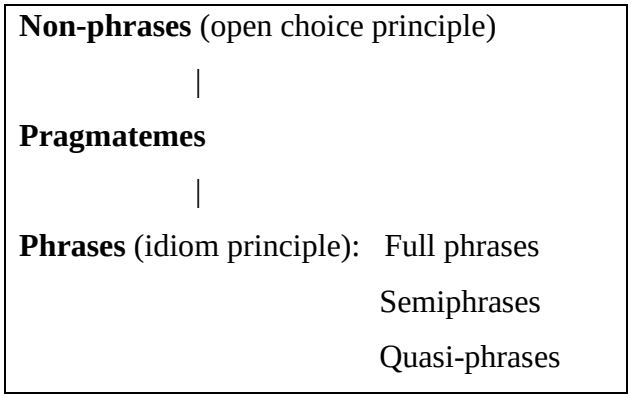

Figure 2.1: Types of phrases, based on Melčuk (1998) and Sinclair (1991)

Phrases are divided into three categories: *Full phrases* or *idioms* have a fully phrasal meaning where the meaning is not associated with the meanings from any of the individual elements in the phrase and the meaning of the phrase cannot be understood by the meaning of these elements (Melčuk 1998, pp. 28-29). *Semiphrases* or *collocations* are less restricted than idioms in that more than one element can co-occur with another to create a phrasal meaning (ibid., p. 31). The meaning also tends to be more transparent. Melčuk notes that "Collocations constitute the absolute majority of phrasemes and represent the main challenge for any theory of phraseology" (ibid.). *Quasi-phrases* or *quasi-idioms* are the least restricted of the three, where the independent elements have their own meaning, but "also contains an unpredictable addition" (ibid.), i.e., a phrasal meaning on top of the independent meanings.

Gi/give have been seen to carry a range of phrases, most notably the full phrases, semiphrases and quasi-phrases, as chapter 8 will make clear, but instances of non-phrases are also seen in the material. Mapping each instance of *gi/give* based on idiomaticity, however, would be an extensive and difficult task, and due to the scope and aim of this thesis, it will not be attempted. Rather, the phrases will be explored in a separate section in chapter 8 (cf. section 8.6), when the verbs are compared, as a general indicator of phrasal expressions in *gi/give.*

3 Material and method

3.1 Material: The English-Norwegian Parallel Corpus (ENPC)

The current chapter provides an overview of The English-Norwegian Parallel Corpus (ENPC), as well as an overview of how the material was extracted and handled. Finally, a step-by-step description of the method used is offered, including an outline of how Pattern Grammar was implemented.

The English-Norwegian Parallel Corpus (ENPC) is a bidirectional, bilingual corpus containing English and Norwegian original and translated texts. Johansson (2007, p. 9) remarks that two different types of corpora are often both referred to as parallel corpora, but that these two types of corpora are parallel in different ways. The distinction is drawn between *translation corpora*, which are collections of original texts alongside their translations "into one or more other languages" (ibid.), and *comparable corpora*, which "contain original texts in two or more languages matched by criteria such as genre, time of publication, etc." (ibid.). These types of corpora have their separate sets of advantages and disadvantages. The advantages and issues with using translation as tertium comparationis were previously discussed in section 2.1.2.

The advantage of using comparable corpora is that they reflect natural language use, eliminating the risk of translation effects (Johansson 2007, p. 10) However, if the texts are comparable, equivalent forms may be easy to miss (and conversely, easy to spot in a translation corpus). Additionally, the criteria after which the texts are compiled must be precise: the observable differences may otherwise be over- or underexaggerated (ibid.). Lastly the greatest challenge of all "is knowing what to compare, i.e., relating forms which have similar meanings and pragmatic functions in the languages compared", (ibid.), which means that establishing a tertium comparationis can be difficult.

The ENPC attempts to combat the adverse effects of both types of corpora by combining them into a *parallel* corpus, as seen in figure 3.1 below. The arrows indicate the direction of comparison; if used as a translation corpus, the direction is English-Norwegian and Norwegian-English between original and translated texts in both languages. As a comparable corpus, the direction is either English-Norwegian and Norwegian-English between original texts only, or comparing English originals→English translations and Norwegian originals→Norwegian translations. Lastly, it is possible to compare translated texts between the two languages.

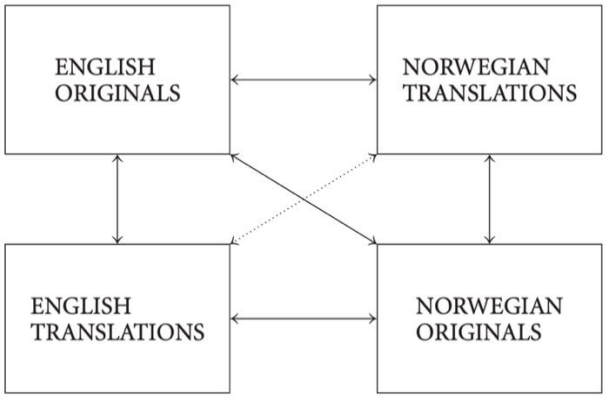

Figure 3.1: The ENPC model (Johansson 2007, p. 11)

Despite combating some of the disadvantages discussed in this section and in section 2.1.2 by combining two types of corpora, the ENPC still has its limitations in terms of genre and text types (Altenberg and Granger 2002, p. 17), even though it contains original texts in both Norwegian and English.

3.2 Data selection and text types

The ENPC consists of fifty original texts in each language alongside their translations, as seen in table 3.1 below. The texts were fairly new at the time of compiling, around 10-20 years old, 30 of them were fiction, 20 were non-fiction, and rather than complete texts, there are extracts of around 10.000 to 15.000 words (Johansson 2007, p. 13). As for language, the English texts are mostly written by British and American authors, though some other varieties of English are featured through authors from Nigeria, South Africa, and Canada. The Norwegian texts are written in both *bokmål* and *nynorsk* (ibid.), though most of the texts are in *bokmål* (48 out of 50).

Table 3.1: Text distribution in the ENPC (Johansson 2007, p. 14)

	Original texts		Translated texts	
	English	Norwegian	English	Norwegian
Fiction	30	30	30	30
Non-fiction	20	20	30	30
Total texts	50	50	50	50
Total number of words	671,700	629,900	699,400	661,500

The texts are evenly distributed between English and Norwegian makes it possible to compare frequencies directly (Johansson 2007, p. 15). The texts were aligned at sentence level using the *Translation Corpus Aligner*, making it easy for the researcher to quickly identify translation correspondences.[9]

While the texts are evenly distributed in terms of numbers, they are uneven in terms of genre, as there are fewer non-fiction texts than fiction texts. This uneven representation should be seen in light of larger issues with acquiring texts for the corpus: Johansson (2007, p. 13) notes that "Norwegian writers of non-fiction who want to reach an international audience often prefer to publish in English", and as such, it was a challenge to gather Norwegian non-fiction texts. Furthermore, there were issues with acquiring permission from copyright holders, exacerbated by the need to obtain permission for original texts as well as the translations (ibid.). For the purpose of this study, only the fiction part will be used.

In terms of representation, the compilers attempted to include as wide a range possible of authors and translators (ibid.), to reduce the risk of translation effects. Still, since the corpus is relatively small (with 50 original English and Norwegian texts), the risk of misrepresentation is there, and while an effort was made to include newer texts, the texts are now between 30 and 40 years old and may not be as representative of modern-day language use as they used to be. As such, the ENPC is unsuited for certain types of studies, for instance, studies of recent developments in the languages or studies of infrequent forms or forms that are limited to a specific genre or range. The verbs analysed in the present thesis, however, appear very frequently and are not likely to be limited to one genre or the other.

3.3 Method: Material handling

The material in the present study is all from the fiction part of the ENPC for two reasons: The number of hits in both languages were fairly equal (around 500 occurrences in each), which makes for a sufficient number of occurrences for a study of this size. Secondly, the fiction part of the ENPC represents a more homogeneous set of texts, thus producing more reliable results.

When gathering the material, a search was made in the fiction part of Norwegian original texts and English original texts was done for all forms of the lemmas *gi* and *give*. For

[9] The program was written by Knut Hofland, University of Bergen.

Norwegian, these are *gi* (infinitive) — *gir* (present tense) — *ga/gav*[10] (preterite) — *gitt* (past participle). For English, they are *give — gives — gave — giving — given.*

After extracting all the occurrences of the lemmas in their context, they were imported into a database program named Filemaker Pro. Two files (one for Norwegian original texts and one for English) had already been prepared to import both the original texts and their translations (for alignment and analysis purposes), and the file had been set up with a range of checkboxes in an attempt to control for several different variables – these were *original lemma form, original pattern* and *semantic category* for the original text, and *translated lemma form* and *translated pattern* and *semantic category* for its translation *(*cf. the appendix for an overview of the layout).

The data was then categorised and analysed manually, and irrelevant examples were discarded, for instance, when *gi/give* had an adjectival function as in (3-1) or a prepositional function as in (3-2). These uses appear in both languages.

(3-1) Whatever happens at **any given moment** may have been lying dormant in the blood for years.
(ABR1)
Uansett hva som skjer i **ethvert gitt øyeblikk**, så kan det ha ligget latent i blodet i flere år.
(ABR1T)

(3-2) Younger than I expected, **given John Daggett's age,** which had to be fifty plus.
(SG1)
Jeg ante ikke hvor gammel hun var, men helt sikkert yngre enn jeg hadde ventet meg **ut fra John Daggetts alder**, som måtte være i overkant av femti.
(SG1T)

When such uses of *gi/give* had been removed, a total of 491 examples of *gi* and 509 examples of *give* remained. These were sorted into semantic categories and were also sorted according to the patterns that they featured, which made it possible to analyse the patterns and meaning of the verbs.

3.4 Analysis outline

The present thesis is a three-part analysis. Chapter 4 is part one, the correspondence analysis. In this chapter, the mutual correspondence (MC) rate between the verbs is calculated, and a

[10] *Ga* and *gav* are spelling variants of the preterite but mean the same — the use of one over the other is a matter of style.

general overview of frequent translation correspondences is given, alongside some brief discussions on some of the most frequent correspondences. This part is largely quantitative; apart from one curious correspondence (cf. section 4.6), no attention is paid to the structure or meaning of any other individual meanings. The correspondence analysis comes first of the three since it gives a useful overview that paves the way for the more detailed analyses succeeding it, and the mutual correspondence rate says something about how similar the two verbs are.

Chapter 5, the semantic analysis, constitutes part two of the three-part analysis. This chapter is an analysis of the meaning content expressed by *gi/give*, with the aim being to map all instances found in the material to its corresponding semantic category, both simplex gi/*give* and phrasal instances of *gi/give* (for a full overview of the classification scheme and the implementation of semantic categories, see section 3.6). The instances are also analysed according to Functional Grammar's participant roles (cf. section 2.3). To demonstrate the differences between the categories, examples from English and Norwegian original texts from the ENPC are used. The division of the occurrences into semantic categories lays the foundation for part three of the analysis.

Lastly, chapters 6–8 present the third part of the analysis, which is the grammatical context of *gi/give*. By using the semantic categories of chapter 5, the core and extended meanings of *gi/give* are correlated with their grammatical context to uncover the relationship between form and meaning. The occurrences are analysed according to the patterns they occur in, using the Pattern Grammar framework (a basic explanation of the framework was given in section 2.4, but its implementation into the present thesis is discussed in detail in section 3.7). The purpose of these chapters is to see not only how *gi/give* are translated, or what meaning they express, but whether the patterns they appear in affects the type of meaning expressed, and if so, whether certain elements trigger certain readings.

The Pattern Grammar analysis is divided between three chapters due to its length and extensiveness. Chapter 6 focuses solely on applying the framework to Norwegian *gi,* with chapter 7 doing the same with the English counterpart *give.* Finally, a comparison of the two is made in chapter 8, which compares it across two dimensions; what meanings and patterns appear in the verbs and how they translate into each other, with the aim being to shed some light on the relationship between the verbs. In the analysis, more attention is given to frequent uses rather than infrequent uses. The reasoning behind this is twofold; first and foremost, frequent uses may yield more reliable results, as discussed in section 2.1.2, and secondly, in

terms of size, ENPC is a small corpus, so it is better suited to investigate frequent uses rather than infrequent uses.

3.5 Implementation of correspondence analysis

The correspondence analysis in the present study is largely based on Johansson (2007) and Altenberg (1999), with some alterations.

Firstly, the framework of correspondence follows Johansson's (2007, p. 25) classification of correspondences, i.e., the forms in the source text corresponding to specific words or constructions in the translated text, or vice versa. This classification scheme considers the direction of translation, congruence, and expression (if the correspondence is divergent, is it overt or not) as the three main factors that decide the nature of the correspondence (cf. figure 4.1 for an overview of the classification of correspondences). However, as section 4.2 will reveal, establishing the correct type of correspondence can be difficult. For instance, the distinction between divergent and zero correspondence in Johansson's framework turned out to be less clear cut than what was first assumed. Zero correspondences can compensate for a lack of formal correspondence through 'linguistic context' (2007, p. 26), thus, the meaning carried by the original linguistic item is carried by the sentence in translation, despite a lack of formal correspondence. Therefore, adjustments to the framework have been made in the present study, in which a zero correspondence is defined as an instance in which little or no trace of the meaning is retained in translation. This helps draw up a clearer distinction between correspondences.

In calculating mutual correspondence (MC), i.e., how often the items correspond to each other in translation, a formula of calculating MC by Altenberg (1999, p. 254) formula is used:

$$\frac{(A_t + B_t) \times 100}{A_s + B_s}$$

The number of correspondences between *gi* and *give* (in both directions, A_t and B_t) are divided by all instances of *gi* and *give* in original texts ($A_s + B_s$), which gives a mutual correspondence rate. The value ranges from 0% to 100%, in which the former equals no correspondence, and the latter equals full correspondence (cf. table 4.1 for an overview of MC in *gi/give*). In the present study, the translation bias of when *gi* is translated into *give* and vice versa is displayed alongside their mutual correspondence rate, and the most frequent translation correspondences in both languages are discussed in light of these findings.

3.6 Implementation of semantic analysis

The intent of the semantic analysis in the present thesis is to map every occurrence of *gi/give* in the fiction part of the ENPC according to the meaning expressed, which is either expressed by the verb or the phrase. It would have been possible to create a classification scheme using Functional Grammar (cf. section 2.3), but there are several issues related to this approach.

One such issue is that the processes seen in Functional Grammar would have ended up separating meanings that are closely related due to the processes being different. For instance, (3-3) expresses a material process and (3-4) a mental process, but the two instances are clearly related in meaning, expressing some type of possession:

(3-3) Han småpratet med henne mens han **gav** henne høy.
(KAL1)
Espen chatted with her while **feeding** her the hay.
(KAL1T)

(3-4) Men fornuften **gav** ham ikke noe valg.
(JG1)
But reason **left** him no real choice.
(JG1T)

Conversely, Functional Grammar also ends up grouping together instances that express the same processes, but express different meanings. In (3-5) and (3-6) below, both instances express the material process, but the meanings are clearly different.

(3-5) Melk fra et kvinnebryst ville **gi ham styrke.**
(SH1)
Milk from a woman's breast would **give him strength.**
(SH1T)

(3-6) "Har du tenkt på at B er min og at jeg ikke akter å **gi ham fra meg**?"
(SL1)
"Has it occurred to you that B belongs to me and I have no intention of **giving him away?"**
(SL1T)

While there are ways to circumvent these issues, for instance, distinguishing the instances accordingly to additional processes, e.g., *intentional* versus *involuntary* processes, *creative*

versus *transformative* processes (Thompson 2014, p. 96), the classification scheme would be overly complicated and difficult to use, which defeats the intention of the present study, which is to create a simple classification scheme with broad categories. Instead of using Functional Grammar for the semantic classification scheme, it will be drawn upon in chapter 5 when relevant and necessary, as a supplement to the semantic analysis.

The semantic analysis in the present study is rather built on Viberg's model of meaning extension (1994) and classification of semantic categories (2002). Viberg (1994, p. 180) proposes a model of meaning extension, wherein a concrete (or material) meaning can be extended into a mental (or abstract) domain, which then has the possibility of further extending into a grammatical meaning, giving the following direction of extension: concrete→ mental → grammatical.

It should be noted that the mental category subsumes both abstract concrete meanings and abstract mental meanings, as the model's concrete category is strictly reserved for *concrete* material. While there appears to be some overlap with Functional Grammar's scheme of experiential participant roles, most notably in the naming of the processes, these two models cover different areas of the semantic analysis; Viberg's model provides an overview of the meaning of an utterance, whereas Functional Grammar gives insight into the roles of the participants of an utterance, with focus on the *processes* these participants undergo.

Viberg's (1994) model of meaning extension serves as the foundation on which semantic categories are created, most notably his own classification scheme of major meanings seen in Swedish *ge* (2002). These major meanings have been adapted in the present study, but not all the categories were set up in advance; due to the polysemous and complex nature of *gi/give,* it would be difficult to anticipate all the different meanings that are expressed by the verbs. Instead, a simple classification outline has been drawn upon, based on the major meanings seen in Viberg (2002), and the scheme has since been expanded after analysing all instances of *gi/give.* By looking for instances that are related in meaning and drawing up categories that are based on the instances themselves, the categories become well suited to the material. Some of Viberg's extended meanings are only seen in Swedish *ge* and are therefore not included in the classification scheme. The following semantic categories, which have been adapted to fit the present study, are based on the major meanings seen in Swedish *ge* in Viberg (2002, p. 672):

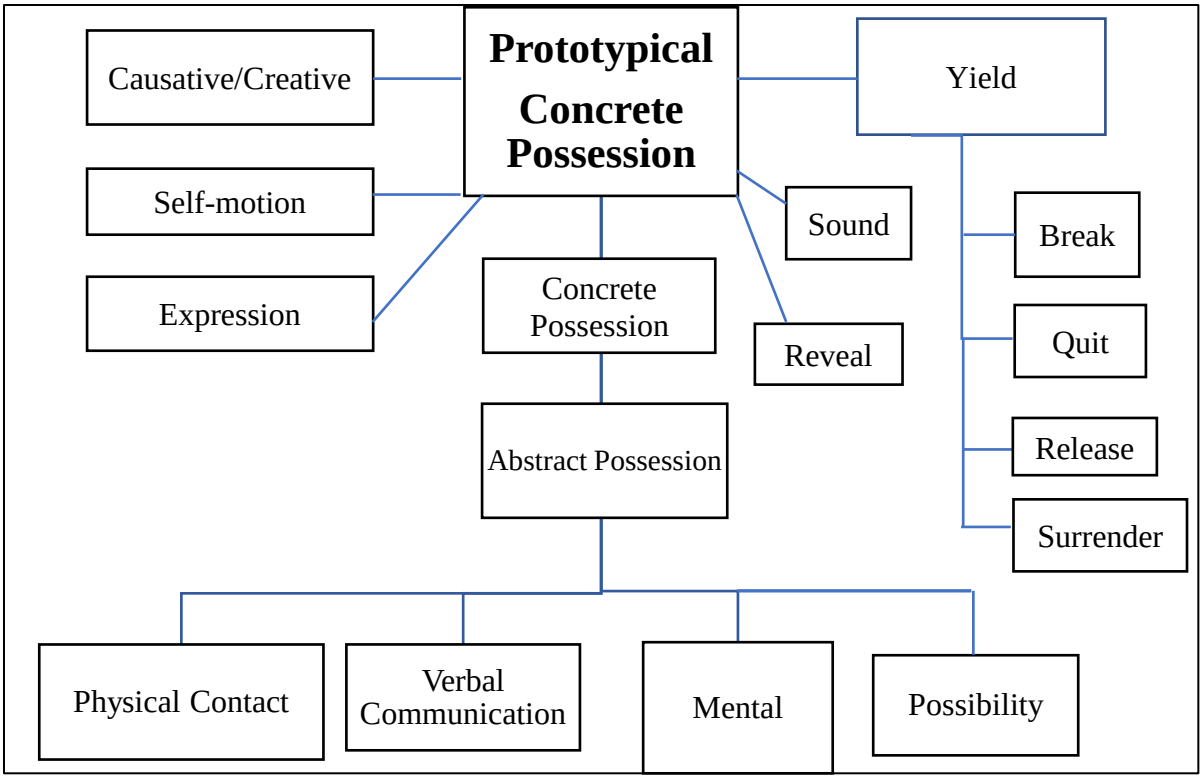

Figure 3.2: Semantic classification scheme, based on Viberg (2002, p. 672)

Some of Viberg's categories have been renamed in the present study, but the meaning expressed by each category remains the same[11]. Four subcategories of meaning have been added to 'Yield' (cf. chapter 5). Three language-specific categories, which are only seen in English *give*, have been added to the classification scheme; 'Break', which is a sub-category of 'Yield'; 'Reveal', and 'Expression', a subcategory of 'Possession'. In addition, one semantic category which is only seen in Norwegian *gi*, named 'Causative/Creative' has been added to the classification scheme. Meanings that are seen in Swedish *ge*, but not in *gi/give*, are not part of the scheme. In the analysis of *gi/give*, all types of possession are grouped together in a larger semantic category simply named 'Possession' (cf. chapter 5). The four subcategories of 'Abstract Possession' are object-oriented, i.e., the goal is abstract, whereas 'Abstract Possession' itself denotes the prototypical abstract use.

[11] 'Self-motion' corresponds to 'Departure', 'Sound' to 'Emergence of Sound', 'Mental' to 'Cognitive', 'Possibility' to 'Power and Possibility', 'Abstract Possession' to 'Abstract Objects' (cf. Viberg 2002, p. 672).

3.7 Implementation of Pattern Grammar

This section is dedicated to explaining how the present thesis has implemented Pattern Grammar, as well as give an overview of pattern constituents. Table 3.2 below features a list of constituent types, alongside the labels that are used in the Pattern Grammar analysis of *gi/give.* The labels are a slight adjustment of the system given in Hunston and Francis (2000) in order to better fit both the English and Norwegian data at hand.

Table 3.2: Constituent types and labels used in the analysis of *gi/give*

Label	Constituent type
GI	All lemma forms of Norwegian *gi*
GIVE	All lemma forms of Norwegian *give*
V[12]	All lemma forms of *gi* and *give*
n	Noun group
P	Particle
prep	Preposition group
refl	Reflexive pronoun
to-inf	An infinitive sentence starting with *to* (Norwegian: *å*)
that	A *that*-clause (Norwegian: *at*-clause)
adj	Adjective group
adv	Adverb group

As mentioned in section 2.4, patterns are analysed according to the verbs' complementation. However, some elements are not considered part of the complementation pattern. Generally, if an element does not affect the propositional content of the verb, it is not a part of the pattern. This includes relative clauses, and prepositional phrases and adverb groups that indicate time, manner or place. Analysing an example will shed some light on how this will be applied. In (3-7), the adverb *snart* 'soon' does not affect the propositional content of the multi-word verb *gi seg* and omitting it would not change the meaning of the verb or sentence as a whole. Therefore, the pattern is not **GI refl adv,** but simply **GI refl.**

[12] This label becomes relevant in chapter 8, where the verbs are compared. It is used as a spelling convention when discussing patterns that are found in both languages.

(3-7) "Eg visste ikkje at du brukte å bli sjuk," mora snakkar og snakkar, ho må **gi seg snart**, sambandet er dårleg. (EH1)
"I didn't know that you usually got sick," her mother said and kept talking and talking. She 'll have to **quit soon**. The connection is poor. (EH1T)

In (3-8), however, the pattern includes a prepositional phrase which consists of *to* and a noun group and omitting the prepositional phrase would change the propositional content of the verb and create ambiguity. Thus, the pattern is **GIVE n to n.**

(3-8) She **gave it to Cooper** and he felt the warmth of her body seeping into his hand. (MW1)
Hun **gav den til Cooper**, og han følte kroppsvarmen hennes sive inn i hånden. (MW1T)

Verbs can sometimes be difficult to analyse in terms of their patterns since they appear in many different constructions. A verb could, for instance, be inside a relative clause or in the passive. The method of handling such constructions is to analyse a straight-forward version of the construction (Hunston and Francis 2000, p. 59). The pattern analysis in (3-9) would be based on what a main clause version of the sentence looks like ('the herbalist gave the final set of instructions'), giving it the pattern **GIVE n.**

(3-9) Mum went back to **the herbalist**, who now **gave the final set of instructions**. (BO1)
Mamma gikk tilbake til **urtelegen**, som **ga henne de siste instruksene** om hva hun skulle gjøre.
(BO1T)

As for passive constructions, Hunston and Francis (2000, p. 46) maintain that passives should be treated as a separate pattern from a logical point of view to avoid "transformational practices", i.e., to only analyse surface structure, but they also acknowledge that it is more economical to treat passives as variants of one pattern (ibid.). In the present thesis, the economical approach is chosen, thus, passives that occur in the material are treated as if in the active voice, and if a use tends to occur frequently in the passive, or there is a significant correspondence, notes are made of this in the analysis. For instance, in (3-10), the passive voice *was given* is an instance of **GIVE n**, while the translation into *få* 'get' (**FÅ n**); passive give is translated into active *få* and the patterns are the same. This correspondence is discussed further in section 4.6.

(3-10) It is mildly ironic that it was not until 1936 that this distinguished painting of Aristotle **was given** the name by which we know it now.
(JH1)
Det er i grunnen ironisk at det var først i 1936 at dette fremragende maleriet av Aristoteles **fikk** det navnet vi kjenner det ved i dag.
(JH1T)

Occasionally, passive *gi/give* will be translated into active *gi/give,* as in (3-11) below, where the monotransitive passive *give* becomes ditransitive active *gi,* but there seems to be no clear pattern in these correspondences, unlike the correspondence *give* → *få,* therefore, these instances are treated as variants of a pattern in the present study:

(3-11) After The Nightwatch, sixteen years passed before **Rembrandt was given a commission for another group portrait**, which might tell something about its hostile reception, and does tell much about his difficulties in Holland.
(JH1)
Etter Nattevakten gikk det seksten år før **noen gav Rembrandt en bestilling på et nytt gruppeportrett**, og det sier saktens noe om den fiendtlige mottagelsen, og sier iallfall mye om hans vanskeligheter i Nederland.
(JH1T)

4. Correspondence analysis

4.1 Introduction

This chapter is the first part of a three-part analysis, where *gi* and *give* are compared in terms of translation correspondence. First, the framework of correspondence is given, with an explanation of how and when the verbs correspond or do not correspond to each other. Then, the mutual correspondence (MC) rate is calculated by using the formula provided by Altenberg (1999), and the actual correspondences of each of the verbs is presented. Lastly, these correspondences are discussed, with special attention being paid to frequent simplex verb correspondences.

4.2 Framework

The comparison of translations and original texts in the ENPC is carried out by observing correspondences, i.e., the forms in the source text which correspond to specific words and/or constructions in the translated text or vice versa (cf. sections 2.1.1, 2.1.2). The classification of correspondences found in Johansson (2007, p. 25) distinguishes between several different types of correspondences, as seen in figure 4.1. below:

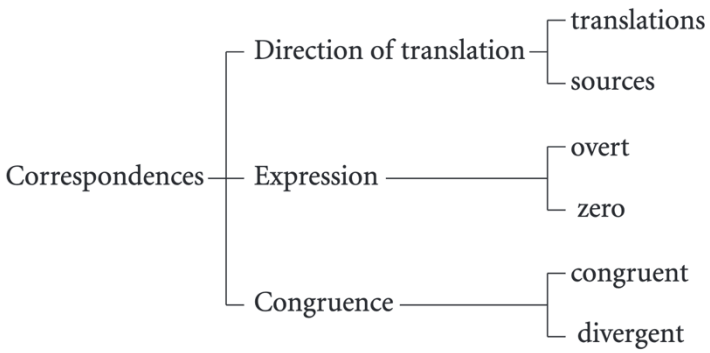

Figure 4.1: Classification of Correspondences (Johansson 2007, p. 25)

Firstly, the direction of translation is important in order to distinguish between correspondences. The direction of translation is either from *translation,* with its correspondence stemming from the source text, or from *source,* meaning the correspondence is found in the translation. For instance, searching for *give* in the English original texts in the ENPC is source → translation, whereas searching for *give* in the English translated texts is translation → source. This opens up the possibility of seeing what *gi/give* have been translated

into, but also what the sources of *gi/give* in translated text look like. This thesis is only concerned with one direction of translation, sources → translations.

Identifying a direct correspondence, however, can be a difficult process. In some instances, it is impossible, as there is not always a match across different languages. In the cases where there is no apparent, overt match, the correspondence is classified as a *zero correspondence,* which is one of two types of expression in Johansson's framework (see figure 4.1), the other being its opposite, i.e., an *overt correspondence*.

With instances of zero correspondence, Johansson (2007, p. 27) points out that something often is either removed or added in a translation, i.e., *omission vs. addition*, with a specific purpose in mind. Omission can entail that the meaning either has to be inferred by the sentence as a whole or by a specific linguistic item that has no direct correspondence but provides context, but the meaning is not always inferred. Whether the item is deemed necessary, or even idiomatic, is a decision which is made at the translator's discretion. In (4-1) below, the phrase *for your groceries* has been omitted in translation, possibly because removing it or keeping was not deemed to have a significant impact on the meaning of the utterance. The words *kassadame* 'checkout lady' and *matbutikk* 'grocery store' provide enough context for the Norwegian reader to understand that the transaction takes place at a grocery store, and that the girl on the check-out is an employee whose occupation is to charge you for groceries.

(4-1) As Wexford said, **if you give the girl on the check-out two tenners for your groceries** she doesn't do a spot-check on the numbers.
(RR1)
Som Wexford sa: **Gir du kassadamen i matbutikken to tiere,** sjekker hun ikke numrene.
(RR1T)

Conversely, addition often adds meaning that the translator believes would otherwise have been lost, e.g., a translator feels a need to explain a source item or expression that has specific cultural associations or that has unclear/ambiguous grammatical or contextual reference in the original text. In (4-2) below, a noun group has been added in translation, likely to avoid ambiguity. The original utterance in Norwegian works equally well with both one and two noun groups, displaying syntactic flexibility, but both must be present in the English translation.

(4-2) Det **ga trygghet** og selvfølelse. (EHA1)
It **gave me security** and self–respect. (EHA1T)

If an overt correspondence is established, it is also necessary to determine whether it is *congruent* or *divergent*. This distinction is deceptively simple at the surface; a correspondence is congruent if corresponding items in the original and the translation belong to the same grammatical category, but if they belong to different grammatical categories, they are divergent, as in (4–3) below.

(4-3) He told them he didn't **give a shit** if he blew their guts from Castle Rock to Fryeburg. (SK1)
Etter hans mening var de alle en bande langhårete, fitteslikkende, flatlusbefengte kommunistiske rasshøl, og han **skulle mer enn gjerne** blåse innvollene ut av dem. (SK1T)

Here, the verb and noun phrase *give a shit* in the original arguably corresponds to the modal verb *skulle* 'would' in combination with the adverbial phrase *mer enn gjerne* 'more than happy'.

However, Johansson's framework allows zero correspondences to compensate for a lack of formal correspondence through 'linguistic context' (2007, p. 26), i.e., the meaning carried by the original linguistic item is carried by the sentence as a whole in translation, despite a lack of formal correspondence. This makes the distinction between divergent and zero correspondence less clear cut. As such, this thesis will define a zero correspondence as an instance in which little or no trace of the meaning is retained in translation, as in (4-4) below:

(4-4) **Give** me this any time." (TH1)
Hverken fjell eller hav eller byer kommer opp mot dette." (TH1T)

Furthermore, it should be noted that divergent correspondences encompass any overt correspondence expressing the same content as the original does. This means that the definition of a divergent correspondence is rather wide. For instance, in (4-5) the phrase *gi seg* 'give up' directly corresponds in meaning to the verb *quit*, but since *gi seg* is a multi-word verb and *quit* is a simplex, they are formally different and therefore divergent.

(4-5) "Eg visste ikkje at du brukte å bli sjuk," mora snakkar og snakkar, ho må **gi seg** snart, sambandet er dårleg. (EH1)
"I didn't know that you usually got sick," her mother said and kept talking and talking. She 'll have to **quit** soon. The connection is poor. (EH1T)

If, however, a multi–word verb with *give* corresponds to a multi–word verb with *gi*, the translation is deemed congruent:

(4–6) I also wasn't ready to **give up**. (JSM1)
Jeg var heller ikke moden for å **gi opp**. (JSM1T)

Following Johansson (2007) with some slight modifications, the following two categories are judged to be *congruent* correspondences in both directions:

Simplex gi/*give* ⇔ **Simplex *gi/give*** *(*e.g., *he gave me a gift –> han ga meg en gave)*

Multi–word verb *gi/give* ⇔ **Multi–word verb *gi/give*** *(*e.g., *he gave up – han ga opp)*

When a multi–word verb corresponds to simplex *give/gi* or another verb, or the other way around in the text, it is categorised as divergent. The same is true for correspondences where the correspondence belongs to a different grammatical category. If there is little to no meaning left in translation, the correspondence is classified as a zero correspondence. The following correspondence types are judged to be *divergent* correspondences in both directions:

Multi–word verb *gi/give* ⇔ **simplex *give*** (e.g., *han ga fra seg et hyl – he gave a shriek)*

Simplex or multi–word verb *gi/give* ⇔ **another simplex or multi–word verb** (e.g. (*han ga opp – he quit)*

Simplex or multi–word verb *gi/give* ⇔ **element belonging to different grammatical category** (e.g., '*helmets that give oxygen – oksygenhjelmer 'oxygen helmets'*)

If a divergent simplex verb correspondence appears with a certain frequency in the material, it will be displayed separately in the overview of correspondences and discussed separately in the analysis (see tables 4.2 and 4.3).

4.3 Mutual Correspondence (MC)

To estimate the rate of correspondence between *gi* and *give* and to be able to fully analyse to what extent these verbs are equivalent, it is useful to use the correspondences from the ENPC to calculate the 'mutual correspondence', i.e., how often the items correspond to each other in translation. Altenberg (1999, p. 254) points out that this will give us 'an idea of the degree of functional similarity' between the verbs, and to this purpose, he provides the following formula:

$$\frac{(A_t + B_t) \times 100}{A_s + B_s}$$

By taking the number of correspondences between the items compared (in both directions, A_t and B_t) and dividing that number by all the instances of the items in both languages in original texts ($A_s + B_s$), the formula gives us a mutual correspondence rate for *gi/give.* The value ranges from 0% (no correspondence) to 100% (full correspondence): For instance, if *gi* is congruently rendered by *give* in all instances and vice versa, the value will be 100%. Table 4.1 below displays the number of instances in which *gi/give* correspond to each other:

Table 4.1: Mutual correspondence rate (MC) between *gi* and *give* in the ENPC

Lexeme	**Sample number**	**Congruence (raw frequency)**	**Translation bias (%)**	**Mutual correspondence (%)**
Gi Give	491 509	349 Gi > Give 277 Give > Gi	71% 54%	
Total	1000			**63%**

Gi vs. give *Norw > Eng* $\frac{349\ x\ 100}{491} = \mathbf{71\%}$ *Eng > Norw* $\frac{277\ x\ 100}{509} = \mathbf{54\%}$ *MC* $\frac{(349 + 277)\ x\ 100}{491 + 509} = \mathbf{63\%}$

Table 4.1 includes both types of congruent correspondences, simplex *gi/give* and multi–word verb *gi/give*. To give another example of congruence; in (4–7), the translation is congruent, but in (4–8), the translation is divergent, since the English simplex *give* corresponds to the Norwegian phrasal verb *gir bort* 'give away', i.e., a multi–word verb corresponds to a single verb in the translation. Still, the same meaning is expressed in both verb phrases. Thus, (4–7) is counted among the 349 congruent instances of GI >GIVE in Table 4.1, while (4–8) is not.

(4–7) **Gitt bort** som en annen hvetekringle." (KAL1)
Given away like a piece of cake." (KAL1T)

(4–8) Jeg **gir** ikke **bort** navnet mitt til fremmede sånn med en gang jeg heller!" (KF1)
I don't **give** my name to strangers either, not right away anyhow." (KF1T)

It is evident that Norwegian *gi* corresponds more often to English *give*, with a correspondence rate/translation bias of 71%. Conversely, *give* corresponds to *gi* in only 54% of all instances. This gives us a mutual correspondence rate of 63%, which would indicate that these two verbs, despite being cognates, are perhaps not as closely related as one would assume. It also means that a more thorough analysis of (other) frequent correspondences for both verbs is required to explain why the mutual correspondence is far from 100%. However, their actual mutual correspondence of 63% is nevertheless considered a good starting point for a contrastive analysis and gives a clear indication of similarity between the verbs.

4.4 Correspondences of Norwegian *gi*

Table 4.2 shows the most frequent translation correspondences of Norwegian *gi.* The by far most frequent correspondence is simplex *give;* simplex *gi* is directly translated into *give* 282 times. The second most frequent correspondence type is the multi–word verb category, with 67 correspondences. This is likely due to how *gi* tends to form phrases by adding reflexives, prepositions, and spatial markers, many of which are often translated congruently into the multi–word verb *give.* There are, however, instances where multi–word verb *gi* is divergent. A small amount of the samples were zero correspondences, with a total of 20 instances:

Table 4.2: The most frequent translation correspondences of Norwegian *gi* (Norwegian original texts, ENPC fiction)

English correspondence of Norwegian *gi*	Frequency
CONGRUENT SIMPLEX **GIVE**	282
CONGRUENT MULTI–WORD VERB **GIVE**	67
DIVERGENT SIMPLEX VERB	
Make	15
Hand	8
Bring	7
Begin	6
Take	3
Offer	3
OTHER DIVERGENT CORRESPONDENCES	68
ZERO CORRESPONDENCE	19
OTHER VERBS (< 3)[13]	13
Total	491

Interestingly, *gi* corresponds to *make* in 15 instances, the highest amount for a single verb apart from *give* in the English translations. While *gi* corresponds directly to *give* in a majority of cases (71%; see table 4.1), it has taken on some additional meaning extensions not found in *give*.

(4-9) Hammeren hans **gav** ikke bare **regn**, den var dessuten et viktig våpen i kampen mot de farlige kaoskreftene. (JG1)
His hammer could do more than **make rain**; it was a key weapon in the struggle against the dangerous forces of chaos. (JG1T)

In the cases where it corresponds to *make,* as in (4-9), it seems to take on a causative interpretation, one which does not seem to be dependent on particles or connected to a special complementation pattern. The relationship between *gi* and *make* is discussed at greater length

[13] These include (in alphabetical order): *Contribute, create, deliver, have, express, leave, receive, release, return.*

in section 5.2.2. Furthermore, *gi* corresponds to *begin* in 7 instances, which would imply that *gi* can convey some sort of inchoative aspect, i.e., the start of an ongoing process, giving a translation like *begin* or *start:*

(4-10) Han sto opp, iførte seg sin nye slåbrok (en presang fra ham selv til seg selv nå sist jul) og **ga seg til å trave** frem og tilbake på gulvet som en ondsinnet bjørn som er blitt vekket opp av vinterdvalen (EG2)

When that too failed to materialize he climbed despairingly out of bed, put on his brand–new dressing–gown (last year's Christmas present to himself from himself), and **began to pace** to and fro across the room like an angry bear disturbed in its winter slumber. (EG2T)

This relationship is also explained in more detail later on, in section 5.2.2.

In summary, the divergent single verb correspondences in table 4.2 further corroborate the hypothesis that *gi* is highly polysemous, though perhaps not as polysemous as its English counterpart, as section 4.4 will show. Of the remaining verbs in the table, *offer*, *hand* and *bring* are considered to belong somewhere on the spectrum of synonyms, whereas the presence of *take* implies a meaning extension across the semantic grid. More specifically, the correspondences with *take* stem from how the fixed expression *gitt seg tid,* 'give oneself time' is translated; its English correspondence is *taking time:*

(4–11) Fru Lien hadde **gitt seg tid** til å kaste på seg noen klær, men enten var hun fremdeles omtåket etter fødselsdagsselskapet samme natt og derfor ukritisk nok til å ha tatt på seg det første hun fikk øye på, eller så hadde hun vært altfor nysgjerrig etter å få vite hva besøket gjaldt. (EG2)
Before coming in she had **taken the time** to put on a few clothes, but either she was still a bit befuddled after the party and had had too little sleep or she had been in a great hurry to find out who her husband's visitors were. (EG2T)

Example (4–11) reveals how the two fixed expressions correspond to each other, at the same time pointing out something interesting that may have its root in cultural differences; in English, time is something you take, while in Norwegian, it is something you give to yourself. Despite the nuances, the meaning conveyed is largely the same in both instances.

4.5 Correspondences of English *give*

Table 4.3 below gives an overview of the correspondences of English *give* in the ENPC. There are two immediate differences from the correspondences of Norwegian *gi* (see table 4.2)*;* first and foremost, the number of direct correspondences between the verbs in original

texts is lower with *give* than with *gi*, as indicated by the MC in table 4.1. Even though there is a larger number of occurrences in the English original texts, the translation bias decreases to 54% when *give* is translated into Norwegian. It is difficult to establish whether this is due to translator bias or if there is a meaning extension of *give* that either does not translate into *gi* or is deemed unnecessary to translate, though the latter reason seems unlikely. A considerable amount of the correspondences is also classified as divergent — 215, to be exact. Due to what we know about how both verbs take particles to form new meanings, but not always in connection to the same meaning extensions, this is to be expected.

Table 4.3: The most frequent translation correspondences of English *give* (ENPC)

Norwegian correspondence of English *give*	**Frequency**
CONGRUENT SIMPLEX **GI**	205
CONGRUENT MULTI–WORD VERB **GI**	72
DIVERGENT SIMPLEX VERB	
Få	28
Oppgi	10
Sende	8
Slutte	3
Kaste	3
Legge	3
Ta	3
Holde	3
OTHER DIVERGENT CORRESPONDENCES	137
ZERO–CORRESPONDENCE	17
OTHER VERBS (< 3)[14]	17
Total	509

As for divergent simplex verbs, *give* is translated into its 'receiving' counterpart *få* 'get' in 28 instances. This curious correspondence is discussed further below, in section 4.6.

[14] These include (in alphabetical order): *By, forære, etterlate, forsake, hengi, hente, levere, overlevere, overrekke, rekke, slippe, slutte, stoppe, tilby, vise.*

The connection between *give* and *oppgi,* 'give up', lit. 'upgive', a correspondence which appears 10 times, is an interesting one. With *oppgi*, the preposition *opp* 'up' is prefixed to the verb *gi*, which gives two possible meaning extensions. The first describes the act of abstaining from something or giving up (4–12), the second the act of giving information to someone (4–13).

(4–12) For the first time since Ma's death I was, no, not "longing back", but simply exposed to an awareness of something lost, forsaken, **given up,** irretrievable. (ABR1)
For første gang siden Mamma døde kjente jeg, nei, ikke "hjemlengsel", men følte meg utsatt for en viten om noe som var gått tapt, forlatt, **oppgitt,** ugjenkallelig. (ABR1T)

(4–13) He went to the police station when seven among them were detained; but all that was achieved was, in trying to find out where they were being held, he had to **give** his name and address, and so the police had that confirming identification to file along with the newspaper photograph; he received no information. (NG1)
Han dro til politistasjonen hvor syv av dem var blitt arrestert, men det eneste han oppnådde var at han under forsøket på å finne ut hvor de ble holdt møtte **oppgi** navn og adresse så politiet nå kunne avlevere en faktisk identifikasjon sammen med avisbildet, noen opplysninger fikk han ikke. (NG1T)

Example (4–12) displays one of the most common contexts in which *oppgi* appears – when information is handed over to the authorities, most often the police. (4–13), on the other hand, is a more traditional interpretation as a sense of defeat.

The translation of *give* into *kaste* 'throw' is equally interesting. In these cases, *give* takes on the meaning extension of *throw,* and co–occurs frequently with verbs describing different ways of seeing:

(4–14) She was keeping an eye on Faye, unable to prevent herself **giving** her quick nervous **glances.** (DL2)
Hun satt også og holdt øye med Faye, og greide ikke holde seg fra å **kaste** raske, nervøse **sideblikk** på henne. (DL2T)

In (4–14), a glance is *given* in the original text, but it is *kastet* 'thrown*'* in the translation. Looking at the rest of the correspondences, the relationship between *give* and *legge* 'put' reveals a possible new meaning extension for *give.* As it turns out, when putting emphasis on something or considering something to be of importance, the English *give it weight.* In Norwegian, on the other hand, the correspondence is *legge vekt på* 'put weight on'.[15]

[15] It is, of course, perfectly grammatical to *put weight on something* in English as well.

(4–15) She stressed the word, fixing Macon with those small brown eyes, as if **giving it more weight** than he had intended. (AT1)
Hun la trykk på ordet mens hun fikserte Macon med de små, brune øynene, som om hun **la større vekt på det** enn han hadde tenkt seg. (AT1T)

Lastly, the translation of *give* into *holde* 'hold' reveals a final meaning extension of *give;* while being responsible for an event or a speech is conveyed through *give* in English, in Norwegian, you would rather 'hold' a speech or an event:

(4–16) About five months earlier he had attended an open day at the power station during which the Acting Administrative Officer, Hilary Robarts, had **given** a short preliminary talk. (PDJ3)
For et par måneder siden hadde han vært inne på kraftverket en dag det var pent for publikum, og fungerende administrasjonssjef Hilary Robarts hadde **holdt** en kort innledende tale. (PDJ3T).

4.6 The case of monotransitive *få* 'get' as a correspondence of *give*

As seen in section 4.4, *give* is translated into *få* 28 times in the data from the ENPC. In his study on Swedish *få*, Viberg (2010, p. 23) found that, while the closest equivalent in English is *get*, the frequency of *give* as a translation increases significantly 'when *få* has a concrete noun as object', i.e. concrete possession. It would appear that across several Germanic languages, *få* corresponds to the passive of *give*, as this holds true not only for Swedish, but, as pointed out by Ebeling (2003, p. 238) it is also the case in English (Quirk et al. 1985, p. 753) and German (Diewald 1997, p. 33).

(4–17) The fetus was quiet for about an hour after she dosed herself, and she **was given** a respite from the ceaseless battering and striving. (DL1)
Fosteret var rolig i omtrent en time etter at hun hadde tatt piller, så hun **fikk** et pusterom fra den ustoppelige hamringen og dunkingen. (DL1T)

The meaning expressed in (4–17), both in the original and translation, is largely the same, as is the information structure, and the use of the passive voice does not trigger a different meaning. Still, the original is in the passive, whereas the translation is in the active voice. Regarding monotransitive *få*, Ebeling (2003, p. 240) argues that these instances, where *give* becomes *få,* 'are more genuinely congruent than some of the translations that have been considered congruent', since the overall sentence structure is largely kept between the original and translation, save for a few instances.

In summary, a link has been established between (passive) *give* and active *få.* In contrast, Norwegian *gi* rarely, if ever, corresponds to the English *get.* There could be many explanations as to why *få* is a preferred translation of *give* in certain cases; it could be explained by idiomaticity in translation, or due to the passive being more common in English, or that some verbs are not so easily made passive as others. *Gi* may be different from *give* in not being particularly fond of the passive. In some instances, attempting to use *gi* instead of *få* creates ambiguity, in others, as in (4-18), while technically grammatical, the sentence simply looks unidiomatic.

(4–18) Sjokoladeplatene husket hun, derimot, og i kommoden på soverommet hadde hun fremdeles papiret fra den første hun hadde **fått** etter krigen.
? Sjokoladeplatene husket hun, derimot, og i kommoden på soverommet hadde hun fremdeles papiret fra den første hun hadde **blitt gitt** etter krigen.

One final point concerns genre and convention — the passive voice is overrepresented in certain genres in Norwegian. On the basis of data from NorGramBank (Dyvik 2018), it was found that 23% of all sentences in research articles from forskning.no were passive sentences (any type of passive, not just the monotransitive).[16] Similarly, in documents sent out from the Norwegian parliament, the passive rate was 20%, and in newspaper articles, the rate was 17%, with the syntactic complexity of the passive constructions decreasing exponentially with the rate of passives. Conversely, in the fiction genre, passive sentences only account for 6% of the total. This implies that the passive is more often seen in non–fiction texts than in fictional literature and it could help explain why the number of *get* as a correspondence of passive *gi* is relatively low in the present data set.

[16] NorGramBank is a parsed tree bank for Norwegian Bokmål and Norwegian Nynorsk, containing approximately 160 million words, spanning a multitude of genres, and was developed in the project INESS (2010–17).

5. Semantic categories

5.1 Introduction

This chapter presents the second part of the analysis. First, the introduction starts with a brief discussion of what constitutes a meaning extension, before section 5.2 moves on to a description of the core and extended meanings of *gi/give* — starting with the semantic categories that they share, before describing the language-specific categories. Throughout the chapter, Functional Grammar (described in section 2.3, cf. section 3.5 for an overview of how it is implemented in the present study) will be drawn on when relevant. Lastly, a brief discussion on the findings and the semantic categories concludes the chapter.

To demonstrate how we can argue for a meaning extension with *gi*/*give*, let us consider examples (5-1) and (5-2).

(5–1) Jeg **ga** ham **åtte hundrelapper**. (LSC2)
I **gave** him **eight hundreds.** (LSC2T)

(5–2) **Vissheten** ga henne **nye krefter**. (MN1)
The knowledge gave her **new strength.** (MN1T)

Looking at the examples above, there are some similarities, as both express the transfer of possession in a double–object (ditransitive) construction. However, the nature of the actors (the subjects) and goals (the objects) in the examples are quite different. (5–1) has two material goals *ham* 'him' and *åtte hundrelapper* 'eight hundreds', as well as a human concrete actor *jeg* 'I'. (5–2), however, has one material and one abstract goal; *henne* 'her' and *nye krefter* 'new strength', respectively. The actor, *vissheten* 'the knowledge', is abstract as well. What is seen in these examples is a case of meaning extension, where the original meaning of concrete possession *give* has been extended to include abstract possession, stretching into the mental domain.

Viberg (1994, p. 180) notes that with frequent and polysemous verbs (cf. section 2.2 for a discussion on the concept of polysemy), this kind of meaning extension is common. Typically, the extension first stretches into the mental domain, as in (5–2), opening up the possibility of grammatical meaning extension, as in (5–3) below:

(5-3) Så **gav** følget **seg i vei** mellom tømmerhusene. (TTH1)
Then this strange gathering **trailed up** between the log houses. (TTH1T)

Gi in the reflexive form is combined with different particles and/or spatial markers to to indicate self–motion, and in this particular example, the combination is *GI refl + adverbial*, or *gi seg i vei* (lit.: "give oneself away", i.e., be on one's way). Viberg (2010) points out the same extension of meaning in Swedish, and in both languages (Norwegian and Swedish), the combination is a reference to departure, an incomplete process in which the subject has started walking or moving towards something, comparable to the English progressive aspect. This means that *gi* has gone from denoting concrete and abstract possession, to being a marker of a progressive aspect. Following this, Viberg's (1994, p. 180) model of meaning extension is as follows: Concrete → mental → grammatical.

It should be noted that the mental category subsumes both abstract material and abstract mental, as the model's material category is strictly reserved for *concrete* material. Table 5.1 below maps the semantic categories found in both languages, as well as the language-specific categories, alongside their frequencies. These will be exemplified in the subsequent sections. As of this point, no indication of grammatical form or pattern is given, as this will be discussed thoroughly in chapters 6 and 7. The table is meant to simply represent the core and extended meanings present in the two verbs and can be referred to while reading the chapter.

Table 5.1: Instances of *gi/give* according to semantic categories

Semantic category	**Norwegian *gi***		**English *give***	
	Raw freq.	**Frequency (%)**	***Raw freq.***	**Frequency (%)**
Shared categories				
'Possession'	314	63.95	248	48.72
'Yield'	137	27.90	122	23.97
'Sound'	9	1.83	40	7.86
Norwegian categories				
'Causative/Creative'	20	4.07	–	–
'Self–motion'	11	2.25	–	–
English categories				
'Expression'	–	–	70	13.75
'Reveal'	–	–	19	3.73
'Break'	–	–	10	1.97
Total	**491**	**100 %**	**509**	**100 %**

5.2 Core and extended meanings

Building on Viberg's model of meaning extension, this section takes an in–depth look into semantic categories, both those which are shared by *gi/give* and those which are only found in one language, but not the other. The starting point of this part of the analysis is the shared semantic categories, i.e., meanings that are found in both verbs. Two of these subcategories, 'Break' in the 'Yield' category and 'Expression' in the 'Possession' category, are unique to English. Since there are subcategories of meaning in some of these shared meanings, the main semantic categories are arranged by letters rather than numbering for ease of reading — with the different subcategories of meaning receiving their own, smaller headings.

5.2.1 Shared semantic categories

A 'Possession'

Concrete and Abstract Possession

This is perhaps the most common interpretation of *gi/give,* where it denotes the transfer of possession. In its most common meaning, *gi/give* denotes the transfer of possession of a concrete object from one individual to another individual. Example (5–4) has a material goal *sedative* and a material actor *you,* thus displaying the concrete transfer of possession.

(5-4) "I 'll **give** you **a sedative,"** he said. (DL1)
"Jeg skal **gi** deg **et beroligende middel,"** sa han. (DL1T)

However, there are various extended meanings connected to this meaning. In both Norwegian and English, the verb may take either concrete or abstract objects, as well as non–human actors and goals.

(5-5) Både fordi Henrik hadde **gitt** meg tilbake **et håp jeg ikke lenger hadde**, og fordi han brydde seg om hvordan mor og jeg hadde det. (MN1)
Both because Henrik had **given** me back **a hope I no longer had,** and because he cared about how Mother and I felt. (MN1T)

(5-6) Midt i uroen som dette opptrinnet har ført med seg, **gir tanken på dette med navnet en merkelig trygghetsfølelse. (KF1)**
In the midst of the uneasiness this incident has brought on, **the thought of this business with the name gives** me **a strange sense of security.** (KF1T)

Example (5–5) has a material actor *Henrik* and a mental goal *et håp* 'hope', giving a cognitive meaning extension, whereas the actor *tanken* 'the thought' and the goal *en merkelig*

trygghetsfølelse ‘a strange sense of security’ in (5–6) are both mental. This shows that in terms of possession, the meanings of *gi/give* have been extended to include both mental goals and actors alongside the already concrete, material meaning.

Diving deeper into abstract possession, it should be noted that the goal of the sentence can belong to different semantic fields, which opens for further meaning extension. While there exists a category of prototypical abstract possession, where the object is an abstract noun, some of these belong to certain semantic fields that are restricted in number (Viberg 2010, p. 51). Thus, the prototypical abstract possession can be divided into four subcategories, based on the noun groups that collocate with *gi/give:* ‘Physical Contact’, ‘Verbal Communication’, ‘Mental’ and ‘Possibility’. These subcategories are concerned with noun groups that form abstract objects; the category ‘Abstract Possession’ itself denotes the prototypical abstract use of *gi/give.*

Abstract possession: ‘Physical contact’

When *gi/give* are combined with nouns referring to physical contact, such as 'kick' and 'punch', or when the sentence as a whole indicates resultative motion, i.e., an individual (or a body part) is in motion, which leads to physical contact, as in (5–7) below, the verb meaning represents physical contact between an individual and an object, or two individuals. In this case, *gi/give* transfers physical energy between an actor and a receiver rather than something concrete:

(5-7) She **gave** the hat **a sharp yank.** (RD1)
Hun **rykket** kraftig til **i hatten.** (RD1T)

In (5–7), the receiver *the hat* gets a sharp yank by the human actor, with this physical contact causing a jolt of physical energy which results in the hat moving.

(5-8) I **gave** him **a shove**. (RDO1)
Jeg **dyttet** til ham. (RDO1T)

Example (5–8) is more straight–forward in conveying physical contact — a human actor gives a human receiver a shove, meaning that physical contact is established. Both *gi* and *give* feature the GIVE + PHYSICAL NOUN structure, but based on the samples from the ENPC, it seems to be slightly more prevalent (and perhaps more idiomatic) in English, whereas the Norwegian translation has a more semantically rich verb to render the construction in the

English original as seen in examples (5–7) and (5–8). That does not mean this structure does not appear in Norwegian, it is just less common:

(5-9) But Marie–Louise had not finished her schemes to **give nature** a necessary nudge. (RDA1)
Men Marie–Louise hadde flere planer på lager for hvordan hun kunne **gi naturen** et nødvendig puff. (RDA1T)

In (5-9), however, the construction in English and Norwegian are rendered identically. Unlike (5-7) and (5-8), where the noun group is very much deverbal, this is not true for (5-9), at least not in Norwegian. The nouns in a light verb construction do not always transform into a verb easily.

Examples (5-7), (5-8) and (5-9) (and other examples from other categories, as the analysis will show) are examples of *light verb constructions.* The term, first coined by Jespersen (1965, vol. VI, p. 117) in which an "insignificant verb" (ibid.), such as *give, take* or *have* is being grouped together with a noun phrase, and, in the case of *give,* often denotes an involuntary reaction, such as *laugh* or *snort,* but also appears with voluntary reactions, such as the noun groups seen in the 'Physical Contact' category.

A characteristic feature of the light verb constructions is that the verbs seem to carry little semantic content, that they do not really predicate anything. Butt (2010, p. 1) notes that these constructions "seem to be more of a verbal licenser for nouns", however, some semantic content does necessarily remain, as there is some sort of difference in *giving a cry* and *having a cry.* Thus, the light verb constructions land somewhere in the middle as far as semantic content is concerned; they are not simply functional and devoid of semantic content, but they do not really express very much content either. Butt (2010, p. 3) points out that the light verbs are "essentially lexical elements but do not predicate like main verbs".

Little is known about how this construction has developed, either. Butt (ibid.) summarises the issues with the traditional approach to its origin:

> From a diachronic perspective, the intuition has been that the light form of these verbs developed from the main verb and that the light form lost some of the semantic content as part of historical change […] However, what it is precisely that the light verb contributes to the joint predication and therefore exactly which parts of the predication are supposed to have been lost as part of historical change is difficult to characterize. Furthermore, there is no documented evidence of such a historical development.

Building on Jespersen (1965), other works on the concept (cf. Butt 1995, Brinton 2011) have adapted the term, introducing the term *complex predicate,* in which a light verb, an article and a deverbal noun combine to form a structure whose purpose is largely connective (Brinton 2011, p. 12). Other terms have been used to describe the structure, such as *composite or expanded predicate, complex verb or verbo-nominal construction* with the light verb sometimes called a *delexical* verb (cf. Hunston and Francis 2000).[17] The present thesis favours the terms *light verb* and *light verb constructions.*

There are two main stances with regards to light verb constructions and their role in grammaticalisation; Butt (2003) argues that the light verbs do not arise from grammaticalisation and are not part of the *grammaticalisation cline,* i.e., the series of changes that lead to grammaticalisation (cf. Hopper and Traugott 2003, p. 6). This is, as Butt argues, because light verbs are stable, they do not diverge in form from the main verb (e.g., phonological or syntactic loss) and thus, they are not "prone to reanalysis" (2003, p. 10). This stance is the opposite of Hook (1991), who categorises light verbs as *vector verbs,* which are at an intermediate stage in the grammaticalisation, somewhere between full verb and auxiliary (p. 65). When revisiting the topic later, Butt (2010) acknowledges a difference in syntactic and semantic *interpretation* between light verbs and main verbs but does not view the light verb constructions as a transitional category in the grammaticalisation cline, arguing that there is "no derivational morphology involved" (2010, p. 19). While light verb constructions may or may not be a feature of grammaticalisation, the existence of an additional, semantically 'stripped' form of a verb is indicative of language variation, and some degree of semantic bleaching.

Newman (1996, p. 176) points out that the construction most often appears with controllable actions, e.g., *crying, frowning,* but not with actions that are involuntary, e.g., *sneeze, tremble,* and concludes that volition is "the necessary condition for the existence of the *give* phrase" (ibid.). The light verb construction and its uses in *gi/give* will be revisited multiple times throughout this thesis, as there are some interesting finds in the data regarding this construction.

[17] Cf. Wierzbicka (1982) or Allerton (2002) for studies on the light verb construction or Brinton (2008) or Visser (1970) for a diachronic approach.

Abstract possession: 'Verbal communication'

As seen in the previous section, concrete objects are not the only thing that can be transferred between participants in a *gi/give*–sentence. Much like physical energy and contact can be transferred, information can be transferred as well:

(5-10) To minutter på åtte forlot han kontoret i dets vanlige uorden, **ga** vakten **beskjed** om hvor han skulle, og gikk. (EG2)

A few minutes later Rudolf closed the door of the office behind him, leaving his desk in its customary disorder, and left the building, only stopping on his way to **tell** Sergeant Antonsen where he could be found. (EG2T)

In (5–10), the meaning extension denotes telling someone something, rather than a simple transfer of possession. When coupled with the noun *beskjed* 'message', Norwegian *gi* takes on the meaning 'transfer of information'. This meaning extension of *gi* does not seem to apply to *give;* all instances of *gi beskjed* found in the ENPC have been translated into *tell.* To *give a message* in English does not seem to overlap in meaning with the Norwegian *gi beskjed.* In English, different verbs can combine with the noun *message*, with each of them conveying slightly different meanings. For instance, to *take a message* is when the subject *receives* a message on someone else's behalf, to *leave a message* is when the subject passes the message on to someone else, who then gives it to the person the message is meant for. To *send a message* is perhaps the closest counterpart to *gi beskjed*, where the subject sends the message directly to the recipient, but the verb *send* implies that the message is not given in person, but rather sent by mail, courier, e-mail, or some other means of communication. *Give a message*, on the other hand, implies that you are meant to relay or pass on a message that was not meant for you. Therefore, the translation in (5-10) is not congruent.

Abstract possession: 'Mental'

An additional meaning extension arises when *gi* and *give* take 'mental' nouns such as *impression* and *idea* as their object. In these instances, the noun triggers a perception or an emotional reaction. The subject can be human or non–human, and it has the semantic role of Stimulus. In both languages, the GIVE + mental noun structure is frequently followed by a *that/at*–clause, which is the case for all the examples in this subsection:

(5-11) I stedet viste jeg manglende interesse, **gav inntrykk av** at jeg syntes det var rimelig at hun aldri hadde arbeidet, bodde alene og ikke var knyttet til noe menneske. (FC1)

Instead, I displayed a lack of interest, **gave the impression** that I thought it reasonable that she had never worked, that she lived alone and that she wasn't tied to anyone. (FC1T)

Example (5–11) displays the most common variety of the 'Mental' meaning extension, where the subject attempts to argue her conviction, and it is reasonable to assume that the subject is human. However, the subject could be non–human as well, as in (5–12), where the *wealthy home* is conveying an impression to a human indirect object (though it is implied that a human subject probably is the owner of the wealthy home).

(5-12) Et rikt hjem **gir** meg straks et **inntrykk av** at det er mye her som selv jeg, tyven, ikke vet å verdsette, at det som virkelig betyr noe, stilen, kulturen, selve atmosfæren, ikke lar seg gripe, lempe bort og omsette. (KF1)
A wealthy home immediately **gives** me **the impression** that there are many things in it whose value even I, a thief, don't know how to assess, that what really means something, the style, the culture, the very atmosphere, cannot be caught, taken away, or sold. (KF1T)

Norwegian *gi inntrykk av* displays an additional meaning extension within this category, namely that of *seem/appear to*, as seen in (5–13).

(5-13) Derfor holdt hun efter hvert nesten opp å spise, og følelsen av ikke å være til ble ikke mindre av at ingen **gav inntrykk av** å legge merke til hvor blek og mager hun ble. (FC1)
Therefore, little by little, she almost stopped eating, and the feeling she didn't exist didn't lessen when no one **seemed to notice** how pale and thin she had become. (FC1T)

In addition, there is the similarly structured phrase *gi uttrykk for* 'express' (lit. 'give expression for'), which gives rise to an additional meaning extension, which is 'to convey emotion or thought':

(5-14) At hun ser mere, sanser mere enn hun tror hun **gir uttrykk for**. (CL1)
That she sees more, feels more, than she believes she **expresses.** (CL1T)

The seemingly similar phrase *give expression to* is found in English, but there is only one instance of this in the ENPC, where it is translated from Norwegian *gi inntrykk av,* so the quality of the translation is somewhat questionable in that case. Perhaps the lack of *give*

expression to in the ENPC is connected to formality and genre, or perhaps it is somewhat archaic — this is something that would require further study.

Abstract possession: 'Possibility'

The final meaning extension connected to possession is one that displays power and possibility. *Gi/give* combines with an abstract noun denoting possibility, e.g., *sjanse, mulighet, styrke* 'chance, opportunity, strength', which is sometimes followed by an infinitive clause. Thus, the combination functions as an epistemic modality marker. In (5–15), the audience are offered an opportunity to discover the secret behind the magic trick, but it is not necessarily a given that they will discover it.

(5-15) Robert M. Turner stanset og betraktet sin bordfelle, slik en tryllekunstner kan nøle et øyeblikk for å **gi** publikum **en sjanse** til å oppdage hemmeligheten i det han foretar seg. (FC1)
Robert Turner stopped and observed his table companion as a magician may hesitate a moment to **give** his **audience** a chance to discover how he is doing his trick. (FC1T)

Similarly, in (5–16), the strength of the human indirect object is dependent on some unknown quality, which is not given in the sentence directly, but must be inferred from context.

(5-16) Det **gir** henne **styrke** i mine øyne, men samtidig er hun lett å forbløffe, lett å få taket på. (KF1)
This **makes** her **strong** in my eyes, yet she 's easily astonished, easily put at disadvantage. (KF1T)

B 'Yield'

This semantic category has previously been established by Viberg (2010), who simply calls it 'Yield' and notes that *give* in combination with a preposition (eg. *in* or *up)* conveys a sense of defeat, the act of yielding or stopping. However, there are several nuances of meaning within this category, and following in Viberg's footsteps, I propose four subcategories of meaning: *'Quit', 'Surrender', 'Break'* (which is discussed separately as a category unique to English) *and 'Release'.*

'Quit'

Perhaps the most common meaning extension found in the semantic category 'Yield' is the one that equates to *quit* or *stop*. In Norwegian, combining *gi* with *opp* 'up' is the equivalent of

give up, as seen in example (5–17), but in addition to this, it is possible to combine *gi* with the reflexive *seg* as in (5–18), which can convey the same meaning, but is context–dependent. The actors and goals can be either concrete or abstract:

(5-17) So, from the next morning, I **gave up** all idea of a planned route. (ABR1)
Så fra neste morgen av **ga** jeg **opp** enhver tanke om en planlagt rute. (ABR1T)

(5-18) Så hadde det **gitt seg**. (TB1)
Then it had **passed off**. (TB1T)

'Surrender'

The Norwegian phrasal verb *gi slipp* "let go (of)" combined with the preposition *på* (lit.: "at") paves the way for this subcategory, going beyond the sense of stopping into something more reminiscent of surrender:

(5-19) Jeg følte det som om jeg prøvde å holde igjen noe, eller løfte fram noe jeg ikke ville miste, ikke måtte **gi slipp** på. (LSC2)

It felt as if I were trying to hold something back or resurrect something that I didn't want **to lose**. (LSC2T)

(5-20) Men livet vil ikke **gi slipp** på meg. (KA1)

But life won't **let go** of me. (KA1T)

The same is true for English *give in,* which is a phrasal verb that can take on this meaning of surrendering or yielding to pressure.

(5-21) Later that night, reluctantly, Andrew **gave in** and next day Celia negotiated the purchase at a bargain price and arranged a mortgage. (AH1)
Senere på kvelden **ga** Andrew motvillig **etter**, og neste dag sto Celia for et gunstig kjøp og ordnet med pantelån. (AH1T)

There are several other items/particles that combine with *gi* that may rather give the 'Surrender' reading, notably *tapt* 'lost' and occasionally *etter,* lit. 'after', though both are context–dependent:

(5-22) Til slutt må han **gi tapt**, han blir presset opp mot veggen av to og tredve rasende menn, og da kommer Monastario selv til syne. (LSC1)
At last he must **give up.** He is forced up against the wall by thirty–two furious men, and then Monastario himself comes into view. (LSC1T)

'Release'

The last subcategory of 'Yield' displays a meaning extension which could be described as releasing, emitting, or giving something off. In Norwegian, it is frequently seen in the polysemous phrase *gi fra seg*, lit. 'give from oneself', and in English, the phrasal verbs *give off* and *give out* carry this meaning extension:

(5-23) I lampelys **ga** den **fra seg** matt, blinkende skimmer. (HW2)
In the lamplight it **gave out** a faint, shimmering glow. (HW2T)

C 'Sound'

Lastly, *gi/give* can also describe the emergence of sound. This use is also seen in Swedish *ge,* where it combines with the particle *ifrån 'from'* and the reflexive *sig* (Viberg 2002, p. 670). In Norwegian, it is seen in the phrasal verb *gi fra seg,* coupled with a noun associated with sound. The subject can emit sound intentionally or involuntarily in the samples found in the ENPC. If *gjen-* (from *igjen* 'again') is prefixed to *lyd,* it creates the meaning extension of 'echo, reverberate'. The actor can be human or non–human in both instances.

(5-24) Den var sprø og **ga** fra seg **lyd** hver gang, som om den ba for seg. (HW1)
It was crunchy, and with every slice it **made a noise** as if pleading for its life. (HW1T)

In (5–24), an unidentified non–human subject *den* 'it' is the source of an involuntary emission of sound. The same is true for (5–25), footsteps do typically echo down corridors either way. Likewise, in (5–26), the human subject's yell is clearly involuntary and caused by the rib fracture.

(5-25) Skrittene nedover korridoren **ga gjenlyd** lenge etter. (LSC2)
The footsteps **echoed** down the corridor for a long time. (LSC2T)

(5-26) Det var nok; en av konstablene tok politigrep på ham; det gjorde ekstra vondt på grunn av ribbensbruddet, og han **gav fra seg et skrik.** (KA1)
That was all it took; next he found himself in the expert grip of a patrolman; it hurt more than usual because of the rib fracture and he **let out a yell.** (KA1T)

In English, however, a sound can be *given out* or *given off,* which corresponds pretty well with the Norwegian *gi fra seg:*

(5-27) He **gave out** a soft, ruffling snore.
(JSM1)
Han **ga fra seg** et dempet, langtrukkent snork.
(JSM1T)

In English, simplex monotransitive *give* can also be found in this category. This use does not typically translate congruently into Norwegian. In Norwegian, a sound must be more explicitly 'given' from someone (which is achieved when using the reflexive), or a semantically rich noun is used, absolving the need of using give at all. In (5-28), the two first utterances are grammatical, the last one is not:

(5-28) *Jeg ga fra meg et skrik* * 'I gave from me a cry'
Jeg skrek (av redsel) * 'I cried (of fear)'
* *Jeg ga et skrik* 'I gave a cry'

In English, however, the **GIVE** + noun combination (preferably with a modifier) is rather common:

(5-29) I **gave a frightened cry** and hid behind a stall.
(BO1)
Jeg **skrek av redsel** og gjemte meg bak en bod.
(BO1T)

This is another example of the light verb construction in English, where *give* has little semantic content and functions as a predicate for the deverbal noun. Adding the modifying adjective leads to what Butt (2003) calls a *complex predicate* (cf. the discussion on light verb constructions in section 5.2.1, part 'A'). This construction is not seen in this category for Norwegian, where the noun, which carries the semantic content in the original text, rather becomes the verb in translation.

5.2.2 Norwegian semantic categories

A 'Self–motion'

As mentioned in chapter 5.1, Swedish *ge* has this meaning extension (Viberg 2002, p. 676), and Norwegian *gi* shares this meaning extension with *ge*, but it does not seem to apply to English *give*. Newman (1996, p. 224) notes that this extension is also found in German and

Spanish, but for the construction to be complete, some grammatical "support" in the form of affixes or adpositions, "which are closely integrated with the meaning of the verbal predicate" (ibid.), are integral to triggering this meaning extension. This also holds true for Norwegian; "Self–motion" is expressed by *gi* in the reflexive form — *gi seg* — combined with different particles and/or spatial markers. *Gi seg* can also be combined with the preposition *til "*to" + infinitive clause or the prepositional phrase *i kast med* (lit.: 'give oneself in throw with', i.e. throw oneself into) to convey the start of a process, which is frequently translated as *begin* or *start* in the English translations of the Norwegian original texts:

(5-30) "Hun her har født ni," sier Mary Musangi, og mener kvinnen i rosa, "det er gjennomsnittet," legger hun raskt til, før nibarnsmora **gir seg til** å ramse opp alderen på dem alle, fra 21 år og nedover. (TB1)

"This one has nine," says Mary Musangi, meaning the woman in pink, "that's the average," she puts in briskly, before the mother of nine **starts** to count up all their ages, from twenty–one downwards. (TB1T)

(5-31) Han sto opp, iførte seg sin nye slåbrok (en presang fra ham selv til seg selv nå sist jul) og **ga seg til** å trave frem og tilbake på gulvet som en ondsinnet bjørn som er blitt vekket opp av vinterdvalen (EG2)

When that too failed to materialize he climbed despairingly out of bed, put on his brand–new dressing–gown (last year's Christmas present to himself from himself), and **began** to pace to and fro across the room like an angry bear disturbed in its winter slumber. (EG2T)

B 'Causative/Creative'

Gi has an additional meaning extension not found for *give,* where *gi* corresponds to *make,* in the sense of either creating something, be it abstract or concrete, or making someone do something. The causative meaning extension is found in a number of languages (Newman 1996, p. 175), in which a causee, which does not have to be human or animate, "is made to exist or act in a new way" (ibid.).

This extension does not seem to be dependent on particles or connected to a special complementation pattern, although, in the ENPC material, it is always monotransitive with the 'Causative/Creative' reading. In the Norwegian original texts, it only occurs with concrete objects and human subjects. However, a sentence like *kjøttproduksjon gir store klimautslipp*, 'meat production causes (lit. 'gives') large amounts of climate emissions' is perfectly grammatical.

(5-32) Hammeren hans **gav** ikke bare regn, den var dessuten et viktig våpen i kampen mot de farlige kaoskreftene. (JG1)

His hammer could do more than **make** rain; it was a key weapon in the struggle against the dangerous forces of chaos. (JG1T)

(5-33) En nasjonalforsamling må **gi** lover og holde kongen i ørene slik at han ikke driver med krig og brotsverk, med fusk og fanteri." (KAL1)

A national assembly has to **make** laws and keep him in line so he won't go wage war and commit crimes and carry on with all kinds of trickery." (KAL1T)

5.2.3 English semantic categories

A 'Reveal'

This semantic category only occurs in the English material, and its meaning can roughly be glossed as 'expose, reveal'. It is typically seen with human actors either willingly or unwillingly exposing/revealing something:

(5-34) Yet she refuses to **give away too much** right now, and all she offers as a comment is: "I do wish you 'd start thinking about an end for the story. (ABR1)
Likevel nekter hun **å røpe for mye** akkurat nå, og den eneste kommentaren fra henne er: "Jeg skulle ønske du ville begynne å tenke på en slutt på historien. (ABR1T)

One typical phrasal verb seen to carry this meaning is *give away,* which is typically translated into Norwegian as *røpe* 'reveal'. Attempting to directly translate *give away* into *gi bort* would trigger an entirely different reading that typically denotes 'Possession' in Norwegian.

Simplex *give*, both monotransitive and ditransitive, can trigger a 'Reveal' reading — this happens when the noun describes something that is capable of being revealed, e.g., *information* in (5–35) or names in (5–36).

(5-35) He had **given information**: a trickle of information as to the whereabouts of certain works of art — information available to anyone who knew how to use an art library. (BC1)
Han hadde **latt det renne en tynn strøm av opplysninger** om hvor enkelte kunstverk befant seg — opplysninger som var tilgjengelige for enhver som hadde lært å bruke et kunstbibliotek. (BC1T)

(5-36) I **gave him both names** and what little information I had. (SG1)
Jeg **oppgav navnene** og de få opplysningene jeg hadde. (SG1T)

In translation, the choice either falls on the derivated verb *oppgi lit.'upgive',* as seen in (5–36), or the translation is divergent, as in (5–35).

B 'Expression'

The second extension that is seen solely in English is called 'Expression'. It denotes the act of conveying an emotion or reaction through facial expressions and/or body language. As such, it is categorised as a subcategory of 'Possession' during the Pattern Grammar analysis of English *give* in chapter 7.

Landing on one word to describe the essence of the meaning expressed in this category is difficult, since the verb has little semantic content as part of a light verb construction. For instance, as discussed in chapter 4, a look or a glance is something you *give* in English but throw (*kaste*) in Norwegian. The closest correspondence is perhaps *send*, but it is rarely translated into that. Rather, the noun group in the English original text often becomes the verb of the Norwegian translation. Examples (5–37) and (5–38) both demonstrate the light verb use of give being translated into a semantically richer verb in Norwegian.

(5-37) She **gave** him an awkward smile. (MM1)
Hun **smilte** stivt da han oppdaget armbindet hennes. (MM1T)

(5-38) The woman **gave** a relieved smile. (MM1)
Damen **smilte** lettet. (MM1T)

In the two examples above, a woman gives a relieved and an awkward smile. In both translations, however, the woman *smiles awkwardly* or **relieved(ly).* This is the one English–only category where the two languages are probably the furthest apart from one another, since Norwegian does not share the fondness of light verb constructions. The 'Expression' category is seen in more patterns than the ones given in (5–37) and (5–38), which will be discussed further in chapter 7.

C 'Break'

This meaning extension perfectly displays the polysemy of not only the verbs *gi/give*, but also some of its collocations: When *give* is combined with the noun *way*, it may denote the act of breaking something, as in (5–39). *Give way* also describes the act of yielding in traffic or in an argument. Its Norwegian equivalent is often the highly productive *gi seg*, as seen in (5–39) or simply the non–congruent *gå/gå i stykker/to*, lit. 'go in pieces'/'break in two', as in (5–40):

(5-39) The tired fence **gave way** under his fragile weight and collapsed. (ST1)
Det slitne gjerdet **ga seg** under ham, og William tumlet inn i naboens hage. (ST1T)

(5-40) Sofaen **gikk** i to. (ST1T)
The sofa **gave way** and fell apart. (ST1)

5.3 Final note on semantic categories

The present chapter has given an overview of the different semantic categories found in *gi* and *give,* without an indication of syntactic frame, as this is explored in chapters 6–8. The categories the verbs share are 'Possession', 'Sound' and 'Yield', with 'Possession' being the most frequent category in both languages. The Norwegian categories 'Self-motion' and 'Causative/Creative' give some interesting indications about patterns and syntactic frame which will be explored in sections 6.4 and 6.5. Similarly, the English categories 'Expression', 'Break' and 'Reveal' provide insight into how pattern and form are connected and how English seems to prefer light verb constructions in some instances.

6. Pattern Grammar Analysis: The grammatical context of *gi*

This chapter explores the most common patterns found for *gi* in the ENPC, where the purpose is to identify the patterns and discuss them in relation to semantic categories in order to accomplish two things: Give a complete overview of different patterns and reveal the relationship between patterns and semantic categories.

First, common Norwegian patterns in semantic categories shared with English *give* are discussed, namely 'Possession', 'Yield', 'and 'Sound'. The frequency of different patterns in different categories is given, alongside an example and a short description of their typical meaning. Second, the patterns of the meaning extensions solely found in Norwegian ('Self–motion and 'Causative/Creative') are analysed in the light of Pattern Grammar. Chapter 7 of this thesis follows the same analytic structure for English *give* — first, the shared semantic categories and their patterns are discussed, then the categories specific to English. Lastly, the patterns of *gi* and *give* will be compared in chapter 8.

6.1 The semantic category 'Possession'

6.1.1 Pattern overview

Table 6.1 gives an overview of the patterns that occur in the 'Possession' category. Besides prototypical concrete and abstract possession, this section includes the categories 'Verbal Communication', 'Physical Contact', 'Mental' and 'Possibility', which have previously been established as subcategories of the prototypical 'Abstract Possession'. In the sections below, each pattern will be analysed, followed by a brief discussion of the behaviour of the pattern. Patterns that have a very low frequency will not be discussed in depth, but they will be displayed in the different tables alongside examples and their typical meaning.

It should be noted that the name of the pattern is always given in English, with further explanation if needed — the only element given in its original language is the verb itself. For instance, the patterns **GIVE n to n** and **GI n to n** are the same, but the preposition in the latter will always be *til,* which corresponds to *to.* The same is true for patterns in containing *that*–clauses: these correspond to the Norwegian *at*–clause.

Table 6.1: Patterns in the 'Possession' category for Norwegian *gi* (ENPC fiction, Norwegian original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GI n n	186	Concrete Possession	88	De *ga ham urtedrikker* og smurte ham inn med salver. (SH1)
		Abstract Possession	57	
		Physical Contact	25	
		Possibility	16	
GI n	68	Concrete Possession	24	Men den var sky og avglemt som et stakkars barn ingen ville die eller *gi kjærlighet.* (HW1)
		Abstract Possession	19	
		Mental	12	
		Verbal Communication	9	
		Physical Contact	4	
GI n *to* n	34	Concrete Possession	24	Hun *ga pillen til tulipanene*, det skal jeg sverge på! (EG2)
		Abstract Possession	10	
GI n prep (that n/inf)	15	Mental	15	I virkeligheten fulgte de herskapenes bevegelser med ytterste årvåkenhet, men *gav inntrykk av å være et slags trappistisk presteskap.* (EFH1)
Other	11	–	11	–
Total	**314**			

6.1.2 **The** GI n n **Pattern**

This pattern is the most common in the 'Possession' category, which is not surprising, since the ditransitive verb par excellence is arguably *gi*. The verb combines with two noun groups; one of the two noun groups is often realised by a reflexive pronoun, which could open for the pattern **GI refl n**, where the reflexive pronoun is always the first noun group. The use of a full noun group or a reflexive pronoun in this pattern does not seem to have a noticeable impact on which meaning is triggered, thus, **GI n n** will be used to refer to both.

(6–1) Han hadde **gitt meg en presang,** en ny, fin tollekniv, idet vi reiste hjemmefra. (KF2)
He had **given me a present**, a beautiful new sheath–knife, just as we were leaving. (KF2T)

Example (6–1) displays the 'Concrete Possession' meaning; this semantic category accounts for a considerable amount of the examples in the **GI n n** pattern (88 out of 186), and almost every single semantic subcategory of possession feature this pattern. There are no Norwegian original examples in the fiction section of the ENPC where 'Verbal Communication' has a **GI n n** pattern **—** these typically have a **GI n** or **GI n prep (that n)** pattern (see chapter 6.1.5). A **GI n n** pattern with a 'Verbal Communication' reading is, however, perfectly possible in theory, e.g. *jeg ga ham en ordre* 'I gave him an order'. Occasionally, the final noun group is replaced by a determiner such as *selv* 'self', and in (6–2), an 'Abstract Possession' reading is triggered:

(6–2) Hun **ga seg selv** en rekke gjøremål, nødvendige og unødvendige. (BV1)
She **set herself** a series of tasks, necessary and unnecessary. (BV1T)

Examples (6–3) and (6–4) below show the 'Mental' and 'Physical Contact' readings, respectively.

(6–3) Robert M. Turner stanset og betraktet sin bordfelle, slik en tryllekunstner kan nøle et øyeblikk for å **gi publikum en sjanse** til å oppdage hemmeligheten i det han foretar seg. (FC1)
Robert Turner stopped and observed his table companion as a magician may hesitate a moment to **give his audience a chance** to discover how he is doing his trick. (FC1T)

(6–4) Louise lener seg frem og **gir meg et kyss** så jeg tenker på alt annet enn appelsinsaft og rosenvann. (SL1)
Louise leans forward and **gives me a kiss** so my mind fills with quite other things than orange juice and rose water. (SL1T)

6.1.3 **The** GI n **Pattern**

This simple pattern occurs 68 times in the 'Possession' category, and typically displays either concrete or abstract possession in combination with a single noun group, as seen in (6–5) and (6–6):

(6–5) Jeg kommer ikke til å **gi lekser**, iallfall ikke vanskelige matematikkstykker. (JG1)
I do not intend to **give you any homework,** no difficult math questions, or anything like that, and conjugating English verbs is outside my sphere of interest. (JG1T)

(6–6) Det **ga trygghet** og selvfølelse. (EHA1)
It **gave me security** and self–respect. (EHA1T)

It should be noted that a second noun group is added in translation in both instances, which gives us the pattern **GIVE n n**. In Norwegian, the first noun group of the pattern can sometimes be omitted, with this being grammatically more acceptable in Norwegian than in English. In both (6–5) and (6–6), the first noun group seems to be redundant in the context, both syntactically and semantically. In English, it seems to be required syntactically to a greater extent: It appears ungrammatical to leave the first noun group out in the English examples in (6–5) and (6–6).

Another semantic category that co–occurs with this pattern is 'Verbal Communication' and as seen in (6–7):

(6–7) Han kan, han kan **gi beskjed**! (KFL1)
He can, he can **bring the message**! (KFL1T)

The phrase *gi beskjed* is often followed by the preposition *om* 'about', and then it is possible to add either a *that*–clause or a noun, giving rise to the pattern **V n prep that n instead:**

(6–8) Han ringte bare etter en drosje og sov rusen ut etter å ha **gitt beskjed om at han ikke var hjemme.** (OEL1)
He simply rang for a cab and slept it off after **giving instructions that he was not available.** (OEL1T)

An adjective can be added to the noun group, typically placed in front of the noun to say something about the quality or nature of the noun:

(6–9) Allikevel, det spinkle korset på husets gavl **ga klar beskjed**. (JW1)
Although the flimsy cross on the gable **was a clear indicator.** (JW1T)

The example above triggers a 'Verbal Communication' reading, though other semantic categories feature in this pattern, most notably the prototypical 'Abstract Possession', as in (6–10). Here, the modifier *(ikke) tilstrekkelig* 'insufficient' describes the inability of the blankets to transfer warmth to its owners:

(6–10) De tynne teppene til å ha over oss **ga** ikke **tilstrekkelig varme. (**JW1)
The thin blankets that covered us didn't **provide enough warmth.** (JW1T)

6.1.4 The GI n *to* n **Pattern**

This pattern, though being fairly similar to **GI n n** in meaning, appears much less frequently. There are multiple possible answers to this — it appears that if one noun group is a pronoun, the ditransitive **GI n n** pattern is favoured, whereas the oblique object in the **GI n *to* n** is more often a full noun group, which makes it a viable alternative to **GI n n.** This pattern usually triggers a 'Possession' reading, both concrete and abstract:

(6–11) Det var frykt og hat som **ga farge til kinnene**, det visste jeg. (MN1)
I was sure that it was fear and hatred that **lent colour to her cheeks**. (MN1T)

(6–12) Jeg **ga noen tiere til sjåføren** og ba ham beholde resten. (LSC2)
I **gave some tens to the driver** and told him to keep the change. (LSC2T)

However, it does not typically trigger other possessive readings; While a 'Possibility' reading is grammatically possible, e.g. *jeg ga en mulighet til henne* 'I gave a possibility to her', applying the **GI n n** pattern *jeg ga henne en mulighet* seems more idiomatic. The same is true of the 'Physical Contact' and 'Mental' readings:

(6–13) 'I gave her an idea'
? Jeg ga en idé til henne
Jeg ga henne en idé

'I punched him'
** Jeg ga et slag til ham*
Jeg ga ham et slag

A 'Verbal Communication' reading is possible and slightly less marked than the examples marked with '?/*' in (6-13), e.g., *jeg ga en ordre til ham* 'I gave an order to him', but the **GI n n** pattern is also more idiomatic in this instance.

6.1.5 **The** GI n prep (that *n*/inf**) Pattern**

This pattern involves combining the verb with a noun group and a preposition, followed by either a *that*–clause or an infinitive clause. It primarily triggers a 'Mental' reading, and is closely connected to the fixed expression *gi inntrykk av/gi uttrykk for* 'give the impression/give expression to':

(6–14) I stedet viste jeg manglende interesse, **gav inntrykk av at jeg syntes det var rimelig** at hun aldri hadde arbeidet, bodde alene og ikke var knyttet til noe menneske. (FC1)
Instead, I displayed a lack of interest, **gave the impression that I thought it reasonable** that she had never worked, that she lived alone and that she wasn't tied to anyone. (FC1T)

Example (6–14) shows how the expression is tied to a *that*–clause (and how even more *that*–clauses can be added to provide additional information) **—** removing the first *that*–clause would render the sentence meaningless. The same is true for the infinitive structure, as seen in (6–15 below).

(6–15) Jeg tror jeg **gir inntrykk av å være i stand til å ordne opp i mine egne problemer** uten å ville plage andre mennesker med dem. (KF1)
I **give the impression**, I believe, **that I can straighten out my own problems** without bothering other people. (KF1T)

Within the 'Mental' category, it is unclear when the *that*–clause is preferred over the infinitive clause, or the other way around. Replacing the *that*–clause with an infinitive clause, as in (6–16) gives a different semantic reading; the first utterance states that the person attempts to give the impression that they think *something* is reasonable, while the second utterance states that the person gives the impression that *they themselves* are reasonable. Replacing the infinitive clause in (6–17) with a *that*–clause, however, has no impact on meaning:

(6–16) Jeg gav inntrykk av **at** jeg syntes det var rimelig
? Jeg gav inntrykk av **å være** rimelig

(6–17) Jeg gir inntrykk av **å være** i stand til å ordne opp i mine egne problemer
Jeg gir inntrykk av **at** jeg er i stand til å ordne opp i mine egne problemer

6.1.6 Other

The 'other' category consists largely of fixed phrases, and as such, are not strictly patterns in the sense that elements in the phrase can rarely, if ever, be substituted.

One fixed phrase that occurs in this category is GI and V, .i.e. *gi og ta* 'give and take'. It is possible to replace *ta/take* with *get*/*få*, but the latter can hardly be deemed a fixed expression; the expression *give and get* occurs once in the English translation of the Norwegian original texts, whereas the corresponding expression *gi og få* never occurs in Norwegian, neither in original texts or translation. However, even though *gi og få* does not

occur in the fiction part of the ENPC, adding the adverb *imot* 'against' to *gi og ta* gives us the equivalent of *gi og få/give and receive:*

(6–18) Forsøkt å **gi og ta imot** kjærlighet etter evne. (BV1)
Had tried to **give and receive** love according to their ability. (BV1T)

The phrase *gi bort* 'give away' appears in several patterns, including **GI P, GI P to n** and **GI P like n** (where *like* equates to the Norwegian conjunction *som*)*:*

(6-19) **Gitt bort** som en annen hvetekringle." (KAL1)
Given away like a piece of cake." (KAL1T)

However, there are few examples of it in the fiction part of the ENPC. While *gitt bort* corresponds to the English *give away* (6-19), they do not seem to be fully established correspondences, as there are more instances where they do not correspond, even though both phrasal verbs can carry the same meaning, namely 'Concrete' and 'Abstract Possession'. Instead, it is often translated into simplex *give.*

(6–20) "Nei, Norge er **gitt bort** til Sverige. (KAL1)
"No, Norway **has been given** to Sweden. (KAL1T)

6.2 The semantic category 'Yield'

6.2.1 Pattern overview

The 'Yield' category is noticeably different from the previous category pattern–wise. Most notably, there are far more particles and reflexives in the patterns that typically give a 'Yield' reading. The patterns are also less complex in that they typically do not depend on as many noun groups, due to the particles and the reflexive carrying much of the meaning. The patterns are distributed across three semantic subcategories 'Quit', 'Release' and 'Surrender' (the subcategory 'Break' is not a part of the 'Yield' category in Norwegian, since this meaning is not seen in *gi)*. The rather large frequency of 'other' patterns is due to the occurrence of several fixed phrases, which will be discussed further in chapter 6.2.5.

Table 6.2: Patterns in the 'Yield' category for Norwegian *gi* (ENPC fiction, Norwegian original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GI refl	72	Quit	53	Mot denne prosedyren måtte Hermansen *gi seg.* (JM1)
		Surrender	19	
GI P	28	Surrender	17	Herman stirrer i taket og moren *gir opp.* (LSC1)
		Quit	11	
GI prep refl n	24	Surrender	16	Han tok på seg et par bukser nesten maken til dem han hadde *gitt fra seg.* (KA1)
		Release	8	
Other	13	–	13	–
Total	**137**			

6.2.2 **The** GI refl **Pattern**

This pattern is seen in several Germanic languages, as pointed out by Newman (1996, p. 159), alongside other languages belonging to different language families, e.g., Spanish and Polish. This reflexive use is typically found in what Newman (ibid.) calls *presentative constructions*, where a situation presents itself. The pattern encompasses two different readings within the 'Yield' category. Most notably, the simple GI + reflexive *gi seg* 'quit', which is by far the most frequent meaning:

(6–21) Så løftet hun opp hodet med en bestemt bevegelse og så dem inn i øynene til det ble stille i klasserommet og slyngelen **ga seg.** (HW1)
She lifted his head with a firm motion and looked him in the eyes until the classroom quieted down and the troublemaker **gave in.** (HW1T)

The **GI refl** pattern tends to correspond to the **GI P** pattern in terms of meaning, and when one pattern is chosen over the other does not seem to be very restricted; *han ga opp* 'he gave up' and *han ga seg 'he gave himself'* are virtually synonymous. Both patterns sometimes combine with adverbs, as in (6-22) below, but it does not impact the propositional content of the verb and as such, are not actually part of the pattern. Newman (1996, p. 159) notes that including an adverb like *nok* 'still' presents "an implication that the situation will evolve appropriately or improve".

(6–22) "Eg visste ikkje at du brukte å bli sjuk," mora snakkar og snakkar, ho må **gi seg snart,** sambandet er dårleg. (EH1)
"I didn't know that you usually got sick," her mother said and kept talking and talking. She'll have to **quit soon**. The connection is poor. (EH1T)

Occasionally, the **GI refl** pattern has a 'Surrender' reading, in which the actor yields under pressure, as in (6-23):

(6-23) "Jaja, det er vel ikke noe galt i det," hun **ga seg.** (KF2)
"Oh well, I don't suppose there's any harm in it," she **relented.** (KF2T)

6.2.3 **The** GI P **Pattern**

This pattern is a phrasal verb, meaning GI + particle. The most common particle attached to the verb is *opp* 'up', directly corresponding to the English *give up,* which gives a 'Quit' reading, which is slightly less common than 'Surrender':

(6–23) Men han måtte **gi opp**. (HW2)
But he had to **give up.** (HW2T)

While mostly appearing on its own, the **GI P** pattern is sometimes followed by noun groups or adverbials, which expands slightly on the meaning, but removing the additional elements would most often not have an impact on the core meaning of *gi opp*:

(6–24) Og det seg innover meg som ullen, klam tåke: nytter ikke, nytter ikke, kan like godt **gi opp først som sist.** (EHA1)
It drifted over me like a clammy, blanketing fog: no use, no use, might as well **give up now as later.** (EHA1T)

In the following example, though, changing the particle from *opp* to *etter* impacts on the meaning, giving a 'Surrender' reading:

(6–25) Vi må ikke **gi etter.** (THA1)
We must not **give in.** (THA1T)

Different particles appear in this pattern, most notably *etter* 'after' and *bort* 'away', both triggering a 'Surrender' reading:

(6–26) Hun ser den tunge brede kroppen ved siden av seg, vet om alt den sliter med, hva kroppen hans og kroppen hennes skal holde ut med hver dag og likevel skal kroppene deres ha kjærlighet igjen å **gi bort.** (BV2)
She looks at the heavy, thick–set body beside her, knowing how hard it has to work, what his body and her body have to endure every day; and yet somehow their bodies have to have enough love left to **give away. (**BV2T)

It can occasionally be difficult to distinguish between a 'Surrender' reading and a 'Quit' reading in the 'Yield' category, which is a testament to the polysemous nature of *gi/give.* The reading is highly context–dependent, and the translation is often a good indicator of which semantic category the pattern features:

(6–27) Hun spente den misbrukte kroppen i en bue, tvang de stive reipene til å **gi litt etter**. (MN1)
She tensed her abused body into an arc, forced the stiff ropes to **give** a little. (MN1T)

Example (6–27) above utilises the **GI P** pattern with the particle *etter* 'after'. However, the element *gi etter* 'giving in' is *de stive reipene,* 'the stiff ropes', a non–human element, whereas the act of quitting is typically associated with a human actor. A human subject or object can both surrender or quit due to pressure, whereas a non–human subject either breaks or surrenders. Since the 'Break' reading does not appear in Norwegian *gi,* (6–27) belongs to the semantic subcategory 'Surrender'.

6.2.4 **The** GI prep refl n **Pattern**

By combining *gi* with a preposition (most often *fra* 'from') and a reflexive, with the option of adding a noun phrase, you get the **GI prep refl n** pattern. This pattern is interesting in that the nature of the noun group, if added, gives slightly different readings in terms of meaning, as is evident from the translations in the following examples. In (6–27), the meaning is like the English *give up,* whereas in (6–28), the example reads as similar to the English *release.*

(6–28) Kong Frederik var blitt tvunget til å **gi fra seg** Norge. (KAL1)
King Frederik had been forced to **give up** Norway. (KAL1T)

(6–29) Kroppen din skal **gi fra seg** det urene blodet som viser at du er fruktbar. (MN1)
Your body will **release** the unclean blood which shows that you are fertile. (MN1T)

6.2.5 Other

Like in the 'Possession' category, the other patterns found in the 'Yield' category are, for the most part, fixed phrases and expressions. One such example is *gi slipp på*. A noun group (e.g. *slipp* 'waiver' in 6–31), and a preposition, which often is *på (*lit. *at,* 'of'), forms a pattern which carries either the 'Release' or the 'Surrender' reading:

(6–30) Jeg følte det som om jeg prøvde å holde igjen noe, eller løfte fram **noe** jeg ikke ville miste, ikke måtte **gi slipp på.** (LSC2)
It felt as if I were trying to hold something back or resurrect **something** that I didn't want to **lose.** (LSC2T)

Sometimes, a noun group or reflexive has to be added to the pattern – whether or not this is necessary is context–dependent.

(6–31) Men livet vil ikke **gi slipp på meg**. (KA1)
But life won't **let go of me.** (KA1T)

Another fixed phrase which occurs in the 'other' category is *gi tapt* lit. 'give loss'. The particle *tapt,* most likely stemming from the preterite form of the verb *tape* 'lose', has evolved into a particle which attaches to *gi* in this fixed expression. It is frequently translated into both *give up* and *give in,* giving a 'Quit' reading:

(6–32) Men selv visste jeg at det var timer, minutter om å gjøre, så måtte jeg **gi tapt.** (EHA1)
But I knew it was only a matter of hours, minutes before I had to **give in.** (EHA1T)

The meaning changes slightly with the choice of particle; replacing *tapt* with *slipp* 'let go, release' triggers a 'Release' reading:

(6–33) Vi gikk ved siden av hverandre på den smale stien, bøyde grener og **ga slipp** så baret hvisket etter oss. (KF2)
We walked along the narrow path side by side, bending branches back and **releasing** them so they whistled behind us. (KF2T)

6.3. The semantic category 'Sound'

6.3.1 Pattern overview

The 'Sound' meaning extension most commonly denotes the emergence of sound and is closely connected to three nouns in particular — *lyd* 'sound' and its derived form *gjenlyd*

'echo, resonate', as well as *ekko* 'echo'. Two different patterns are known to carry this meaning extension: **GI n** and **GI n prep refl**. However, only one example of **GI n** carrying this meaning extension is found in the Norwegian original part of the ENPC, both fiction and non–fiction, and therefore it will not be discussed further. Rather, the focus in this section will largely be on **GI n prep refl.**

Table 6.3: Patterns in the 'Sound' category for Norwegian *gi* (ENPC fiction, Norwegian original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GI n prep refl	8	Sound	8	Merkelig at han ikke *gir lyd fra seg*," sa hun en kveld, som om dette var noe vi diskuterte hver dag.
GI n	1	Sound	1	De andre trellene slafset og smattet så det *gav gjenlyd* i veggene.
Total	**9**			

6.3.2 **The** GI n prep refl **Pattern**

This pattern consists of a noun group, a preposition and the reflexive seg. Replacing the reflexive with the 1. person singular forms *meg, deg* 'me, you' is possible, but it is less common. The meaning is comparable to both the English *make a noise* and to *notify* someone about something*:*

(6–34) Merkelig at han ikke **gir lyd fra seg**," sa hun en kveld, som om dette var noe vi diskuterte hver dag. (EHA1)
"Strange there's not **a peep out of him**," she said one evening, as if that were something we discussed every day. (EHA1T)

The meaning content expressed in (6–34) is concern that someone has not checked in, something the translation strangely does not reflect. Interestingly, a very similar pattern exists, where the noun and preposition switch places, and the meaning content is comparable to some degree **—** *Gi lyd fra seg* becomes *gi fra seg lyd.* They are occasionally used interchangeably, but two main factors separate them. Firstly, the former usually involves a sense of volition – a

person or object is actively or consciously making a noise, whereas the latter mostly reads as unwillingly making noise, or it reads as an imperative, where someone is not allowed to make noise, the latter is seen in (6–35) below:

(6–35) “Husk nå at du ikke **gir fra deg** så mye som **en** bitteliten **lyd**”. (EG1)
“Now remember," she admonished, “**not a sound**”. (EG1T)

An example of unwillingly letting out a noise is seen in (6–36); the subject lets out an involuntary yell because of the pain that he is in, not necessarily because he wants to.

(6–36) Det var nok; en av konstablene tok politigrep på ham; det gjorde ekstra vondt på grunn av ribbensbruddet, og han **gav fra seg et skrik.** (KA1)
That was all it took; next he found himself in the expert grip of a patrolman; it hurt more than usual because of the rib fracture and he **let out a yell.** (KA1T)

The other main factor separating *gi fra seg lyd* and *gi lyd fra seg* is how productive the pattern is; while *gi lyd fra seg* could be argued to be a fixed expression, as it is rarely, if ever seen combining with other noun groups than *lyd* in the ‘Sound’ category, *gi fra seg lyd* is more open to other noun groups. Consider the swapping of noun groups in (6–37):

(6–37) Han **ga fra seg en lyd.**
Han **ga fra seg et skrik**.

Han **ga lyd fra seg.**
* Han **ga skrik fra seg**.

While the **V n prep refl** pattern often combines with other noun groups across semantic categories, it prefers only *lyd* when giving a ‘Sound’ reading. **V prep refl n,** on the other hand, can take several different nouns in order to give a ‘Sound’ reading.

6.4. The semantic category ‘Self–motion’

6.4.1 Pattern overview

The only pattern in this semantic category is the **GI refl prep *to*–inf/prep** pattern – with the Norwegian correspondence to a *to–infinitive* being an *å–infinitive.* It is not found to be used in any other semantic categories.

Table 6.4: Patterns in the 'Self–motion' category for Norwegian *gi* (ENPC fiction, Norwegian original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GI refl prep to–inf	11	Self–motion	11	Speider'n reiste seg og gikk bort til et maleri som han *ga seg til å studere inngående*. (EG2)
Total	**11**			

6.4.2 **The** GI refl prep to–inf/prep **Pattern**

By combining a reflexive with a preposition and a *to*–infinitive clause, *gi* conveys the 'Self–motion' meaning extension **—** that is, the start of a process, where *gi* functions as an aspectual marker:

(6–38) Han sto opp, iførte seg sin nye slåbrok — en presang fra ham selv til seg selv nå sist jul — og **ga seg til å trave** frem og tilbake på gulvet som en ondsinnet bjørn som er blitt vekket opp av vinterdvalen allerede i desember.
(EG2)
When that too failed to materialize he climbed despairingly out of bed, put on his brand–new dressing–gown (last year's Christmas present to himself from himself), and **began to pace** to and fro across the room like an angry bear disturbed in its winter slumber.
(EG2T)

The preposition in the pattern is most often *til* 'to', but it can also be *over,* where the *to*–infinitive replaced with a prepositional phrase, as in (6–39) since the expression *gi seg i kast med* is syntactically impossible with a *to*-infinitive. The adverbial phrase *etter hvert* 'eventually', which appears mid–pattern here, is optional:

(6–39) Men de **ga seg** etter hvert **over i annen prat,** for argumentene var oppbrukte og de hadde egentlig mere lyst til å snakke om saken enn å bli uvenner. (HW1)
But they **gradually turned to other subjects**, for their arguments were all used up and they really liked talking about things better than being enemies. (HW1T)

It is also possible to replace the *to*–infinitive with the prepositional phrase *i kast med,* lit. 'get in throw with', which is a good indication of motion. A noun phrase appears before or after

the expression. *Gi seg i kast med* only appears once, however, in the Norwegian original texts in the ENPC, both fiction and non–fiction. Furthermore, the expression itself is polysemous, and could mean *begin,* but also *fight* or *tackle,* which is the case with (6–40):

(6–40) Sersjanten hadde ikke lyst til **å gi seg i kast med** en sinnsforvirra morder på egen hand.
(JM1)
I was so exhausted I couldn't even bear the thought of a useless cold bath, and the sergeant didn't want to **tackle** a murdering lunatic on his own.
(JM1T)

6.5. The semantic category 'Causative/Creative'

6.5.1 Pattern overview

Two common patterns carry this particular meaning extension, and the semantic category is distinguished by the fact that *gi* carries a causative or creative meaning, where the subject causes or creates something in relation to the object, a meaning closer to English *make*.

Table 6.5: Patterns in the 'Causative/Creative' category for Norwegian *gi* (ENPC fiction, Norwegian original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GI n	15	Creative	9	"Erter først i måltidet *gir tunge tanker*." (SL1
		Causative	6	
GI n n	5	Causative	3	Bruno løfter av meg masken og har en måte å se meg inn i øynene på som *gir meg ilinger* av lodne nattsvermere over huden. (SL1)
		Creative	2	
Total	**20**			

6.5.2 The GI n Pattern

This pattern consists of the verb coupled with a noun group, and sometimes appears with a modifier between them. **GI n** can carry the 'Causative' meaning extension as well as the 'Creative' one. Sometimes, an adverbial phrase replaces the optional adjective, as in (6–41),

which features *ikke bare* ‘not only’. The example below is an example of the ‘Creative’ reading – the subject, *hammeren,* creates the rain:

(6–41) Hammeren hans **gav** ikke bare **regn**, den var dessuten et viktig våpen i kampen mot de farlige kaoskreftene. (JG1)
His hammer could do more than **make rain**; it was a key weapon in the struggle against the dangerous forces of chaos. (JG1T)

6.5.3 **The** GI n n **Pattern**

Like the **GI n** pattern, the **GI n n** pattern carries both the ‘Creative’ and ‘Causative’ meaning extensions, but there are very few examples of either. In (6–43), some unknown factor causes some type of strength in the first noun group (*henne* ‘her’*).:*

(6–42) Det **gir henne styrke** i mine øyne, men samtidig er hun lett å forbløffe, lett å få taket på. (KF1)
This **makes her strong** in my eyes, yet she 's easily astonished, easily put at disadvantage. (KF1T)

(6–43), on the other hand, is an example of the ‘Creative’ meaning extension, where the others *create space* to accommodate someone. The translation reflects this; *gi plass* ‘lit. give space’ corresponds to *make room* in English*:*

(6–43) Han ser misfornøyd ut, og plutselig snur han seg brått, de andre **gir plass** for ham, og han går bort til Herman, som sitter på benken og sliter med den siste knappen i skjorta. (LSC1)
He looks angry and suddenly turns. The others **make room** for him, and he goes over to Herman, who is sitting on the bench, struggling with the last button on his shirt. (LSC1T)

In summary, this part of the study uncovered that the different meanings and meaning extensions of Norwegian *gi* are attracted to different patterns, e.g., the **GI refl prep to–inf/prep** pattern and the self-motion meaning extension. The patterns and meanings seem to have a strong connection, with most patterns (apart from **GIVE n** and **GIVE n n**) only appearing in specific semantic categories. Thus, the connection between form and meaning appears to be solid in Norwegian, but it was also discovered that the same patterns can carry different meanings in some instances, and that phrasal uses of *gi* largely appear in the ‘Yield’ category. Chapter 7 will explore common patterns in English alongside the same meaning in the same fashion as the current chapter.

7. Pattern Grammar Analysis: The grammatical context of *give*

As in chapter 6, this chapter explores the most common patterns found for English *give,* attempting to shed light on the patterns — by giving a complete overview of different patterns alongside their frequencies, the aim is to reveal the relationship between patterns and semantic categories.

The same common semantic categories are explored in this section, namely 'Possession', 'Yield' and 'Sound'. Like in chapter 6, the frequency of different patterns in the different categories is given, alongside an example and a short description of their typical meaning. Second, the meaning extensions solely found in English ('Reveal' and 'Expression', the latter being a subcategory of 'Possession') are analysed alongside the patterns that they are connected to. Finally, English and Norwegian are compared in chapter 8.

7.1 The semantic category 'Possession'

7.1.1 Pattern overview

Though a full comparison will be given in chapter 8, a few similarities between *gi/give* can already be seen in the 'Possession' category at this point: Firstly, the 'Possession' category, i.e., the prototypical overarching meaning of the verbs, is by far the largest category for both *gi* and *give.* Secondly, both languages make little use of particles in shaping the 'Possession' reading, which is interesting due to the use of particles, adverbs and spatial markers in shaping other meaning extensions, but also to be expected, since the single–verb use is the original out of the many extensions. There are, however, some differences in which subcategories of 'Possession' are represented in the different patterns, alongside the patterns themselves, both of which will be broken down in this chapter. Table 7.1. displays all patterns in the 'Possession' category for English *give* and can be referred to while reading this section.

Table 7.1: Patterns in the 'Possession' category for English *give* (ENPC fiction, English original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GIVE n n	187	Concrete Possession	82	Stephen *gives me a gun and a knife* and we play war. (MA1)
		Abstract Possession	66	
		Expression	28	
		Physical Contact	11	
GIVE n	60	Expression	35	She *gave an encore*, four of them. (BC1)
		Verbal Communication	17	
		Concrete Possession	8	
GIVE n of/that n	36	Abstract Possession	17	"Rattle my bones!" the parrot said, *giving a wonderful imitation of a spooky voice.* (RD1)
		Mental	12	
		Expression	7	
GIVE n *to* n	19	Concrete Possession	13	Harry *had given it to her* one Christmas and found her diamond ring gone and her amber necklace. (FW1)
		Abstract Possession	6	
Other	16	–		–
Total	**318**			

7.1.2 **The** GIVE n **Pattern**

This simple pattern, displaying the monotransitive *give*, appears frequently in the 'Possession' category, and, based on the English original texts from the fiction part of the ENPC, it carries several different meanings. This pattern is seen to carry the 'Concrete Possession' meaning:

(7–1) "I **give it**," Dr. Townsend said. (AH1)
"Jeg **gir den**," sa Townsend.
(AH1T)

In the examples that feature the semantic category ‘Concrete Possession’, the noun group seems to convey a response to a piece of information previously given in context. It appears that English much rather prefers the ditransitive **GIVE n n** pattern when trying to convey a simple transfer of concrete possession, and the **GIVE n** pattern seems to be more closely connected to other semantic categories, which is where the ‘Expression’ reading comes in.

Many of the examples in the **GIVE n** pattern read as ‘Expression’, i.e., a facial expression is given to someone to convey a specific emotion, which is to be expected with the English prevalence to realise these meanings as light verb constructions (cf. section 5.2.1 ‘A’).

(7–2) The boy **gave a small frown**.
(MM1)
Gutten **så opp** på ham **med rynkede bryn**.
(MM1T)

In (7–2), it could be argued that a simple *the boy frowned* would suffice in order to convey the meaning, but it is reasonable to assume that the boy frowns in response to something or someone, and the author wants to convey that the boy’s dissatisfaction is aimed at someone, i.e., his emotions are given through his facial expression and then transferred. The same is true for when a *glance* or *a look* is given:

(7–3) Biff Vokins looked up from his desk – this was meant to be a private study period – and **gave an enquiring glance**. (JB1)
Biff Vokins så opp fra kateteret – det skulle være en time for egenstudier – og **sendte Nigel et undersøkende blikk.** (JB1T)

In (7–3), the original text has the **GIVE n** pattern, while the translation has a **V n n** pattern **—** this is probably at the discretion of the translator since *Nigel* seems to have been mentioned previously. Either way, the look is an expression of emotion, given as a response to something that happened during the study period. A look is sent or even thrown in Norwegian, but in English, it can also be given. The emotional nature of the ‘Expression’ category is also possible to recognise in the use of adjectives **—** almost every example of the ‘Expression’ category across patterns has an adjective modifying the noun. This category is also seen in other patterns and is frequently seen in precisely the **GIVE n n** pattern; an in–depth discussion of this can be found in chapter 7.1.3.

Lastly, the **GIVE n** pattern is also able to trigger the 'Verbal Communication' reading, e.g., *give notice* or *give a speech*, but no such examples appear in the data. In the case of *give a speech/talk, give* equals Norwegian *holde* 'hold', as this meaning extension and pattern does not co–occur in Norwegian:

(7–4) The Acting Administrative Officer, Hilary Robarts, had **given a short preliminary talk.**
(PDJ3)
Fungerende administrasjonssjef Hilary Robarts hadde **holdt en kort innledende tale.**
(PDJ3T)

7.1.3 **The** GIVE n n **Pattern**

Most patterns seen in the 'Possession' category are, perhaps unsurprisingly, the ditransitive **GIVE n n.** This pattern triggers several different subcategories of 'Possession' present in the material for English *give.* For instance, (7–4) and (7–5) below trigger a 'Physical Contact' and 'Possibility' reading, respectively:

(7–5) I **gave him a shove.**
(RDO1)
Jeg **dyttet** til **ham.**
(RDO1T)

In (7–5), the translator has opted for the simple *dyttet* 'shoved' instead of *jeg ga ham en dytt*, even though both are grammatical. This is in line with how English favours the light verb construction when the noun is deverbal, whereas Norwegian prefers to make the noun in the original into the verb in translation.

Neither a 'Mental' nor a 'Verbal Communication' reading is not seen in the data and is perhaps ungrammatical for several reasons; a 'Mental' reading typically requires a pattern that has a modifier to the noun, or a *that*–clause. Furthermore, nouns typically associated with the 'Verbal Communication' reading either trigger the monotransitive (e.g. *talk*) or are more strongly associated with other patterns, e.g. *message. Give a message* does not appear in the ENPC material, and, while it is a grammatically acceptable construction, other constructions like *take/leave/receive/send* are more idiomatic.

Finally, the 'Expression' reading and the **GI n n** pattern co–occur frequently, and as with the **GIVE n** pattern, an adjectival group (*blank)* is important to express the right meaning.

(7–6) She **gave** him **a blank look.** (AT1)
Hun **så tomt** på ham. (AT1T)

In many instances, the Norwegian translation does not feature *gi*, and the translator has instead opted for a simple verb solution, followed by an adverb, as in (7–6) where the translation literally read as 'she looked blankly at him'. However, there are instances where the translation is more congruent, in the sense that the overall syntax is more similar but *give* is translated into verbs like *sende* 'send*'* or *kaste* 'throw' (as discussed in section 4.5).

(7–7) He **gave me a brief haunted glance** and handed me the crutches. (DF1)
Han **kastet et kort, jaget blikk på meg** og ga meg krykkene. (DF1T)

As seen in (7–7), *give* is translated by *kaste* 'throw', which gives the literal translation 'he threw a brief, haunted glance at me'. While it would be possible to use *gi* in both (7–6) and (7–7) ('hun ga meg et tomt blikk', 'han ga meg et kort, jaget blikk'), it is perhaps less idiomatic, meaning that the meaning extension might have had more time to establish itself in English — or that English *give* is more frequently used as a light verb than its Norwegian counterpart.

7.1.4 **The** GIVE n to n **Pattern**

This pattern behaves very similarly to its Norwegian relative. There are far fewer instances of this pattern than those preceding it in this chapter, and there are not as many semantic categories associated with it. Typically, it denotes concrete possession, as in (7–8), with a congruent translation:

(7–8) She **gave it to Cooper** and he felt the warmth of her body seeping into his hand. (MW1)
Hun **gav den til Cooper**, og han følte kroppsvarmen hennes sive inn i hånden. (MW1T)

It is also seen to carry an 'Abstract Possession' reading, where the translation tends to be a little less congruent — in this case, *give* corresponds to *få* 'get':

(7–9) "Something to **give some shape to things**. (AT1)
"Et eller annet som kunne **fått litt orden på tilværelsen**. (AT1T)

Lastly, an expression seen in English only is associated with this (and the **GIVE n** pattern), which is *give birth.*

(7–10) Her magnificent pregnancy was so startling against the immense sea that she could have been **giving birth to a god**. (BO1T)
Hennes praktfulle svangerskap tegnet seg så forbløffende av mot det veldige havet at hun kunne ha vært i ferd med **å føde en gud**. (BO1T)

While (7-9) and (7-10) in the original texts have the same patterns, they are rather different in terms of the noun group. *Shape* is well-established as both a noun and a verb, whereas *to birth* is a rare expression, bordering on archaic, and chiefly used in the areas of South Midland and Southern US (Collins English Dictionary 2021). *Birth* as a noun, however, is very common, and arguably carries most of the semantic content. Rewriting the original in (7-9) with the noun as a verb, *something to shape things up* sounds fine, but *birthing a god,* while technically grammatical, is an odd way of phrasing it.

Example (7-10) is also interesting due to its mood and tense; the epistemic modality marker *could* is followed by *have been giving,* making it a conditional perfect progressive form of give. In Norwegian, on the other hand, the progressive aspect does not exist — though there are constructions with progressive–like meanings, like the *pseudo–coordination* structure, where the conjunction *og* 'and' coordinates the structure (Tonne, 2007, p. 186), and certain action verbs like *sitte* 'sit' and *drive* (original meanings, intransitive 'drift' and transitive 'run (something)')" (Tonne, 2007, p. 198) are integral to the structure. It would be possible to create a pseudo–coordination using *gi:*

(7–11) Han **drev og ga bort** tingene sine til veldedighet
'He **was donating** his belongings to charity'

But it is not strictly relevant here, since the expression *give birth* does not exist in Norwegian, where the simple *føde* 'birth' is used instead. Still, it is an interesting observation on the progressive aspect and how the pseudo–constructions sometimes translate well and how, in other cases, the progressive of the original text needs to be rendered as simple past, simple present or as an infinitive.

7.1.4 **The** GIVE n of/that n **Pattern**

This pattern appears a bit more frequently than the previous one, and it is perhaps not very surprising, since it is found in more semantic categories. The pattern contains a noun group,

followed by either a *that*–clause containing a noun group, or a prepositional phrase which consists of *of* and a noun group. Their commonality lies in the fact that one can be rewritten into the other without altering the meaning:

(7–12) She gave an impression **of calm.**
She gave the impression **that she was calm.**

None of the examples in the fiction part of the ENPC which feature this pattern refer to 'Concrete Possession'. In most instances, this pattern gives either an 'Abstract Possession' reading, or a 'Mental' reading, as in (7–13) below:

(7–13) When she had first started work, in the far–off days when she was in her early twenties, she had always managed to **give the impression that she was chairing the committee** of a charity ball. (AB1)
Da hun begynte å arbeide, i "gamle dager" da hun var i begynnelsen av tyveårene, hadde hun alltid klart å **gi inntrykk av at hun var komitéformann** for et veldedighetsball. (AB1T)

Some examples have an 'Expression' reading, when the nature of the noun groups allow for this to happen (it should be noted that there are two patterns in (7–14) below, the one relevant to the discussion is in bold):

(7–14) The associates sat down again; one **gave a gesture of relief**, excusing the teacher for the interruption, as he himself might have given a pupil permission to leave the classroom. (NG1)
Kameratene slappet av, en **ga uttrykk for lettelse** og vinket sin tillatelse til at han kunne forlate diskusjonen, slik han selv kunne ha gitt en elev tillatelse til å forlate klasserommet. (NG1T)

The English *gesture* typically corresponds to Norwegian *uttrykk* 'expression', even though the nouns *gest/gestus* exist in Norwegian **—** these are cognates of *gesture* but are seldom seen in modern day language. Furthermore, a gesture is seldom *given* in Norwegian, it is defined as an action, and typically collocate with the verbs gjøre '*do'* and være '*be'.* Thus, in (7–14), relief is simply 'expressed' through *gi uttrykk for* 'give an expression of'/'express', with no indication of a bodily gesture being given, and it is closer to a 'Verbal Communication' reading. In short, you can 'give' your body language to someone else in English, but not in Norwegian.

7.1.5 Other

The **GIVE P** pattern **—** and its relatives, **GIVE P n** and **GIVE n P —** are typically associated with 'Concrete Possession', and typically coincide with the phrasal verb *give away*. It sometimes occurs with a noun group, and sometimes without one. In (7–15) below, someone is willingly giving their money away, which means it has a 'Concrete Possession' reading, not a 'Surrender' reading. Interestingly, while its Norwegian counterpart *gi bort* is seldom translated into *give away*, the opposite is relatively often the case:

(7–15) I didn't think she 'd take kindly to his **giving money away**. (SG1)
Jeg trodde ikke hun ville sette pris på at han **gav bort penger**. (SG1T)

What separates the original and translation in this case is the pattern; the original has the **GIVE n P** pattern, whereas the translation has the GI P n pattern. This is due to the limitations of Norwegian syntax; in this case, the noun must succeed the particle, possibly due to the noun being indefinite. When the noun is definite, or the noun group is a pronoun, a **GI n P** pattern works fine.

(7–16) Han ga bort penger
Han ga pengene bort
* Han ga penger bort

Give away is also seen as part of the **GIVE P to n** pattern, where it takes on the same meaning extension as in (7–15). Note that there is a congruent translation, both in terms of pattern and in the actual wording:

(7–17) They were frequently **given away to friends** as wedding or anniversary presents: the friends would nod thoughtfully and remark that he was "evolving". (AB1)
De ble ofte **gitt bort til venner** som bryllups– eller bryllupsdagspresanger, og vennene nikket tankefullt og bemerket at han "utviklet" seg.
(AB1T)

While there are few examples featuring *give away* that carry this meaning extension, there are others that carry the 'Reveal' meaning extension instead (see chapter 7.4).
Lastly, the **GIVE n prep n** pattern appears in the English original texts, and it typically co–occurs with the expression *give a view:*

(7–18) It was a substantial, two–storey, L–shaped house standing to the east of the track with walls partly flint and partly rendered, enclosing at the rear a courtyard of York stone which **gave an uninterrupted view over fifty yards of scrub** to the grassy dunes and the sea. (PDJ3)
Det var et solid, toetasjes, L–formet hus, dels kledd med flintfliser, dels pusset, det lå på østsiden av oppkjørselen, og fra gårdsplassen av York–stein på baksiden **var det fri utsikt over femti meter lyng og busker** til de gresskledde sanddynene og sjøen. (PDJ3T)

There are few examples of this structure with this expression in the corpus, but it is nevertheless interesting in that it lacks a counterpart in translation. The meaning expressed is 'Abstract Possession' — something concrete gives you *a view*, and a view is abstract. These constructions typically require a prepositional phrase to tell you something about what is being viewed, as seen in both (7–18) and (7–19).

(7–19) It was much lighter than he had expected, largely because of a rear door, now open, which led to a glass extension **giving a view** of the headland. (PDJ3)
Det var en god del lysere enn han hadde ventet, for døren på baksiden stod åpen ut til en glassveranda **med utsikt** over neset. (PDJ3T)

7.2 The semantic category 'Yield'

7.2.1 Pattern overview

There are quite a few interesting things to note in the English part of the 'Yield' category. First and foremost, the **GIVE P** pattern dominates, both in terms of frequency and in terms of how many semantic subcategories are associated with the pattern. Second, there is a pattern here — **GIVE P –ing —** that you typically do not see in Norwegian for several reasons, which will be explored further in chapter 7.2.5.
Like in Norwegian, English makes use of different particles to create multi–word verbs that take on the different meaning extensions belonging to the 'Yield' category.
Interestingly, most patterns carry only one meaning extension in the category, whereas the **GIVE P** pattern can take them all. Table 7.3. displays all instances of 'Yield' in the English original fiction part of the ENPC.

Table 7.2: Patterns in the 'Yield' category for English *give* (ENPC fiction, English original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GIVE P	77	Quit	42	So really she *gave up*. (FW1)
		Surrender	21	
		Break	10	
		Release	4	
GIVE P n	20	Quit	16	After a couple of minutes he *gave up the attempt*. (PDJ3)
		Release	4	
GIVE P –ing	18	Quit	18	Andrew laughed, *gave up rowing*, and let the boat drift. (AH1)
Other	7	–		–
Total	**122**			

7.2.2 **The** GIVE P **Pattern**

This pattern is by far the most frequent one in the 'Yield' category, and the one capable of carrying the most meaning extensions. The most common are the phrasal verbs *give up,* which gives a 'Quit' reading, and *give in*, which gives a 'Surrender' reading:

(7–20) "God, I was just about to **give up**," Jonah said. (SG1)
"Herregud, jeg skulle akkurat til å **gi opp**," sa Jonah. (SG1T)

(7–21) Later that night, reluctantly, Andrew **gave in** and next day Celia negotiated the purchase at a bargain price and arranged a mortgage.
(AH1)
Senere på kvelden **ga** Andrew motvillig **etter**, og neste dag sto Celia for et gunstig kjøp og ordnet med pantelån.
(AH1T)

These simple *give up/in* constructions typically translate congruently, as seen in the examples; however, not all examples featuring the **GIVE P** pattern do so. Consider, for instance, the construction *give way,* which could mean either 'Surrender' (as in yielding in traffic) or

‘Break’, depending on context. In (7–22) below, the pattern has a ‘Break’ reading — even though glue is something that does not technically ‘break’, rather, it is dissolved — and there is no direct correspondence in translation:

(7–22) The whole joint is insecure and coming apart inside, like a mortise joint in a piece of furniture when the glue 's **given way**."
(DF1)
Hele leddet er løst og begynner å gli fra hverandre innvendig, omtrent som en tappsammenføyning på et møbel når limet **har sviktet**.
(DF1T)

When *give way* has a ‘Surrender’ reading, however, it is possible to get a direct / congruent translation with *gi*:

(7–23) They heard it, recognised it, **gave way**. (DL2)
De hørte det, kjente igjen tonefallet, **ga etter**. (DL2T)

The implication is that the **GI P** pattern in the ‘Yield’ category is a more polysemous pattern than its Norwegian relative.

7.2.3 **The** GIVE P n **Pattern**

This pattern is similar to the previous one, the only difference being the semantic subcategories associated with it as well as the addition of a noun group. One of two typical meanings of this pattern is ‘Quit’:

(7–24) I 'm not going to **give up salt**. (SG1)
Jeg **kutter** ikke **ut salt**. (SG1T)

The translation is rarely congruent. Only select noun groups, most of them abstract, are able to bring about a congruent translation, e.g. *gi opp håpet* ‘give up hope’. With nouns of a more concrete nature, however, the translation is typically has a meaning close to ‘quit’.
The other typical meaning of this pattern is seen in the phrasal combination GIVE + *off,* which can mean ‘Release’ when, for instance, a smell is being released into the air. While this meaning extension is also found in Norwegian, the presence of the corresponding preposition *av* does not trigger a ‘Release’ reading, meaning the translation is rarely congruent:

(7–25) The gutter **gave off an aroma** of incense.
(BO1)

Rennesteinen **duftet** som røkelse.
(BO1T)

In (7–25), the translator has opted for the preterite form of *dufte* 'smell' instead, so the meaning is largely intact, but still not formally congruent. In (7–26), however, *give* is translated into *gi* **—** but the pattern is different, as the Norwegian pattern carrying the 'Release' meaning is **GI prep refl n:**

(7–26) They **gave off a wonderful smell**, like autumn and old barns. (TH1)
Og de **ga** virkelig **fra seg en deilig lukt**, som av høst og gamle låver. (TH1T)

7.2.4 **The** GIVE P –ing **Pattern**

The last commonly encountered pattern in the 'Yield' category is the **GIVE P –ing** pattern, which is exclusive to English. The pattern consists of GIVE + a particle + an '–ing' form, which forms a *gerund*, a non-finite verb form that functions as a noun. The closest construction is achieved by using the infinitive, e.g. *han ga opp å prøve*, lit. 'he gave up to try', but it is still not quite the same **—** sometimes, a simple past sentence with *slutte* or *stoppe* ('quit', 'stop') is preferable, and it is unsure what decides when one is preferred over the other. It should be noted that '–ing' forms exist in Norwegian, too, but not every verb can be turned into a noun.

(7–27) Andrew laughed, **gave up rowing**, and let the boat drift. (AH1)
Andrew lo og **la årene inn,** lot båten drive. (AH1T)

In (7–27), the translator has rewritten *gave up rowing*, opting for the expression *la årene inn* 'laid the oars in'. Since it is an ongoing action, a translation like *han ga opp å ro/roinga* is perhaps the most accurate in a technical sense, but it does not sound very idiomatic. In (7–28), on the other hand, the verb *slutte* 'quit' is the correspondent (even though the translation is not perfectly congruent):

(7–28) When, ten minutes later, he returned to the caravan Amy, too, had **given up working.** (PDJ3)
Da han ti minutter senere kom tilbake til campingvognen, hadde Amy også **sluttet å arbeide.**
(PDJ3T)

7.2.5 Other

The **GIVE** pattern is not as common as other patterns in the 'Yield' category, but it is nevertheless interesting. A simple *give* means that something breaks or yields under pressure, and often corresponds to the Norwegian phrasal verb *gi etter,* thus giving the example seen in (7–29) a 'Surrender' reading*:*

(7–29) It **gave** and the door came open. (RR1)
Den **gav etter**, og døren gikk opp. (RR1T)

Another pattern that is seen in the 'Yield' category is **GIVE P to n,** which also typically has a 'Surrender' reading. GIVE is followed by a noun group and a prepositional phrase, which consists of *to* and a noun group:

(7–30) He had been persuaded by the lawyers not to go intestate, and he had **given in to them**, and as far as they knew, that was the only will he had ever made. (DF1)

Advokatene hadde overtalt ham til ikke å dra uten testament, og det ble til at han **føyde dem**. Det var det eneste testament han i sitt liv hadde satt opp, så vidt de visste. (DF1T)

Like the **GIVE n** pattern, the **GIVE P to n** pattern corresponds to the Norwegian phrasal verb *gi etter,* or, in the case of (7–30), its single verb synonymous correspondent *føye* 'give in to'.

7.4 The semantic category 'Sound'

7.4.1. Pattern overview

There are not as many patterns that take on this meaning extension in English, but there are many more different noun groups seen together with these patterns than in the Norwegian 'Sound' category. Note the lack of the **GIVE n n** pattern in table 7.4 – the sound coming out lacks an indirect object to which it is 'given'. However, these patterns share some similarities with previously discussed patterns, particularly the 'Possession' category, in that there is often an adjective group modifying the noun group.

Table 7.3: Patterns in the 'Sound' category for English *give* (ENPC fiction, English original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GIVE n	23	Sound	23	Slowly Willie put his arms around him, *gave a small cry* and burst into tears. (MM1)
GIVE P n	11	Sound	11	He *gave out a soft, ruffling snore.* (JSM1)
Other	6	Sound	6	
Total	**40**	–		–

7.4.2 **The** GIVE P n **Pattern**

The first pattern of this category is not unlike previously seen patterns – a multi–word verb verb, consisting of GIVE + a particle, is combined with a noun group, which is often modified by an adjective. The noun group typically describes any kind of sound, e.g. *cry, shriek, moan, snore,* and the particle is typically *off* or *out.*

(7–26) Some places, the walls **gave off a kind of echo.** (AT1)
Enkelte steder var det som om veggene **ga fra seg et slags ekko.** (AT1T)

G*ive out/off* corresponds well to Norwegian *gi fra seg,* albeit not congruently as the Norwegian construction requires a reflexive to be grammatical. Another thing to note is the use of determiners – in all examples featuring *give out/off* and a noun group, there is also a determiner as part of the noun group, but in most cases, it would not create any ambiguity leaving it out of the pattern.

7.4.3 **The** GIVE n **Pattern**

This pattern, while similar to the previous one, is rather different in terms of translatability. Where there is a somewhat similar multi–word verb in Norwegian to match *give out/off*, the **GIVE n** pattern has no clear counterpart:

(7–27) Willie automatically flung his arm across his face and **gave a cry** but the blow he was expecting never came. (MM1)
Willie holdt armen automatisk foran ansiktet og **skrek,** men slaget han ventet på, kom ikke. (MM1T)

Instead, the noun group in this pattern becomes the verb in the Norwegian translation. This is another example of the light verb construction appearing in English, but not in Norwegian, where it is translated into a semantically richer verb. Like with the previous pattern in this category, the **GIVE (adj) n** pattern takes multiple different noun groups associated with sound, and some (but not all) patterns feature an adjective modifying the noun. What separates the two, other than the multi–word verb *give* in the former and the *simplex* give in the latter, is the fact that most examples featuring the **GIVE (adj) n** pattern has a human subject emitting the sound, whereas both human and non–human actors *give off/out* sound, as seen in (7–26), where the walls are responsible for creating the sound.

7.5 The semantic category ‘Reveal’

7.5.1 Pattern overview

The last semantic category to be explored that is exclusive to English is ‘Reveal’. As mentioned in chapter 5, this extension involves the revealing or exposure of different types of information, such as an address or an emotion. There are only two patterns belonging to this category, as can be seen in Table 7.5.:

Table 7.4: Patterns in the 'Reveal' category for English *give* (ENPC fiction, English original texts)

Pattern	Frequency	Semantic category	No. of occurrences	Example
GIVE (n) n	11	Reveal	11	I had no intention of *giving her information*, so I tried her technique and ignored the question. (SG1)
GIVE P n/Give n P	8	Reveal	8	I won't *give you away*. (FW1)
Total	**19**			

7.5.2 **The** GIVE P n/GIVE n P **Pattern**

One of two patterns capable of taking on a 'Reveal' reading is the **GIVE P n/Give n P** pattern. The pattern features a particle and a noun group, with the two occasionally switching places, without it having any larger impact on meaning. The particle is most often *away* or *out*, and the subject is typically human:

(7–29) I was thinking fast, wondering how much information I might elicit without **giving anything away.**
(SG1)
Jeg prøvde å tenke fort, og jeg lurte på hvor mye informasjon jeg kunne lokke ut av dem uten å **røpe noe selv.**
(SG1T)

This pattern is typically translated into the single verb *røpe* 'reveal', exemplified in both (7–29) and (7–30).

(7–30) We step on each other's feet, pinch each other's arms, careful not to **give away the pain,** loyal even in outrage. (MA1)
Vi tråkker hverandre på tærne, klyper hverandre i armene, **røper ikke smerten**, er lojale selv i krenkelsen. (MA1T)

7.5.3 **The** GIVE (n) n **Pattern**

This pattern makes use of both monotransitive and ditransitive *give*, so there is either one noun group, as in (7–31) or two noun groups, as in (7–32). The element being revealed varies, but it is most often a piece of information, like a name or phone number. It typically corresponds to the Norwegian verb *oppgi*, a compound single verb version of *gi opp* 'give up':

(7–31) The voice **started giving a phone number**. (RR1)
Stemmen **begynte å oppgi et telefonnummer.** (RR1T)

In (7–31), *the voice* is likely an automated response from a voicemail, which explains why the information is simply revealed to no one in particular – though there would be nothing wrong with adding an indirect object to the sentence.

(7–32) I **gave him both names** and what little information I had. (SG1)
Jeg **oppgav navnene** og de få opplysningene jeg hadde. (SG1T)

In (7–32), on the other hand, a human actor is revealing information to someone, making the sentence ditransitive. The translation, however, is monotransitive.

In summary, the Pattern Grammar analysis of the grammatical context has revealed that English *give* is prone to using the light verb construction, and that it spans multiple semantic categories. This implies that *give* is perhaps less restricted than *gi* when it comes to the relationship between form and meaning, i.e., that patterns are seen to cross semantic boundaries. English give is also seen to favour the **GIVE + P** constructions to a larger degree than Norwegian, particularly in the 'Yield' category.

In the next chapter, the verbs will be compared in light of the three-part analysis, consisting of form, meaning and equivalence, with a discussion on phrasal use.

8. Comparison of *gi* and *give*

8.1 Introduction

This chapter is a comparison of the two verbs based on the findings in chapters 4–7. Firstly, a comparison is made between *gi/give* in the 'Possession' category in section 8.2, with a focus on which patterns arise in the two languages and their frequencies in a comparative analysis. The same is done for the other two shared semantic categories, 'Yield' and 'Sound' in sections 8.3 and 8.4, respectively. Then, a correspondence analysis and an analysis of phrasal meaning (cf. section 2.4) of the shared categories is conducted before a section on the behaviour of the language-specific categories concludes the chapter.

For ease of reading, when discussing patterns that are found in both languages, *gi*/*give* will be referred to jointly as **V**, e.g., **V n to n**. When discussing patterns unique to one of the languages, GI and GIVE will be used, as in chapters 6 and 7 (e.g., **GIVE n of/that n, GI prep refl n**). Language-specific semantic categories are separated from their main semantic category (if they belong to one) and are discussed separately.

Since many examples of different patterns and their meanings were given and analysed in chapters 6 and 7, fewer examples will be given in the current chapter. In some cases, cross–references to other chapters and sections will be made. Each section includes a discussion on translation correspondences for the relevant patterns, but this chapter is mainly an analysis of differences and similarities within the semantic categories and patterns — a discussion of overall behaviour is saved for the concluding chapter 9. Table 8.1. below details the number of examples belonging to the different semantic categories for *gi/give*, both in terms of raw frequency and percentage. The table can be referred to while reading chapter 8, and each row will be discussed separately in sections 8.2–8.4, as well as section 8.7.

There are seemingly more instances of 'Possession' in Norwegian than in English, with 314 (63.95%) and 248 (48.72%) occurrences, respectively, though it should be noted that when counting in the 'Expression' category, which is an English subcategory of 'Possession', the raw number rises to from 248 to 334, which makes up 65.62% of all examples of *give* (the 'Expression' category is discussed separately in section 8.6). This would imply that the prototypical 'Possession' category is almost equally strong in both languages:

Table 8.1: *Gi* and *give* compared across semantic categories (English and Norwegian original texts, ENPC fiction)

Semantic category	Norwegian *gi* *Raw freq.*	Frequency (%)	English *give* *Raw freq.*	Frequency (%)
Shared categories				
'Possession'	314	63.95	248	48.72
'Yield'	137	27.90	122	23.97
'Sound'	9	1.83	40	7.86
Norwegian categories				
'Causative/Creative'	20	4.07	–	–
'Self–motion'	11	2.25	–	–
English categories				
'Expression'	–	–	70	13.75
'Reveal'	–	–	19	3.73
'Break'	–	–	10	1.97
Total	**491**	**100 %**	**509**	**100 %**

The 'Yield' category is slightly more frequent in Norwegian than in English, making up 27.90% of all occurrences in Norwegian and 23.97% in English. In the 'Sound' category, however, the differences are larger; the category makes up 7.86% of all occurrences in English and only 1.83% of all occurrences in Norwegian. There are also significant differences in correspondence and patterns (cf. section 8.4). In addition, one subcategory of meaning has a significant statistical impact; the English 'Expression' category accounts for 13.75% of all instances of *give*, whereas all the other language-specific categories for *gi/give* make up between 1 and 4 percent individually.

8.2 Gi/give compared — the 'Possession' category

In the 'Possession' category, there are a fair number of similarities between the two patterns in terms of how the verbs behave. Table 8.2 below details what patterns appear in this category in both languages, alongside their raw frequency and their percentage based on the total amount of occurrences in both languages in the 'Possession' category:

Table 8.2: *Gi* and *give* compared in the 'Possession' category (English and Norwegian original texts, ENPC fiction)

Pattern	Norwegian *gi* *Raw freq.*	Frequency (%)	English *give* *Raw freq.*	Frequency (%)
Shared patterns				
V n n	186	59.24	155	62.50
V n	68	21.66	45	18.15
V n to n	34	10.83	19	7.66
Norwegian patterns				
GI n prep (that n/inf)	15	4.77	-	-
Other patterns	11	3.50	-	-
English patterns				
GIVE n of/that n	-	-	22	8.87
Other patterns	-	-	7	2.82
Total	**314**	**100%**	**248**	**100%**

The ditransitive **V n n** is by far the most frequent pattern for both *gi* and *give*, totalling 59% of all occurrences in the 'Possession' category for Norwegian and 62% of all occurrences in the category for English. The differences here lie in what subcategories of meaning the pattern takes in each language: Neither of the languages are capable of reading as 'Mental' or 'Verbal Communication' when the pattern is **V n n**, English **V n n** does not carry the 'Possibility' category, and Norwegian **V n n** is not able to have an 'Expression' reading (since the category does not exist in Norwegian). Other than that, the **V n n** pattern in the 'Possibility' category behaves very similar in both languages.

The **V n** pattern is also similar in both languages in terms of frequency; they make up 21% of all instances of *gi* in the 'Possession' category and 18% of all instances of *give.* The way the pattern behaves in Norwegian and English, however, is rather different. While **V n** can have both 'Concrete Possession' and 'Verbal Communication' as possible readings, there are a total of *five* subcategories of 'Possession' seen in the Norwegian **V n** ('Concrete Possession', 'Abstract Possession', 'Mental', 'Verbal Communication', 'Physical Contact', cf. table 6.1), there are *three* subcategories in English **V n** ('Expression', 'Verbal

Communication', Concrete Possession') – and only one of these categories overlap. There could be multiple reasons for this — perhaps the **V n** pattern has become bleached to a larger degree in Norwegian. The one reading that does not appear in Norwegian **GI n** is 'Expression', which, conversely, makes up most of the readings in the **V n** patterns in English.

The **V n to n** pattern is the one most similar in both languages in this category in terms of what meanings the pattern can take — it takes 'Concrete' and 'Abstract Possession' in both languages, the only difference being that there are more instances of this pattern in Norwegian than in English. Approximately 7% of all instances in the English 'Possession' category are **V n to n,** whereas the same pattern makes up around 10% of the Norwegian occurrences in the same category. Lastly, the **GIVE n of/that n** and the **GI n prep (that n/inf)** make up a small portion of the instances in the 'Possession' category (8.87% in English and 4.77 in Norwegian). What is interesting about these patterns is that the English pattern has three possible different readings — 'Abstract Possession', 'Mental' and 'Expression' (cf. table 7.1) – while the Norwegian pattern only has the 'Mental' reading. When these two patterns have a 'Mental' reading, they tend to overlap well syntactically:

(8-1) When she had first started work, in the far–off days when she was in her early twenties, she had always managed to **give the impression that she was chairing the committee** of a charity ball. (AB1)
Da hun begynte å arbeide, i "gamle dager" da hun var i begynnelsen av tyveårene, hadde hun alltid klart å **gi inntrykk av at hun var komitéformann** for et veldedighetsball. (AB1T)

Both patterns utilise a noun group and a *that*-clause (an *at*-clause in Norwegian), the only difference being the obligatory preposition in the Norwegian pattern, which is not seen in English for this reading. Other than that, the patterns do not overlap in terms of semantic categories — the English pattern is more polysemous than the Norwegian pattern.

8.3 Gi/give compared — the 'Yield' category

Unlike in the previous category, *gi/give* share only one pattern in the 'Yield' category, namely the **V P** pattern. As seen in table 8.3 below, it is also much more frequent with *give* (63% of all instances in the category) than with *gi* (20% of all instances). It should be noted that, like in table 8.1, the subcategory 'Break' has been separated from the 'Yield' category in table 8.3 and will be discussed separately in section 8.6.

Table 8.3: *Gi* and *give* compared in the 'Yield' category (English and Norwegian original texts, ENPC fiction)

Pattern	Norwegian *gi* *Raw freq.*	Frequency (%)	English *give* *Raw freq.*	Frequency (%)
Shared patterns				
V P	28	20.44	77	63.11
Norwegian patterns				
GI refl	72	52.55	-	-
GI prep refl n	24	17.52	-	-
Other patterns	13	9.49	-	-
English patterns				
GIVE P n	-	-	20	16.39
GIVE P-ing	-	-	18	14.75
Other patterns	-	-	7	5.75
Total	**137**	**100%**	**122**	**100%**

Furthermore**,** the **V P** pattern is more polysemous in English, being able to take on all four subcategories of meaning present in the language (cf. table 6.2), while the Norwegian **V P** pattern is only seen together with 'Quit' and 'Surrender' (cf. table 7.2). This could mean that the phrasal verb is semantically bleached to a larger degree in English than in Norwegian, and that instances where *gi* has a 'Yield' reading are usually split to some degree between **V P** and **GI refl**, the latter of which does not exist in English.

GI refl is by far the most frequent pattern for Norwegian *gi* in this category, making up 52% of all occurrences, and is another example of how the reflexive adds to the polysemy of the verb — it appears in different patterns in different semantic categories: 'Self-motion', 'Yield' and 'Sound'. It is rarely translated into a divergent form that has *give* in it, but rather, different verbs that denote the act of stopping or relenting (cf. section 6.2.3). Related to this pattern is the **GI prep refl n** pattern, which gives a 'Surrender' or 'Release' meaning, since the addition of a noun group to the pattern opens more possibilities in terms of meaning.

The English **GIVE P n** accounts for 16% of all occurrences in this category but does not appear in Norwegian *gi*, and this is probably due to two reasons. Firstly, phrasal *give* with a noun group is most often rendered in its derivate form *oppgi,* lit. 'upgive', and secondly, the

noun phrase seems to be more integral as part of the phrasal verb pattern in English, whereas dropping it is more grammatically acceptable in Norwegian when a spatial marker or other particles are not part of the pattern, as seen in (8-2):

(8-2) After a couple of minutes **he gave up the attempt**, left the tool box by the cottage wall and walked to the edge of the cliff then slithered down to the beach.
(PDJ3)
Etter et par minutter **gav han opp**, han satte verktøykassen inntil husveggen, gikk til kanten av skrenten og rutsjet ned på stranden.
(PDJ3T)

The **GIVE P-ing** pattern also does not appear in Norwegian. Attempting to translate this gerund construction would yield a different result, since the pattern denotes an ongoing action. In translation, however, the action has already ended, and applying the same pattern to Norwegian (i.e., using an *-ing* form) is not really grammatical, even though the *-ing* form exists in both languages:

(8-3) He **gave up** rowing
Han **stoppet** å ro
Han **ga opp** å ro
Han **ga opp** roing

Based on the utterances in (8-3), English *gave up rowing* is somewhat ambiguous, denoting both the act of stopping the activity (right now) and quitting the sport (without an explicit time frame), whereas the Norwegian *ga opp roing* only denotes quitting the sport. This also holds true if the *-ing* form is replaced with another *-ing* form denoting some sort of activity. Within the 'Yield' category, this is therefore the one pattern where English differs the most from Norwegian.

8.4 Gi/give compared — the 'Sound' category

While this is a category the two languages share, it is perhaps the one where they differ the most, both in terms of what patterns are associated with the category and in terms of raw frequency: English has a total of 40 occurrences in this category, which makes up 7.86% of all 509 instances, while there are only 9 of them in Norwegian, making up 1.83 percent of all 491 instances.

Table 8.4: *Gi* and *give* compared in the 'Sound' category (English and Norwegian original texts, ENPC fiction)

Pattern	Norwegian *gi* *Raw freq.*	Frequency (%)	English *give* *Raw freq.*	Frequency (%)
Shared patterns				
V n	1	11.11[18]	23	57.50
Norwegian patterns				
GI n prep refl	8	88.89	-	-
English patterns				
GIVE P n	-	-	11	27.50
Other patterns	-	-	6	15
Total	**9**	**100%**	**40**	**100%**

The one pattern they share is **V n** (see section 5.2.1 'C' for a discussion on the Norwegian **GI n**, this section is primarily about English **GIVE n**). The **V n** pattern appears once in Norwegian and 23 times in English and is an example of how the light verb construction is more commonly used in English to form new meanings (see section 5.2.1 'A' for a discussion on light verbs and complex predicates). Besides this, most Norwegian occurrences in this category belong to the **GI prep refl n** pattern. This pattern is not seen in English since English does not use the reflexive to form new meanings in the same manner, instead relying on the light verb construction **V n** to refer to sound. There is no need to point back to the source of the sound as in *han ga fra seg et skrik*, lit. 'he gave from himself a cry' – a simple 'he gave a cry' is acceptable in English.

Lastly, the **GIVE P n** pattern only occurs in English and makes up 27.5% of all occurrences in this category. It occasionally corresponds in meaning to the **GI prep refl n** pattern, but not always (cf. section 7.4.2). It appears that in both the 'Yield' and 'Sound' categories, the use of particles is highly productive in English, whereas Norwegian opts for the use of the reflexive to form similar meanings.

[18] This single occurrence is too little to give a percentage that realistically reflects its statistical impact.

8.5 Correspondence analysis

This section briefly discusses and compares correspondences across semantic categories. The correspondence analysis in chapter 4 (cf. table 4.2, 4.3) deals with the most frequent correspondences (in terms of raw frequency) regardless of semantic category and can be referred to while reading this section. The cells labelled DIVERGENT consists of simplex divergent verbs, other divergent correspondences, and other verbs.

A 'Possession'

In the 'Possession' category, *gi/give* correspond well to each other when the pattern is **V n**, **V n to n** or **V n n**, although there are few instances where they do not correspond directly.

Table 8.5: Correspondences in the 'Possession' category for *gi/give*

Pattern	Correspondence	Raw freq.	Frequency (%)
GI→GIVE **V n** **V n to n** **V n n**	SIMPLEX GIVE	282	89.81
-	MWV GIVE	-	-
V n **V n to n** **GI n prep (that n/inf)**	DIVERGENT	27	8.60
Other patterns	ZERO CORR.	5	1.59
TOTAL:		**314**	
GIVE→GI **V n** **V n to n** **V n n**	SIMPLEX GI	205	82.66
-	MWV GI	-	-
GIVE n of/that n	DIVERGENT	38	15.32
Other patterns	ZERO CORR.	5	2.02
TOTAL:		**248**	

When **GI n prep (that n/inf)** and **GIVE n of/that n** both have a 'Mental' reading, they tend to *almost* correspond directly, save for the obligatory preposition in the Norwegian pattern. This means that the correspondence is technically divergent, but in practice, they are almost the same pattern with the same reading. When **GIVE n of/that n** has an 'Abstract Possession' or 'Expression' reading, the translation is divergent, and in the case of the latter, lexical verb constructions are used as correspondences.

B 'Yield'

In the 'Yield' category, the **V P** pattern in both languages tends to correspond directly to one another, with the phrasal verbs *give up/in, gi opp/etter* making up most occurrences within the pattern and usually corresponding to one another. **V P** is congruently translated from *gi* into *give* 67 times (48.91%), and it is also congruently translated from *give* into *gi* 67 times (54.92%).

Table 8.6: Correspondences in the 'Yield' category for *gi/give*

Pattern	Correspondence	Raw freq.	Frequency (%)
GI→GIVE	SIMPLEX GIVE	0	-
V P **GI refl**	MWV GIVE	67	48.91
GI refl **GI prep refl n**	DIVERGENT	58	42.34
GI prep refl n **GI refl**	ZERO CORR.	12	8.75
TOTAL:		**137**	
GIVE→GI	SIMPLEX GI	0	-
V P	MWV GI	67	54.92
GIVE P n **GIVE P-ing**	DIVERGENT	45	36.89
GIVE P-ing	ZERO CORR.	10	8.20
TOTAL:		**122**	

The Norwegian **GI refl** pattern tends to receive a divergent translation, into either the multi-word verb *give in* or a simplex verb, e.g., *quit.* The **GI prep refl n** pattern is also either translated into multi-word verb *give up/in* or a simplex verb – the latter is only seen when **GI prep refl n** has a 'Release' reading, with the natural simplex correspondence in English being *release.* As discussed in section 7.2.3, the correspondence of the **GIVE P n** pattern is rarely congruent, though some select noun groups, most of them abstract, are able to bring about a congruent translation, e.g. *gi opp håpet* 'give up hope'. With nouns of a more concrete nature, however, the correspondences are typically the divergent, simplex verbs *slutte* and *stoppe* 'quit, stop'. As for **GIVE P-ing**, the correspondence is either zero, or divergent, being translated into the verbs *slutte* and *stoppe.*

C 'Sound'

In the 'Sound' category, **V n** and **GIVE P n** patterns (typically light verb constructions) dominate in English *give*, and typically receives a divergent translation reflecting this usage, as light verb constructions are far less common in Norwegian (see section 7.4 for examples of correspondences).

Table 8.7: Correspondences in the 'Sound' category for *gi/give*

Verb	Correspondence	Raw freq.	Frequency (%)
GI→GIVE	SIMPLEX GIVE	0	-
	MWV GIVE	-	-
GI n prep refl	DIVERGENT	7	100
GI n prep refl	ZERO CORR.	2	-
TOTAL:		**9**	**100%**
GIVE→GI	SIMPLEX GI	-	-
	MWV GI	-	-
V n GIVE P n	DIVERGENT	38	95
GIVE P n	ZERO CORR.	2	5
TOTAL:		**40**	**100%**

Conversely, the Norwegian **GI n prep refl** pattern lacks a direct correspondence in terms of pattern. When it is translated, it is either a zero correspondence, as in (8-4), or a multi-word verb *let out* + a verb indicating sound or noise:

(8-4) Hver eneste dag når posten kom, håpet både han og Gjertrud at det endelig ville komme et livstegn fra Jorunn, men hun hadde ikke **gitt lyd fra seg.**
(EG1)
Every day he and Gertrud had waited for the post to arrive, hoping for a letter from her. **But there never was one.**
(EG1T)

D Remaining semantic categories

The remaining semantic categories are not as comparable as the previous ones since they are either exclusive to English or exclusive to Norwegian. Still, a brief discussion of the patterns is relevant to help explain why this is the case.

The Norwegian category 'Self-motion' consists of the **GI refl prep to–inf** pattern, which occurs 11 times in the Norwegian original texts in the fiction part of the ENPC, but not once in English (cf. table 8.1). The English correspondence tends to be a verb of motion, e.g., *begin* or *stop*. This pattern seems to be fully non-compositional, as examining the meaning of the constituents does not give us the meaning of the phrase. Interpreting the constituents in a literal sense would lead to the conclusion that it must be a case of 'Possession', since you *give yourself to* someone or something else. The preposition in the pattern needs an infinitive following it rather than a noun group such as someone or something. This pattern is not seen in English, meaning that *gi* has developed an additional phrasal meaning extension. It was translated into the simplex verbs *begin (6), start* (2) *stop, turn, tackle (1 each)* (cf. table 4.2).

The category 'Causative/Creative' is also not seen in English, but it occurs 20 times in Norwegian (cf. table 8.1). The patterns seen in this category, however, are found in other semantic categories in English, namely the **V n** pattern and the **V n n** pattern. With this category, it is not so much the pattern that creates the meaning extension, but the nature of the noun group in combination with the verb. The collocation of some noun groups with *gi* triggers an entirely different reading, thus, the meaning is collocational rather than tied strictly to the pattern itself. 15 instances of **V n n** were translated into the divergent simplex verb *make*, whereas the last five instances were *create* (3) and *other divergent* (2).

Like the 'Causative/Creative', the English 'Expression' category is typically used in the V **n** and **V n n** patterns (and also the **GIVE n of/that n** pattern) and occurs a total of 70 times in the 'Possession' category, accounting for 13.75% of all occurrences in total (cf. table 8.1).

Another similarity is that the 'Expression' category bases its meaning largely on the semantically rich noun groups that appear in it, together with the light verb use, which predicate the nouns but have little semantic content. The fact that the light verb construction is rarer in Norwegian is largely responsible for why this meaning extension only appears in English.

Lastly, the 'Break' category, which appears 10 times in English and never in Norwegian is also purely collocational in terms of phrase. For instance, one of the noun groups commonly seen to trigger this reading, *way*, does not carry the meaning it expresses within the collocation. In a dictionary, the core meaning of the noun would be *road* or *direction,* but in the collocation *give way,* the noun expresses either *yield* or *break,* which is not its inherent meaning. Thus, the meaning is context-imposed. In terms of occurrences, it is translated into the multiword verb *gi etter* five times, which is congruent in pattern, but not in grammatical form. The rest are divergent translations, e.g. *gikk i stykker*, lit. 'went in pieces'.

8.6 Phrasal analysis

The following section looks at how *gi*/*give* behaves compared to one another across semantic categories in terms of co-occurrence and phrasal expressions, i.e., compositional and non-compositional phrases. As discussed in section 2.4 (cf. figure 2.1 for an overview of types of phrases, based on Melčuk (1998) and Sinclair (1991)), the *idiom principle* and the *open-choice principle* are on the opposite ends on a scale of semantic transparency, where the meaning of the former is opaque and the latter is fully transparent (Sinclair 1991, p. 110). Phrases that follow the idiom principle are further divided into three categories: *Full phrases,* where the meaning is fully phrasal, *semiphrases*, which are more transparent and less restricted, and *quasi-phrases*, which are the most transparent and least restricted of the three, where there is a traceable meaning in the individual elements, but a quasi-phrase "also contains an unpredictable addition" (Melčuk 1998, pp. 28-29).

Phrasal expressions are prevalent in both languages, and there are both similarities and differences between them. The 'Possession' category largely follows the open-choice principle in both languages, with few restrictions on collocation and constituents retaining their own meaning without an added phrasal meaning on top. The exception in this category is the **GI n prep (that n/inf)** pattern, which is semiphrasal in that the noun groups that can be combined with *gi* are restricted to *inntrykk/uttrykk* 'impression, expression', and that the preposition in the pattern must be *av/ for* 'of, for'. Its approximate equivalent **GIVE n of/that**

n is quasi-phrasal, as there are fewer restrictions on the noun groups that appear, and the added phrasal meaning on top is more transparent.

The 'Yield' category, however, has several phrasal expressions in both languages. Some expressions here are semiphrasal, most notably the **V P** pattern, where the particle must be a preposition indication direction (up/in) or, in the case of Norwegian, also certain adverbs (either *etter* or *tapt*). The meaning is somewhat transparent but cannot be deduced by the meaning of the constituents. Norwegian **GI refl** is quasi-phrasal, in that the reflexive points back to the rest of the context, but there is a phrasal meaning on top. English **GIVE P n** and **GIVE P-ing** are also quasi-phrasal, since there are no restrictions on the noun group, and they have independent meanings.

In the 'Sound' category, the Norwegian **GI n prep refl** pattern is fully phrasal, as the noun group must be concerned with sound, the preposition must be *fra* 'from', and the verb cannot be replaced by any other to create a similar meaning. Lastly, the meaning cannot be deducted from the meaning of the constituents. The **GIVE P n** patterns and **GIVE n** patterns here are both quasiphrasal, with an added phrasal meaning on top.

Most of the fully phrasal expressions are seen in the Norwegian language-specific categories. In the 'Expression', 'Break' and 'Reveal' categories for English *give*, the meanings are all quasi-phrasal. The same is true for the Norwegian 'Causative/Creative' category. In the Norwegian 'Self-motion' category, however, the pattern **GI refl prep to–inf/prep** is fully phrasal; the meaning cannot be inferred by the meanings of the individual constituents, and the instances typically correspond to something else than *give.*

8.7 Conclusions

In summary, the four most frequent patterns across categories in Norwegian are **GI n (**'Possession, Sound, 'Causative/Creative')**, GI n n** ('Possession, 'Causative/Creative')**, GI refl** ('Yield') and **GI n to n** ('Possession'). The most frequent English patterns are **GIVE n n** ('Possession, Expression'), **GIVE n** ('Possession, Expression, Sound') **GIVE P** ('Yield') and **GIVE P n** ('Reveal, Sound, Yield'). It is evident that the most frequent English patterns are spread across more semantic categories than the Norwegian ones, and that phrasal uses of *give* are more frequent than phrasal uses of *gi.* Norwegian *gi* displays nine different patterns across the categories in total, while English *give* displays eight, but some of the Norwegian patterns occur with a low frequency. English *give* contains three language-specific meaning extensions, while Norwegian has two. Adding in English *give*'s preference for the light verb

construction, which is far more restricted for Norwegian *gi,* leads to the conclusion that English *give* is more polysemous than Norwegian *gi*.

While the verbs behave in a very similar manner in the 'Possession' category with regard to which patterns that appear and their frequencies, *gi/give* behave very differently in the 'Yield' category in terms of pattern. Most English uses feature a particle, while Norwegian prefers the reflexive in different constructions. In the 'Sound' category, they don't share any patterns except for one instance of **V n,** and they do not translate into each other at all. This indicates that while the same meaning extension rooted in the same verb exists in both languages, they are realised in completely different ways. In the language-specific categories, the verbs occasionally display patterns that, while present in both languages, do not easily translate directly into each other. All instances are either divergent or zero correspondences.

Five multi-word verbs with Norwegian *gi* were identified and four with English *give.* Interestingly, four out of the five multi-word verbs in Norwegian feature the reflexive, whereas three out of four English multi-word verbs feature a particle, which in most cases are prepositions. The **V P** pattern is the only one shared by the two languages, but it behaves rather differently in terms of semantic categories, as it encompasses all four subcategories of meaning in the 'Yield' category in English, but only two of them – 'Surrender' and 'Quit' in Norwegian. This would imply that English **GIVE P** is a more polysemous construction than its Norwegian counterpart. In both languages, these occurrences are fully phrasal, with no individual meaning associated with *gi* or *give.* The same is true for the **GIVE P n** pattern, which is featured in both the 'Yield' and 'Sound' category.

Norwegian *gi* and English *give* behave in a similar manner in terms of pattern and meaning in their most frequently shared category, 'Possession'. The semantic subcategories (apart from 'Expression') that co-occur with the patterns are largely the same, as are the patterns themselves. Neither language sees a lot of phrasal expressions in this category, and they also translate congruently into each other in this category. In their second shared category, 'Yield' the rate of congruent translation has dropped greatly in both languages, as the shared patterns seen in English *give* are more polysemous than *gi* and Norwegian *gi* tends to prefer **GI refl** over the shared pattern **V P.** Both languages also exhibit patterns that are language-exclusive, most of which are phrasal in meaning to some degree. The 'Sound' category is where they differ the most, as there are no congruent translations in either direction and the patterns seen in this category are both different and, in the case of **GI n prep refl,** fully phrasal.

While both languages display around the same amount of different pattern types, the **V n** and **V n n** patterns dominate in both languages. In terms of language-specific categories, the English semantic categories are higher in frequency than the Norwegian ones. *Give* tends to have more phrasal meanings in the shared categories, but none are opaque. *Gi*, on the other hand, has more fully phrasal meanings, but fewer semiphrasal meanings. It can be inferred that, while *gi* is more grammatically flexible in forming patterns and tends to form phrases where the meaning cannot be inferred by the constituents, *give* is more polysemous. *Gi* more often translates into *give* than the other way around, due in large part to the amount of light verb constructions seen in *give*, which is seen across multiple semantic categories in English and typically is not translated congruently into Norwegian. Lastly, it can be inferred by the co-occurrence of patterns and meanings in Norwegian *gi* that they are dependent on a particular phrase or pattern to bring out their meaning.

9. Summary and conclusion

9.1 Introduction

In section 1.1., a research question was formulated; "*how do the Norwegian verb* gi *and the English verb* give *differ from one another with regard to meaning and use?*". Three hypotheses were also postulated in section 1.4 about the behaviour of the verbs and their patterns:

1. *Gi*/*give* will translate well into each other in the meanings that they share.
2. Since both verbs are polysemous, they will have developed additional, diverging meaning extensions.
3. When the verbs are divergent in meaning, they will also have divergent syntactic frames, i.e., form and meaning are connected.

Sections 9.2 and 9.3 attempt to answer the research question and summarise the similarities and differences, section 9.4 is a comparison of equivalence, whereas section 9.5 discusses the hypotheses in light of the findings of the present study. Section 9.6 provides some suggestions for further research, which concludes the chapter and the thesis.

9.2 Semantic comparison

As shown in the classifications of semantic categories in chapter 5, English *give* is more polysemous than Norwegian *gi.* While the verbs share three semantic categories ('Possession, Yield, Sound') and the majority of occurrences fall into the 'Possession' category in both languages, English has three extended meanings ('Expression, Reveal, Break'), while Norwegian has two ('Self-motion, 'Causative/Creative'). This is what Altenberg and Granger (2002, p. 21-22) call *diverging polysemy,* where different meaning extensions have arisen in two items in two languages, but they still have meanings that overlap (as discussed in section 2.2.). As also discussed previously, in section 8.2., *gi/give* mostly overlap in the 'Possession' category, exhibiting similar behaviour in terms of patterns, but in the two other categories that they share, they still behave rather differently in terms of patterns and equivalence, and while *give* is more polysemous, it is also seen to carry a more general meaning than *gi* because of the light verb constructions.

It is also necessary to discuss the level of semantic bleaching in *gi/give* in light of these findings. Both verbs appear in different types of phrases, with several examples in

chapters 6–8 above. The ‘Possession’ category is largely nonphrasal in meaning, while the ‘Yield’ category in particular sees both verbs appear with phrasal meanings frequently. In the ‘Sound’ category, Norwegian *gi* displays phrasal meanings, but English *give* does not. Furthermore, there appears to be more fully phrasal expressions in Norwegian *gi* than in English *give*. Still, these full phrases are not as significant in terms of frequency, and since *give* is more accepting of light verb constructions, it can be argued that *give* is the more semantically bleached and grammaticalised of the two.

9.3 Grammatical comparison

The connection between form and meaning for *gi*/*give* is more complex than what was first assumed. First, there seems to be a strong connection between pattern and semantic category for both *gi/give.* For instance, the **V P** pattern is inextricably linked to the ‘Yield’ category in both languages and does not appear in other semantic categories with other meanings than that of ‘Yield’. English *give* largely prefers different particles in phrasal verb constructions, whereas Norwegian *gi* is also seen to combine with the reflexive to create similar phrasal verbs with similar meanings, something that is not seen in English give. The **V N** and **V N N** patterns are typically seen in the ‘Possession’ category in Norwegian, but in English, they are also seen in the English ‘Reveal’ and ‘Sound’ categories. In Norwegian, the grammatical forms have a stronger tendency to correlate with specific meanings. Thus, the connection between form and meaning is perhaps stronger for *gi* than for *give*, where multiple patterns appear in more than one semantic category.

9.4 Hypotheses in light of findings

Three hypotheses were listed in section 1.1, attempting to predict how *gi/give* behave in relation to each other. The first hypothesis postulated that *gi*/*give* would translate well into each other in the semantic categories that they share. This was proven to be partly true, as *gi* translates into *give* in 89.81% of all instances and *give* translates into *gi* in 82.66% of all instances in the ‘Possession’ category, which is arguably their prototypical or core meaning. In the ‘Yield’ and ‘Sound’ categories, however, they do not overlap in translation as much, especially in the latter, where they share a meaning extension, but do not overlap in terms of pattern or translation at all.

The second hypothesis stated that since both verbs are polysemous, they will have developed additional, divergent meaning extensions. This hypothesis is confirmed, as

Norwegian *gi* has developed the meanings 'Self-motion' and 'Causative/Creative', and English *give* has developed the extensions 'Expression', 'Reveal' and 'Break'. The English 'Expression' category is the most established of all the meaning extensions, due to English's preference of the light verb construction. There are also differences in how well-established the shared categories are, for instance, the 'Sound' category is much more established in English than in Norwegian, which is seen in how different their frequencies are.

The third hypothesis stated that when the verbs are divergent in meaning, they will also have divergent syntactic frames. This is proven to be partly true, as the Norwegian semantic categories display patterns that are more phrasal in nature and that are not found in the other semantic categories, such as **GI prep refl n**, whereas the English categories tend to rely on other, more well-established patterns within the language, such as **GIVE P n** and **GIVE n,** in both divergent meanings and in shared meanings. Some of these are phrasal in meaning to some extent, others are not. In short**,** when the meanings are divergent, the syntactic forms in Norwegian also diverge, whereas the English patterns are less restricted in this area.

9.5 Equivalence

Gi and *give* have been shown to have a relatively low MC rate of 63%, with *gi* more often being a correspondent of *give* than the other way around. As English has a wider range of meaning extensions, translating them into *gi* is difficult, especially considering English's preference for light verb constructions, which Norwegian does not share. Conversely, most meaning extensions seen in *gi*, except for two language-specific extensions, are also attested for *give.* Still, the present study has shown that the verbs tend to behave in a similar way in certain aspects, for instance in the 'Possession' category, and that both verbs use a range of particles to create other meaning extensions, some of which overlap in both form and meaning. Lastly, patterns that are different in form appear to behave similarly and overlap in meaning to some extent, e.g., **GI n prep (that n/inf)** and **GIVE n of/that n.**

In summary, across these three dimensions of analysis, it can be concluded that while both verbs have developed additional, divergent meaning extensions, *give* is more polysemous than *gi*, and semantically bleached to a greater degree. While both verbs display some level of syntactic flexibility, the relationship between form and meaning is stronger in *gi* than in *give*, and *gi* displays some unique patterns that are not seen in *give*, and vice versa. In terms of equivalence, the MC rate is deemed moderate, with *gi*→*give* having a larger translation bias

than *give→gi*, particularly as one would expect the verbs to correspond more frequently to each other in translation.

9.6 Further studies

There are several avenues for further studies of *gi/give*, both with regard to form and meaning. One aspect is to investigate the texts in different directions than the one in the present thesis, where original texts and their translations are compared. Starting from and comparing translated texts to identify the sources that give rise to *gi/give* in translation is possible, which could be done with a greater focus on translation theory and translation practices. In terms of genre, comparing fiction and non-fiction texts from the ENPC (regardless of direction) would give insight into how genre and text type influences the behaviour of the verbs. One such genre-based difference was discussed in section 4.6.

While the pattern analysis has provided insight into the grammatical context of *gi/give*, more remains to be done. Analysing the types and roles of participants in a more systematic manner might lead to a better understanding of the relationship between form and meaning in *gi/give.* Even analysing the grammatical context independent of meaning may yield significant findings.

Lastly, comparing the verbs by analysing them on the basis of larger monolingual corpora instead of a small-size multilingual corpus would be interesting. Such an approach would be more likely to uncover more about the general language-specific behaviour of the verbs, and most importantly provide further insight into how the less frequent patterns and meanings behave. This would be a welcome supplement to the present thesis, and one that would possibly redefine some of the semantic categories that have been drawn up.

While there are other approaches that can be taken to investigate the verbs further and shed light on other aspects not previously covered, the present study has succeeded in establishing pattern variations, meaning extensions, degree of correspondence and information about the general behaviour of *gi* and *give* from a cross-linguistic perspective.

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Appendix: Screenshot of Filemaker Pro layout