A cognitive approach to figurative language
Translating conceptual metaphors and hyperboles
Abstract

The present study combines quantitative and qualitative methods to investigate translation strategies applied in a translation of a few chapters in *Cat Counsellor*, which is a book about cat behaviour. A cognitive approach and translation strategies are the focus of this essay, which arrives at the conclusion that figurative language in general, and conceptual metaphors and hyperboles in particular, are used to manipulate, or rather convince readers of *Cat Counsellor* of a certain outlook. The translation strategies investigated in this essay are literal translation, transference translation and meaning translation. Of these translation strategies literal translation was applied 70% of the time, which indicates that similar cultures use similar figurative language. It also indicates that the target text and language often benefit from new figurative language rendered in the source language and source text. An important conclusion is that metaphorical language, such as conceptual metaphors and hyperboles may seem easy to translate, while in fact concepts can vary across cultures, which indicate that the translator carefully has to consider his or her translation choices in order to produce an accurate translation.

Keywords: cognition, literal translation, transference translation, meaning translation
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1. Introduction

This is, as the title suggests, an essay about figurative language. The focus of this paper is the use of metaphors and hyperboles in the cat behaviour book *Cat Counsellor* (Vicky Halls 2006), the focus is also to analyse translation strategies that have been used in my translation of selected chapters from *Cat Counsellor*. This thesis intends to find out how Halls uses conceptual metaphors of war and sport and hyperboles, it also aims at finding out how this figurative language is translated in the target text and whether the metaphors and hyperboles that are used in the source text hides an ulterior motif. The translation strategies that are used in this essay are *Literal translation*, *Transference translation* and *Meaning translation*, while the cognitive approach applies ideas from linguistic studies, cognitive semantics and conceptual metaphors. Halls refers to fighting cats as *pugilists* (sport metaphor) and the narrator herself devises a *battle plan* (war metaphor) while her friend’s cats sleep in an *impossibly small* cat basket (hyperbole). Here are three translation examples of the figurative language stated above:

<table>
<thead>
<tr>
<th>Sport metaphor:</th>
<th>pussy pugilists</th>
<th>slagskämpar</th>
</tr>
</thead>
<tbody>
<tr>
<td>War metaphor:</td>
<td>devise a battle</td>
<td>utforma en stridsplan</td>
</tr>
<tr>
<td>Hyperbole:</td>
<td>an impossibly small cat basket</td>
<td>en pytteliten kattkorg</td>
</tr>
</tbody>
</table>

The thesis aims at finding fitting translation strategies for the figurative language so that the same or similar meaning is conveyed in the metaphorical language in the target text that is studied from the source text. The essay is qualitative since it investigates certain conceptual metaphors and hyperboles while it is also quantitative since it compiles the number of times that these figurative expressions appear and the manner in which they are translated.

1.1 Aims

The first aim, which is inspired by translation studies, is to examine three translation strategies which are used in the translation of conceptual metaphors of war and sports and hyperboles from the selected chapters in *Cat Counsellor*: literal translation,
transference translation and meaning translation. The second aim, which is inspired by cognitive linguistic studies, is to analyse if the conceptual metaphors and hyperboles used in the selected chapters of *Cat Counsellor* have ulterior motifs; that is, to investigate whether the author Vicky Halls applies any specific cognitive approaches to reach her readers.

1.2 Material

*Cat Counsellor* (2006), written by the British author Vicky Halls, is a cat book with a counselling approach to problematic behaviours that cats and/or owners may suffer from. The book describes different case reports of which three case reports have been picked out and translated. The most distinguishing feature of *Cat Counsellor* is the abundant use of figurative language, especially war and sports metaphors and hyperboles. Halls’ target audience, as stated on the back cover of *Cat Counsellor*, are cat owners who love their cats. The purpose of *Cat Counsellor* is to raise awareness among cat lovers that cats are not babies that need to be pampered; to quote Halls (2006) on the back cover of her book: “Can we love them too much?” Instead, Halls wants her readers to understand the needs that cats have by trying to explain basic cat behaviour to them by using cognitive mechanisms in the form of metaphorical language. In *Cat Counsellor*, Halls makes use of figurative language to a great extent, and it seems as if she tries to reach her readers by using this type of language.

The target audience for the Swedish translation of *Cat Counsellor* are cat lovers who might not know anything about the actual needs of their cats, or indeed do; but who out of concern, fear or pressure choose not to let their cats outside even though they live in small and peaceful Swedish towns and villages. To reach the same or a similar effect as Halls does on her source-text readers it is important that the readers of the target text have the opportunity to read Swedish figurative expressions that are similar to the figurative expressions in the source text. When translating the figurative language from *Cat Counsellor* a few adjustments of figurative expressions that were culturally bound had to be made, for example when a cat or two *wailed like a banshee*; a *banshee* is a Scottish spirit and probably nothing that a Swedish audience would be acquainted with.

1.3 Method

When translating the source text I was assisted by norstedtsord.se, Oxford English Dictionary (OED at oed.com) and wordreference.com to translate words and idioms,
and corpora such as Global Web-Based English (GloWbE) (which contains 1.9 billion words) and Corpus of Contemporary American English (COCA) (which contains 450 million words) and the Swedish collection of corpora KORP (which contains 9.1 billion words) to obtain frequency data, and thesaurus.com for synonyms and other sites that were found through Google. Nationalencyklopedin (NE) was also useful when finding definitions of words. Ingo’s (2007:336) advice that one should read the source text many times before attempting a translation were followed. The whole book was read once, so acquaintance was made with the points of view of the author and of the purpose of the book. The chapters in question were also read several times before the translation process started. Special care was taken when translating figurative expressions such as metaphors and hyperboles.

The thesis is based on the source text *Cat Counsellor*, which is also where the aim and the research question for this paper were found. Since the figurative language in *Cat Counsellor* is very extensive it had to be limited down to metaphors and hyperboles since those are the most frequent of the figurative language in *Cat Counsellor*. A quantitative analysis of the conceptual metaphors of war and sports and hyperboles has also been made in order to study how often the different translation strategies have been applied.

To be able to find answers to the research question I investigate the ways in which **conceptual metaphors** and **hyperboles** might be translated since one intention is to find good translations to figurative expressions. From a translation perspective, and to do Halls’ writing justice, the investigation will focus on how to make the most adequate and corresponding translations (that conveys a similar meaning from the source text) of the figurative expressions while still preserving the style.

### 2. Theoretical framework

*Cat Counsellor* contains many examples of figurative language. As has been mentioned, **conceptual metaphors** of *war* and *sports* and **hyperboles** are used extensively throughout the analysed chapters, which is why this figurative language has become the focus in this study. **Cognition** is very relevant to the discussion of figurative language, since different cognitive approaches to figurative language may lead to different ways of interpreting reality, as will be shown in the paper. Herein **figurative language**, **cognition**, **conceptual metaphors** and **hyperboles** are defined. Thereafter is a
presentation of the translation strategies that have been applied in the analysis, namely literal translation, transference translation and meaning translation.

2.1 Figurative language is cognition

Figurative language exists in every imaginable field; may it be pets, poetry or politics. Liu & Zhang (2005:122) state that “figurative language is cognition”, assumingly because its function is to describe to people things that they may not know by using figurative modes of expression. Figurative language is a mode of expression whereby you use words that belong to one [known] field (e.g. elephants) (the source domain according to Kövecses 2005:70) to describe occurrences in another [unknown] field (e.g. obesity) (the target domain according to Kövecses ibid.) – Liu & Zhang (2005:122) have expressed this by saying that it serves as a tool to combine logical thinking and language. Logical thinking, on the other hand, is cognition since we need to think in order to grasp the meaning of figurative language (Liu & Zhang 2005:123).

Lakoff & Johnson (1980:146) declare that metaphors are very important to humanity since figurative language helps people determine their reality; this is connected to how we conceive of things. Next some “tools of the human mind” (Lakoff & Johnson 1980:252) will be considered, namely conceptual metaphors and hyperboles before turning to the translation strategies.

2.2 Conceptual metaphors and the hiding potential

Lakoff & Johnson (1980:5) who came up with the idea of conceptual metaphors, define their idea as a conceptual mapping, where one concept is defined “in terms of another” concept; that A is B. Lakoff & Johnson (ibid.) maintain that ”ARGUMENT IS WAR” – not in a literal sense, but in a figurative sense. We often talk about argument by using words that we conceptualize as belonging within the WAR domains, for example, if we do not agree with the opinions of somebody, Lakoff and Johnson (ibid.) say that we can:

\[
\text{attack a position.} \quad \quad \text{angripa en ståndpunkt.}
\]

In this way we are talking about argument while using words that belong to the vocabulary of war. In the same way we can talk about other things (like cats) using metaphorical concept of sports, which will be investigated in the analysis.

Lakoff & Johnson (1980:10) reports that conceptual metaphors highlight certain
aspects of a concept, while it hides other aspects that might be implied in that concept. Also Gärdenfors (1999:32) states that the use of metaphors may put new meaning into the head of listeners, while De Landtsheer (2009:63) conveys that politicians often recur to metaphors in order to appeal to the emotions of people and to “create new meaning” to concepts.

2.3 Hyperboles

A *hyperbole*, according to Dahllöf (1999:153), is something that we obviously can say is not true because of its exaggeration, on the other hand it conveys a truthful, but exaggerated meaning. Claridge (2011:5) states that exaggerations are “context- and knowledge-bound”, which means that one cannot convey a hyperbolic message if the receiver of the message does not have adequate background knowledge, as shown in Claridge’s (ibid.) example, depicted below:

[T]he Beatle George Harrison and BBC journalist Alan Freeman in 1964:

*Alan:* Do you enjoy singing ‘Beethoven’?

*George:* No. I’ve been singing it for 28 years now, you know.

George was only 21 when that interview took place (Claridge 2011:5–6), which proves that George Harrison’s singing ‘Beethoven’ could not possibly exceed his age, it was a hyperbolic statement – if he would have said the same sentence today (were he alive) we might not assume it had a hyperbolic sense. According to Claridge (2011:6–7, 74) hyperboles are used intentionally and often persuasively, and if the speaker is very engaged in what is said then the hyperbole can be used to highlight the views of the speaker – that is, to show subjectivity.

Carston & Wearing (2015:79–80) identify different kinds of hyperboles, for example ‘Pure’ hyperboles and *Metaphorical hyperboles*. ‘Pure’ hyperboles, or literal hyperboles (see Claridge 2011:27), are hyperboles that, according to Carston & Wearing (2015:80), have no interference with other figurative language. Here are two examples of ‘pure’ hyperboles from Carston & Wearing (2015:84, 90) who also state that hyperboles are often used to express overstatements:

There were a **million** people ahead of me in the queue.

Sara’s bedroom is the **size of Cornwall**.
Provided that the queue was 10 meters long and that Sara’s room is not actually the size of a whole district, it would be accurate to state that a million and the size of Cornwall in these cases are hyperboles.

Whereas Metaphorical hyperboles, according to Claridge (2011:25), are hyperboles that have a metaphorical reflection, for example in this example from Claridge (ibid.) where an UNCLEAN HOUSE IS WAR:

Wendy Ah tidy up this house, it’s an absolute
Norma Is it a tip?
Wendy tip, absolute tip
Norma Really?
Wendy Yeah. A bomb hit us in the night, d’ya not know that? That’s what it looks like!

Claridge (ibid.) argues that a bomb hit us in the night cannot be viewed from its literal, semantic (word) perspective; an actual bomb did not hit Wendy and Norma’s house, instead it is a metaphorical hyperbole that applies a conceptual war metaphor – the hyperbolic sense is still there though; as if a bomb had detonated in the house and things are dirty, broken and lying all around. Hyperboles may have interference with metaphor but Carston & Wearing (2015:90) maintain that it does also work on its own and cannot automatically be grouped with other figurative language or irony. Hsiao & I-wen Su (2009:1394) declare that hyperboles do, as well as metaphors, define our reality, which means that hyperboles are part of the figurative language that is cognition and which reflects reality (by how human beings choose to express themselves).

Hyperboles, in this essay, are divided into ‘pure’ hyperboles and metaphorical hyperboles and defined according to the definition presented above by Carston & Wearing. Furthermore, it will be discussed whether the analysed hyperboles are conventional or creative according to the division of hyperboles made by Claridge (2011:264) since the “emotional impact”, according to Claridge (2011:37, 98), varies depending on if the hyperboles used in a certain context give a “weak” emotional impact if they are common and often recurrent (conventional hyperboles), or if the emotional impact of the hyperbole is strong because of its “deviant” form and its novel application (creative hyperboles). A conventional hyperbole is for example common overstatements such as a million people ahead of me in the queue, while a creative hyperbole is surprising and is not common as for example a bedroom the size of
Cornwall. The translation strategies for ‘pure’ hyperboles/metaphorical hyperboles and conventional hyperboles/creative hyperboles are the same as the translation strategies for conceptual metaphors, which are defined in the next section.

2.4 Translation strategies

The translation strategies used in this paper are: Literal Translation, Transference Translation and Meaning Translation. These translation strategies are convenient to use when translating figurative language, since the aim, as reported by Ingo (2007:338), is most often a hidden translation. Here follows a closer description of the translation strategies:

2.4.1 Literal Translation

A literal translation – when the same image is produced in the target language – is often an advisable choice according to Liu & Zhang (2005:123), who say that even if the source and target languages are different they may coincide in many cognitive aspects; for example in the way we conceptualise things. For instance Liu & Zhang (2005:124) make a literal word-for-word translation (to Chinese) in Robert Herrick’s poem “To daffodils” where there is a comparison (a simile) between life and morning dew, which has here been translated into Swedish:

[…]
like the summer’s rain
or as the pearl of morning’s dew[…]
[…]
som sommarens regn
teller som pärlan av morgonens dagg[…]

Liu & Zhang (ibid.) say that the literal translation has “the same tenor, the same vehicle and the same meaning” as its source text and that it is transparent; according to Newmark (1988:285), the same meaning means that it has the same form as the source language. Liu & Zhang (2005:123) declare that the same vehicle means that the known concept is the same in both languages (for example pearls or elephants) and the same tenor is conceived when the tenor of the figurative language is the same in source language as in target language; which is to say that A is B (that dewdrops are pearls, or that obese creatures are elephants), as stated in section 2.1 and 2.2 above.

2.4.2 Transference Translation

Sometimes the image that the figurative language creates is different from source language to target language. In these cases Liu & Zhang (2005:124) recommend us to
write a *transference translation* to improve the understanding of, and to make the
translation of figurative language clearer and more aesthetically pleasing. One of their
Chinese-to-English examples of figurative language is given below (ibid.):

\[
\begin{align*}
\text{(Ch)} & \\
You & \text{are so seldom at home,} \\
& \text{floating about free as duckweed} \text{ are such a rolling stone} \\
\text{every day} \ldots
\end{align*}
\]

If the metaphor, simile or other figurative language of the source language has no
comprehensible meaning in the target language we are bound to change it, as in the
translation of *rolling stone* into Swedish; *orolig ande*\(^1\) (which means ‘restless spirit’).

### 2.4.3 Meaning Translation

*Meaning translation* is used when the figurative language in the source language does
not have a suitable corresponding and similar word in the target language; when the
figurative sense cannot be “literally translated or replaced by another” (Liu & Zhang
2005:124). Liu & Zhang (ibid.) give an example with the Chinese metaphor *red doors*:
in their culture *red* stands for nobility. Another example is an idiom. Hence the meaning
translations become:

\[
\begin{align*}
\text{(Ch)} & \\
[\ldots]\text{red doors.} & \text{(Eng)} & \text{(Eng)} & \text{[\ldots]palace doors.} \\
\text{Or} & \text{[\ldots]the mighty’s portal.} \\
\text{The sun is high.} & \text{It is so late now, (why hasn’t my niece shown up?)}
\end{align*}
\]

In China, the sun being high means that it is late, and *the sun is high* does not have the
same significance in English so it has to be translated by meaning translation (Liu &
Zhang 2005:124); figurative language has been replaced by literal language.

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3. Analysis

The analysis will begin to focus on conceptual metaphors of war, then on conceptual metaphors of sports and lastly on hyperboles. At the beginning of each section is a quantitative presentation of the number of conceptual metaphors or hyperboles that have been identified in the source text and statistics of the translation strategies that have been applied, followed by a qualitative analysis of the translation strategies that have been used in the translation. The analysis also regularly reconnects to the cognitive approach of this essay since one aim is to find out how Halls uses figurative language in the selected chapters of Cat Counsellor to find out if the conceptual metaphors of war and sports and hyperboles that are used may have ulterior motifs.

3.1 Conceptual metaphors

As stated in the theoretical background conceptual metaphors are metaphorical concepts. Lakoff & Johnson (1980:85) state that “A is B”, this could mean that CATS (A) are SOLDIERS (B). Cats and soldiers are obviously not the same; cats are pets and soldiers are human beings trained to work as combatants in war. Herein it will be shown how cats and their owners and cat counsellor are depicted as soldiers and sportswomen/“sportscats”.

3.1.1 War metaphors

The war metaphor was the most frequent of the figurative language that was found, appearing 29 times in the translated material. Here follows a table with the different translation strategies used and the number of times each translation strategy has been employed when translating metaphorical concepts of WAR:

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Token</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Literal translation</td>
<td>22</td>
<td>76</td>
</tr>
<tr>
<td>2  Transference translation</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>3  Meaning translation</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>29</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>
The most employed translation strategy, which is described in the theoretical framework, is the literal translation, which stands for 76% of the translations of WAR metaphors. According to Liu & Zhang (2005:123) the literal translation strategy is often used when the translator wants to maintain the originality and the “flavour” of the source text. Also, Crerar-Bromelow (2008:83) states that we should embrace “foreign expressions”, as for example the rendering of literal translations. The following subsections will deal with the conceptual metaphors of Cats are soldiers and Owners are soldiers.

**Cats are soldiers**

In *Cat Counsellor* cats are often described as soldiers, especially in the chapter dealing with the cats Paddy and Butch (Halls 2006:42–48), where the two (cat owner) sisters decide to move in with each other. Metaphors where cats are described as soldiers appear 22 times in the analysed source text; in the target text cats are rendered as soldiers 20 times. Different translation strategies have been applied depending on the requirements of the target language. In this section three translations of metaphors translated with *literal translation* will be discussed:

1. There is nothing worse than having a cat fight in the tranquil surroundings of your own home. My great friend and colleague Robin Walker refers to this as ‘the war on the living-room floor’ (43)
2. How many times have you plunged into the middle of your two cats to remove the aggressor? (43)
3. At the same moment Paddy threw himself sideways and disappeared behind the sofa to avoid the imminent attack. (44)

Det finns inget värre än ett kattslagsmål i ditt annars så fridfulla hem. Min gode vän och kollega Robin Walker kallar detta för ”kriget i vardagsrummet”

Hur många gånger har du dykt ner mitt bland dina två katter för att få bort angriparen?

I samma ögonblick kastade sig Paddy åt sidan och försvann bakom soffan för att undgå det förestående angreppet.

The literal translation strategy is applied in these three examples, and often even in other cases since the source language (English) and the target language (Swedish) are culturally closely related. According to Liu & Zhang (2005:123–124) a literal translation is transparent, as stated in the theoretical framework, which means that the
translation of figurative language has the same or a similar meaning as the figurative language in the source text: the war is thus translated into kriget, the aggressor is translated into angriparen and the imminent attack (11 hits in GloWbE) is translated into det förestående angreppet (2 hits in KORP). Since these literal translations are literal they are mostly found with literal meaning and no figurative meaning in corpus searches in English and Swedish corpora; for example Adolf Hitler and his top leadership were aware of the imminent attack and samurajerna började arbetet med att organisera byborna inför det förestående angreppet. A (cats) has thus become B (soldiers) in the same way that Lakoff & Johnson (1980:5) claim that “ARGUMENT is WAR” or that “A is B” as stated in the theoretical framework. Thus this section states that CATS are SOLDIERS. In corpora war/krig, aggressor/angripare and attack/angrepp are mostly used in literal contexts; more metaphorical contexts are found for kriget in KORP, for example kriget mot narkotika and kriget mot den andra är också alltid kriget mot en själv even though these metaphorical contexts are very scarce in relation to literal contexts.

Lakoff & Johnson (1980:194) suggest that the human mind by nature is made up of metaphorical concepts, and state that human beings are imaginative and that people can understand concepts in terms of other concepts – these are universal metaphors that all human beings from different cultures can understand (Lakoff & Johnson 1980:118). Likewise, Liu & Zhang maintain (2005:123) that humans resemble each other when it comes to concepts of the human mind even if they are from different cultures; people all eat with their mouths and have similar conceptions of war – that is why a literal translation strategy is often preferred. As Liu & Zhang (ibid.) also state, a literal translation allows the readers of the target text to flavour almost the same text as the readers of the source text – and the aim of the translation of Cat Counsellor is to preserve the witty style of the source text. Also Crerar-Bromelow (2008:83) agrees with Newmark (1991) in that English as a language thrives on new conceptual metaphors which become culturally acclimatized with help of literal translations – which could equally be the case concerning translations from English into Swedish. This section has discussed how cats are described as soldiers, it has also discussed how and why literal translations are used; in the next section owners are described as soldiers and the transference translation strategy, rendered in the theoretical background, will be applied and discussed.
Owners are soldiers

Not only cats act as soldiers in Halls’ Cat Counsellor, sometimes even their owners and the cat counsellor herself are described as if they were participants in a war:

(4) We devised a battle plan that would take the heat out of the situation. (46)

(5) I had completely lost my dignity at this stage and my only mission was to stop the fighting and pray that neither cat was injured. (58)

In the analysed source text there are five occasions where human beings are metaphorically described as soldiers; in the target text human beings are described as soldiers four times. The translation strategy used in these examples is the transference translation, which implies that the original metaphor has been exchanged for another conceptual metaphor – in these cases even within the same field of war. Thus, battle plan (‘stridsplan’) is substituted with strategi (‘strategy’) and mission (‘uppdrag’) is exchanged for mål (‘goal’/‘target’). Even so, both translations can be derived from the conceptual war metaphor; a strategy is, pursuant to OED, often a military strategy/operation, and target can be associated with Air Force targets. Devise/devised a battle plan gives 0 hits in GloBwE, which makes it a rare collocation, just as its Swedish translation utforma/utformade en strategi, which also gives 0 hits in KORP. This implies that both the metaphor in the source text and in the target text in example (4) is a creative metaphor since it has not been used before, neither in the source text nor in the target text.

Haser (2005:205–206) declares that it can be problematic to divide metaphors into different concepts. Haser argues that a concept that some people employ may not necessarily appeal to everyone; for example Lakoff & Johnson’s concept “ARGUMENT IS WAR”. Instead Haser (ibid.) argues that some people might think that “AN ARGUMENT IS A BUILDING”. The example that Haser brings forth is: to “demolish an argument”. We can both say that to demolish an argument is a concept of war (things tend to become demolished in war), but we could equally think that demolish is a concept of buildings (buildings can become demolished). So, is demolish in demolish an argument then a metaphor of war or of buildings? Conforming to Haser, the answer is reserved for the hearer alone. Hence, the translation of mission (in my only
mission was to stop the fighting) into mitt enda mål var att få slut på bråket – which in English can be read as ‘my only goal was to stop the fighting’, is that goal can make people think of positive things, such as strivings and achievements, while target can make people think of negative things such as hunting and weapons. Just as target in this case is argued to belong to the concept of war, it could equally be argued to belong to the concept of hunting, or in the case of the Swedish mål ‘goal’ which could be argued to belong to the concept of strivings or sports. Furthermore, according to OED, the word mission (example 5) originates from Christianity and the act of spreading a religion (to missionize) and to “send an ambassador”. This shows that the answer [of where the concept derives from] is reserved for the hearer alone, since who is to decide which concept mission derives from: the concept of war or the concept of Christianity missions? As reported by Kövecses (2005:70), different conceptualizations may be due to different ways of conceptualizing matters in different countries and languages. Thus, mission in the English source text may be read as a Christian mission and as a war mission, while the Swedish word mission does not read as a military mission but only as a Christian mission. For example soldatens/soldaternas mission give 0 hits in KORP, which proves that mission in Swedish is not used in contexts of war while the soldier’s mission gives 2 hits in COCA (which is a much smaller corpus than KORP). These are examples of sentences including the Swedish word mission from KORP: idag har min mission varit att sy upp kläder, Det är min mission här i livet, and, jag stärks i mitt mål och min mission att beröra publiken. And these are examples of the English word mission from COCA: the foot solider’s mission has been to get close enough, and the soldier’s mission of guarding the island against... and examples that are of the missionary kind like my only mission in life has been to give a child a chance. An alternative translation strategy for example 5 could thus be a literal translation, with a translation of my only mission was to stop the fighting into min enda mission var att få slut på bråket, which according to Kövecses (2005:79) would generate the same source domain in both source language and target language. In spite of this fact, the translation choice in example 5 has been to use the transference translation, which, as stated, means that one concept (source domain) has been exchanged for another concept since a literal translation would not be able to conjure a conceptual metaphor connected to war or soldiers in any obvious way.

This section has discussed war metaphors and owners as soldiers and their translation, furthermore it has shown how metaphorical concepts may be seen
differently by different people; next section will discuss sports metaphors and their translation.

3.1.2 Sport metaphors
Sport metaphors were not as common as war metaphors in the analysed material. However, the investigation revealed that Halls also used metaphors concerning sports. Sport metaphors appeared 7 times. Owners were described as sports-women 6 times and cats were described as sports-cats once. Below is Table 2, which presents the statistics of the translation strategies that have been applied in the translation of the sports metaphors:

Table 2. Translation strategies used for sports metaphors

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Token</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Literal translation</td>
<td>3</td>
<td>43</td>
</tr>
<tr>
<td>2  Transference translation</td>
<td>3</td>
<td>43</td>
</tr>
<tr>
<td>3  Meaning translation</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>100</td>
</tr>
</tbody>
</table>

In the Swedish translation, cats were rendered as sports-cats once, and owners were rendered as sports-women 5 times. An interesting note is that the literal translation is not the most employed translation strategy applied according to Table 2. The translation strategies that have been applied in this section will be investigated under Cats & owners are boxers and Owners are divers and rugby players.

Cats & owners are boxers
In the source text cats are described as boxers once, and owners are described as boxers once. In the target text cats are described as boxers 0 times and owners are described as boxers 0 times. Example (6) shows where cats are described as boxers in the source text:

(6)  It took their *pussy pugilists* a while to discover the network of shelving throughout the house but the secret hideaways under the bed and in the cupboard... Det tog *slagskämparna* ett tag att upptäcka alla hyllor som gick som ett nätverk genom hela huset, till skillnad från de hemliga gömställena under sängen och i skåpet som upptäcktes på...
In this translation the alliteration is lost since their *pussy pugilists* is translated into *slagskämparna* (*the fighters*) – the alternative to translate *pussy pugilists* into the literal translation *kissekattsboxarna* was not an ideal option since the word *kissekattsboxare/kissekattsboxarna* does not exist in Swedish and gives 0 hits in KORP and on Google. On the other hand *pussy pugilist/s* also gave 0 hits in GloWbE. The reference to boxing is thus lost, but the *fighting* that occurs in boxing remains. Also, the *pussy* part of the boxing is lost, but the connection to *cats* still remains through the context. An option would be to write *pugilist* in the source text as well, since NE² states that *pugilist* in Swedish means *boxer* or *fist fighter*. On the other hand NE states that *pugilist* in Swedish is old-fashioned and it would not be a proper word to use in a modern translation of a modern book such as *Cat Counsellor*. Or, a possible translation could also have been *knytnävskämparna* (‘the fist fighters’) to be able to maintain the boxing metaphor, but then another problem arises; namely that the metaphor alludes to human beings who actually have fists, and to write that cats have *fists* could ruin the metaphor and make it vulgar. Therefore the translation that has been used is Liu & Zhang’s (2005:124) *transference translation* where one metaphor has been exchanged for another metaphor since *slagskämpe*, according to NE³, means “a person who gladly fights” [my own translation] thus *slagskämparna* is a similar metaphor (though not precisely a boxing metaphor) since cats are not humans.

In example 7 Halls describes Paddy and Butch’s owners as boxers:

(7) I tried to convince them that the fighting would cease if they chilled out. No more refereeing or furtive whispering; bring on the yoga and whale song. (47)

As stated in Lakoff & Johnson (1980:110–111) *hyponymy* is when there might exist two different concepts for one conceptual metaphor; as in this example with *refereeing*; the metaphor can both allude to *sports* such as *boxing* or *soccer*, but it may also allude to *court procedures*. From the context it is made clear that no more refereeing alludes to sports since the writer just was about to describe the *pussy pugilists*. According to

Norstedts⁴, a referee acts as a judge in different sports such as soccer, boxing and tennis. Therefore, a translation such as *inga fler domarutlåtanden* (0 hits in KORP) cannot be the correct word to use since it alludes to *court procedures* and not to *sports*. Thus, the metaphor has been eliminated in the target text, and a *meaning translation* strategy has therefore been applied; *Ingen mer medling* (‘No more mediation’) since that is what the cat counsellor is aiming for; an actual (literal) mediation between the two fighting cats. Under the next section owners are described in the metaphorical concepts of *divers* and *rugby players*.

**Owners are divers and rugby players**

Owners – and the cat counsellor herself – are more often described as sportswomen than their cats. In fact no cats were described as divers or rugby players in the analysed source text. Owners and cat counsellor were rendered as rugby players twice in the source text and once in the target text. Likewise owners were rendered as divers three times in the source text and three times in the target text. Here is a presentation of conceptual metaphors including *diving* and *rugby playing* that appeared in the analysed material and its translation:

(8) How many times have you *plunged* into the middle of your two cats to remove the aggressor? (43)  
Hur många gånger har du *dykt* ner mitt bland dina två katter för att få bort angriparen?

(9) Sally had already sustained some painful scratches to her head during one of these *rugby tackles*. (45)  
Sally hade redan ådragit sig några smärtsamma rivsår i huvudet under en av dessa *rugbytacklingar*.

In example (8) the translation strategy was the literal translation that has already been investigated in the previous section about *cats, owners and war metaphors*. Thus *plunged* has been translated into *dykt*, and *rugby tackles* has been translated into *rugbytacklingar*. It may be argued that *rugbytacklingar* does not fit in a Swedish context since rugby is not such a popular sport in Sweden, but it may well be argued that Swedes are influenced by Anglo-American and British sports and that most Swedes do know what Rugby football is. *Rugbytackling/rugbytacklingar* gave 4 hits in KORP, and all 4 hits concerned soccer playing. Another thought would be to write a

transference translation and instead write *ishockeytacklingar* since ice hockey is a very popular sport in Sweden, but then again *ishockeytackling/ishockeytacklingar* gave no more than 4 hits in KORP, notwithstanding the popularity of the sport in Sweden. Furthermore rugby tackles and ice hockey tackles do not look the same and would thus change the figurative image of the metaphor. The simplest solution would be to skip the *Rugby* part and only write *tacklingar* since that would be the most frequent occurrence in Swedish speech; *tacklingar* gave 1586 hits in KORP. In spite of the fact that *tacklingar* is the most frequent word in Swedish the choice has been to keep the literal translation *rugbytacklingar* since the flavour of the source text, as Liu & Zhang (2005:123) calls it, is sustained in the target text and since the risk of misunderstandings is practically non-existent.

*Plunge*[d], which according to OED signifies ‘to throw, or drop into or in a liquid, penetrable substance, deep pit, container, etc; to immerse, to submerge’ may not, as seen here, necessarily have to signify *dive*. On the other hand it is common that people plunge themselves in the water/pool/sea/lake. In COCA plunged into gives 885 hits and in those hits people, animals and things plunge into (negative) things such as debt; the dark; the undergrowth; this hell; poverty etc. But often what is “plunged into” is actual water as in: the lake; the frigid Hudson; the murky lake; the rough and frigid waters; the cool, blue waters etc. As stated in OED plunge derives from the old French word *plonchi*er, which meant ‘to jump into water’ and ‘to dive’ and which was used already in 1130, therefore a translation of plunged may well be interpreted as a diving metaphor and translated into *dykt* in the target text – although not necessarily. To *plunge*, according to OED, may also mean *to throw oneself in the water*, which would translate into *kasta sig själv i vattnet* in the target language, such a translation does not necessarily mean that the plunging occurs in water, on the other hand it indicates that a human body is actively engaged in physical activity. As stated by Haser (2005:205–206) previously in this paper, the concept depends on the reader; some may refer to *plunge* as if it were a diving metaphor while others may refer to the same metaphor as something else. In the next section the *hiding* aspect of conceptual metaphors is investigated, and the analysis will reveal if the cat counsellor has an ulterior motif that is hidden in the conceptual metaphors that are used in the selected chapters of *Cat Counsellor*.

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3.1.3 The hiding aspect of conceptual metaphors – What is the cat counsellor hiding?

The idea of cats and owners as soldiers in a war and as practitioners of sports has been given to the readers of *Cat Counsellor*. But, as this thesis aims at finding out, is there an ulterior motif in the application of conceptual metaphors in the chapters that have been translated, that is; is Halls hiding other aspects of cats and owners? Conforming to the theoretical framework Lakoff & Johnson (1980:10) say that when people focus on one aspect, for example the idea of cats and owners as soldiers, people do not focus on other conceptual aspects of cats and owners. What if Halls would have focused on the conceptual metaphors CATS ARE SOFT AND CUDDLY BABIES and OWNERS ARE TENDER AND NURTURING PARENTS? No, that would not have served her purpose – the point is that a certain conceptual metaphor gives rise to a certain starting point (remember Halls’ view of cats as free creatures that need the great outdoors and their freedom). There is a reason why Halls has used the conceptual metaphors that she has used, and that reason is that she actually is a cat behaviour counsellor who knows what cats crave. Would she have focused on the conceptual metaphors CATS ARE SOFT AND CUDDLY BABIES and OWNERS ARE TENDER AND NURTURING PARENTS that would have given another starting point which is that cats are in need of protection, that they cannot be left without supervision and that their only needs are to be loved, pampered and fed. It would not be consistent to think of cats as soft and cuddly babies when they are rendered as soldiers in a war. Cats (and their owners) are certainly more than just soldiers, but from Halls’ perspective – with problematic cats and/or situations of the cat counselling business – it is only natural that the concept is that of SOLDIERS instead of BABIES.

According to Gärdenfors (1999:32) and the theoretical framework, it is possible for a speaker to put meaning into the head of listeners (for example by using metaphors), especially if “different kinds of power relations are taken into account”, for example when the opinion-giver is an acclaimed cat counsellor and has a high social status and the receiver of opinions is a layman in a desperate state of dependence. De Landtsheer (2009:63), also rendered in the theoretical framework, makes a similar statement as Gärdenfors when saying that metaphors are “used by politicians” when they want to persuade people of how reality is, while also adding that metaphors do “create new meaning” and make people think in new ways. Thus, Halls’ political
discourse through the use of metaphors aims at creating new meaning of what cats are to the readers of *Cat Counsellor*. Furthermore, this discussion of political meaning of metaphors is entwined with the concluding remarks on *metaphorical hyperboles* and *rhetoric* in section 3.2.2. De Landtsheer (2009:63) states that language that uses metaphors is “more emotive” than language that does not use metaphors. By using metaphors Halls might be enhancing her own role as an acclaimed cat behaviour counsellor and writer. According to De Landtsheer (ibid.) it may even be so that “a sense of intimacy”, which is shared with the reader through the use of the emotional metaphorical language, results in this enhancement of the author herself as a credible expert in the field.

As rendered in the theoretical framework, Lakoff & Johnson (1980:85) state that in a metaphorical concept “A is B”, which for example means that CATS ARE SOLDIERS or that DEWDROPS ARE PEARLS. Lakoff & Johnson (ibid.) do state that A is not in fact B in a literal sense, and in reality CATS are not SOLDIERS. What we do, according to Lakoff & Johnson (1980:140), is that we use entailments of “our experience of” soldiers; soldiers are *fighters, killers, employees* and *humans* and they *carry guns and fight for their country*. What happens is that A is now B; cats are now *fighters, killers, employees* and *humans* and they *carry guns and fight for their country*. The concept CATS ARE SOLDIERS, or A is B, masks the conventional concept or experience that CATS ARE BABIES or indeed other concepts and realities people might have, such as for example CATS ARE RATS or CATS ARE EVIL MAGIC CREATURES.

Likewise, Halls renders owners and cat counsellor as rugby players and divers in a metaphorical way since her aim is to make her readers aware of that CATS are NO BABIES, and if CATS are NO BABIES that means that OWNERS are NO TENDER AND NURTURING PARENTS since there are no babies to nurture, instead cats are more like SOLDIERS which means that they crave discipline – so instead of the metaphor TENDER PARENTS, Halls actually tries to change our western conception of CATS ARE BABIES by rendering the OWNERS ARE PARENTS in new light and thus switching OWNERS ARE TENDER AND NURTURING PARENTS into OWNERS ARE RUGBY PLAYERS/DIVERS/BOXERS since our conception of these sportspeople is that they are tough and persevering and that they do not yield to undisciplined cats, cat-fights or whatever may come in their way. In doing so, the cat counsellor has, as stated by Lakoff & Johnson (1980:145), created a new reality for her
readers through the employment of the war and sports metaphors. Conforming to Lakoff & Johnson (ibid.), Halls has in fact obtained a “cultural change” (a change of one concept that is established in one culture) by introducing these “new metaphorical concept[s]”. The animal that cat-lovers thought of as a BABY has now become a SOLDIER and a BOXER, and these metaphorical concepts, maintain Lakoff & Johnson (1980:146), determine our reality and “what is real for us”. Some may even ask themselves, in Lakoff & Johnson’s (1980:145) own words; is Halls trying “to change the metaphors we live by”? According to De Landtsheer (2009:62–63) the answer is YES; politicians and other advocators may exchange ordinary words for other “unexpected words” like metaphors in order to hide certain “perspectives” while highlighting other perspectives. De Landtsheer (ibid.) states that in this way metaphors are able to “change thinking”, and thus change how people see cats (as BABIES), while they “create new meaning” (make cats appear as SOLDIERS). The next section will investigate the strategies used in the translation of Cat Counsellor and how hyperboles are used in the source text.

3.2 Hyperboles

Hyperboles also form part of figurative language and are a frequent occurrence in the translated chapters of Cat Counsellor. There are hyperboles that are almost more lexical than figurative (‘pure’ hyperboles) as for example the impossibly small cat basket, and there are hyperboles that really are figurative (metaphorical hyperboles) as for example when the cat counsellor rugby tackled a cat (see theoretical framework). All conceptual metaphors (as for example to rugby tackle a cat) that have been analysed in this essay can be counted as hyperboles. ‘Pure’ hyperboles are discussed in subsection 3.2.1 and metaphorical hyperboles are discussed in subsection 3.2.2 where they are analysed from the viewpoint of how they shape reality. Table 3 shows how many ‘pure’ hyperboles and how many metaphorical hyperboles of war and sports have been spotted and how they are translated, while Table 4 and 5 examines the different kinds of hyperboles separately:
Table 3. Translation strategies used for ‘pure’ hyperboles and metaphorical hyperboles

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Token</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Literal translation</td>
<td>38</td>
<td>70</td>
</tr>
<tr>
<td>2  Transference translation</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td>3  Meaning translation</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>54</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

The translation strategies for the translation of hyperboles are the same as the translation strategies for metaphors, namely *Literal translation*, *Transference translation* and *Meaning translation* as suggested by Liu & Zhang (2005:123–124) and rendered in the theoretical framework. The coming sections will discuss “‘Pure’ hyperboles and their translation” (3.2.1) and “Metaphorical hyperboles – how language shapes reality” (3.2.2). An analysis of the ‘pure’ hyperboles from *Cat Counsellor* will be discussed in the following sub-section.

3.2.1 ‘Pure’ hyperboles and their translation

As stated in the theoretical framework, Carston & Wearing (2015:80) state that ‘pure’ hyperboles are purely hyperbolic with no interference of metaphorical language or ironic language. Table 4 presents the number of ‘pure’ hyperboles and their translation:

Table 4. Translation strategies used for ‘pure’ hyperboles

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Token</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Literal translation</td>
<td>13</td>
<td>72</td>
</tr>
<tr>
<td>2  Transference translation</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>3  Meaning translation</td>
<td>4</td>
<td>22</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

The most frequent translation strategy for ‘pure’ hyperboles was *literal translation*, as in example 10 and 11:

(10) Therefore, what you end up with is a bunch of cats […] Det man därför slutligen får är en handfull katter som […] utsätter
putting each other through hell
fighting for rights of passage in
a vastly overcrowded territory.
(42)

Vastly overcrowded is a hyperbole in this context since the passage is about cat-lovers who have moved to peaceful cul-de-sacs to avoid too many people and too much traffic and the overstatement lies in that the word vastly has been added to the word overcrowded; a place that is already overcrowded is not likely to be described as vastly overcrowded – it is an unnecessary intensification. Vastly overcrowded in this context could mean that almost every house in the area harbours a cat – it is not vastly overcrowded in the sense of say, a chicken farm – which is to say that the whole area is not packed with cats and that the people living there cannot take a step in their own gardens without risking to step on a few cats. Furthermore, vastly overcrowded is a ‘pure’ hyperbole since it does not contain any metaphorical interference. In line with Carston & Wearing (2015:80) it does contain overstatement since the area obviously is not as overcrowded as in the given scenario above. Carston & Wearing (ibid.) state that the writer who has produced the “overstatement” (the hyperbole) has done so on purpose and that the reader of the statement is aware of the fact that the utterance has been hyperbolic. As has been mentioned, the translation strategy for example 21 is a literal translation because vastly overcrowded is translated into aldeles överfullt. According to Norstedts vastly in Swedish means oerhört, oändligt, kollosalt and väldigt, which are synonymous with aldeles. One of the translations of overcrowded in Norstedts is överfull. A search in COCA shows that the collocation vastly overcrowded is a rare collocation since it did not give any hits at all, which suggests that a rare collocation is suitable to use in the target text as well. As stated in the theoretical framework, Claridge (2011:37, 98) suggests that these hyperboles are creative hyperboles, which means that they have a strong emotional impact on the reader because they are novel metaphors, which have not been heard of before, and a creative metaphor in the target language should presumably be translated into a creative metaphor in the target language as well. Another search in COCA for vastly over* gives a few results such as vastly over-rated/stated/blown/paid/simplified, vastly overrated is the most frequent collocation with 17 hits followed by vastly overstated with 10 hits. A search in KORP shows that aldeles överfullt/överfull/överfulla is a collocation that is probably more used in Swedish than in English, giving 13 hits; for example Akvariet är
alldeles överfullt av fisk and [badet]var alldeles överfullt av oss. This might show that a collocation and hyperbolic expression that is novel in one language might be rather conventional in another language, and if the hyperbolic collocation alldeles överfullt in the target language is frequent should it not be used then since a hyperbole that is creative in the source language becomes more or less conventional in the target language? Until this day there are no answers to this question since translation studies have not taken much interest in the translation of hyperboles.

Another collocation that has been translated with literal translation is example (11):

(11) Nevertheless, if you decide that your cat is genuinely lonely when you are out at work and you cannot resist adding to your feline family then there is advice below that may limit the risk of a complete disaster. (42) Men om du bestämmer dig för att din katt verkligen är ensam när du är iväg och jobbar, och du verkligen inte kan motstå att köpa ännu en katt, så finns det råd här nedan som möjlig kan begränsa risken för en fullständig katastrof.

Here we see that the hyperbole and collocation complete disaster is given a literal translation, which is described in the theoretical framework. In COCA the collocation complete disaster gives 60 hits and is often used hyperbolically, for example in: The second play I visited was a complete disaster and the complete disaster who tried to sing Coldplay. In the Swedish translation the collocation fullständig katastrof gives 183 hits in KORP. The Swedish collocation fullständig katastrof is also often used hyperbolically, as for example in: Omslaget är en fullständig katastrof, Två helgmatcher på hela säsongen är ju fullständig katastrof and att han ligger tvåa bakom Lars Winnerbäck är en fullständig katastrof. The source and target collocations have been hyperbolically interpreted since the working cat owner who purchases another cat is not actually risking a complete disaster; his or her house is not bound to fall into pieces the minute the second cat arrives. According to Carston & Wearing (2015:80) ‘pure’ hyperboles are not to be taken literally, and Halls does not mean to be taken seriously, which also the reader of Cat Counsellor is aware of. The translator should therefore be aware of that hyperboles are interpreted correctly before attempting to translate them. Due to the rather numerous hits given in the corpora searches one may presume that both the source text collocation/‘pure’ hyperbole and the target text collocation/‘pure’ hyperbole are conventional according to the definition in the
theoretical background which states that conventional hyperboles are common and give a weak “emotional impact” since these hyperboles have often been heard of before (see Claridge 2011:37, 98, 264). Next follows an analysis of a transference translation.

The only hyperbole that was given a transference translation in the Swedish text is in example 12:

(12) I was writing copious notes as she talked but I had to challenge that last query.  
    (213) Jag antecknade mängder medan hon pratade men jag var tvungen att få ett svar på hennes senaste fundering.

Would the cat counsellor have said that she was writing many notes in the source text it could not be interpreted in a hyperbolic sense, this is why copious in this context has been interpreted as a hyperbole. Pursuant to Norstedts copious means riklig; kopiös; ordrik in Swedish while copious notes cannot be translated successfully into kopiösa anteckningar or ordrika anteckningar, it can be transferred into mängder (large quantities), which on the other hand may be less extreme than the hyperbole in the source text. Anteckna kopiöst gave 0 hits in Korp, while copious notes gave 69 hits in COCA, i.e. a fairly established collocation. Anteckna mängder also gave 0 hits, as did antecknade massvis. Still, a search in KORP shows that mängder is used hyperbolically in a few examples: Men laget fick mängder av frisparkar emot sig, and vi har fått mängder av nya problem som ätstörningar, which shows that even though the collocation antecknade mängder might not be common, mängder is still used in a hyperbolic sense. A Google search gave 13 hits for antecknade mängder and 2 hits for antecknade massvis, with examples such as Han antecknade mängder av ord och uttryck and Jag antecknade mängder.

Meaning translation, which according to Liu & Zhang (2005:124) is when the figurative expression rendered in the source text is lost in the translation, appeared 4 times in the studied chapters of Cat Counsellor, which means that 22% of all ‘pure’ hyperboles were translated with meaning translation. Example 13 shows a meaning translation of hyperbolic expression:

(13) I don’t think, looking back, I was fooled for one minute.  
    (217) När jag ser tillbaks på det så här i efterhand tror jag inte att jag någonsin gick på det.
Not for one minute means ‘certainly not’ (Cambridge Dictionaries Online) which in Norstedts translates into absolut inte in Swedish, which is the same as ‘absolutely not’. A literal translation of not for one minute into Swedish would be inte för en minut, which gives 7 hits in KORP with hyperboles as for example Blir stolt Iphoneägare och ångrar mig inte för en minut and expressions as for example Sa du inte för en minut sedan att det var en föräldragrupp? The chosen literal expression in the target text, någonsin, which means ‘ever’, gives 4 hits in KORP, while the more common hyperbolic expression inte för en sekund on the other hand gives 67 hits in KORP. The word någonsin, is not to be interpreted figuratively or hyperbolically since ever literally signifies that she was not ever fooled – and if you have not been fooled ever then you have not been fooled for one minute, on the other hand the literal någonsin gives 131 260 hits in KORP. The source text expression [not for] one minute gives 83 hits in GloWbE and is thus a ‘pure’ conventional hyperbole, while the Swedish inte för en minut is less conventional and thus not an obvious translation option. In line with the theoretical framework and Claridge (2011:37, 98), hyperboles that are often used give a weak emotional impact, and such a ‘pure’ hyperbole is [not for] one minute. It might be argued that någonsin, whether it be given a hyperbolic interpretation or not, also has a weak emotional impact due to its frequent use, thus a translation of one word with weak emotional impact in the source text into another word with weak emotional impact in the target text could be argued to show consistency. Next is subsection 3.2.2, which has a cognitive approach and discusses how hyperboles express a subjective viewpoint and how reality is shaped by the choice of words people make.

3.2.2 Metaphorical hyperboles & a cognitive aspect of how language shapes reality
Hsiao & I-wen Su (2010:1393) state that hyperboles and metaphors often have been seen as the same, something they do not agree with since they state that hyperboles and metaphors are “interwoven to a certain extent” but that they are not the same. According to Hsiao & I-wen Su (2010:1391) language shapes reality through metaphors and hyperboles since both metaphors and hyperboles are “cognitive mechanisms” that exist because of the necessities of people to bring forth new messages. Hsiao & I-wen Su (2010:1393) also show how the relation between metaphor and hyperbole is connected through this figure:
Figure 1. Relation between metaphor and hyperbole

So, if we take the reasoning from section 3.1.3 where Halls’ conceptual metaphors worked as a tool to bring forth her points of view of cats as domestic animals, where the similarity between cats and soldiers in the conceptual metaphor CATS ARE SOLDIERS was highlighted; then the hyperbolic exaggeration of the same concept consists in that the comparison between a cat and a soldier (or the conceptualisation of cats as soldiers) actually is exaggerated since it is an exaggeration to render a pet as a human warrior.

Hsiao & I-wen Su (2010:1393–1394) state that the increasing “intersubjective and affective” arrow in Figure 1 above indicates that the use of hyperboles highlights the writer’s attitude to something and increases the reader’s possibility to understand viewpoints that may be hard to grasp otherwise. The semantic (word) meaning of intersubjectivity, according to Nationalencyklopedin, is when a concept is easy to understand to everybody, and Hsiao & I-wen Su (2010:1393–1394) maintain that is exactly what hyperbole does – hyperbole facilitates understanding while it also affects and raises emotions (affect) in the reader. Hyperboles are used in the selected chapters of Cat Counsellor since they raise emotions and facilitate understanding, so Halls’ opinions on how cats should be cared for present themselves immediately through the “intersubjective and affective” value of hyperbole (as stated in Figure 1). Since the relationship between conceptual metaphor and hyperbole has now been shown, the next figurative token to investigate further is metaphorical hyperbole.

Table 5 shows the conceptual metaphors of war and sports that were presented earlier in this essay put together and presented in table form as metaphorical hyperboles and the translation strategies that have been applied.

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Table 5. Translation strategies used for metaphorical hyperboles of war & sports

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Token</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Literal translation</td>
<td>25</td>
<td>69.5</td>
</tr>
<tr>
<td>2  Transference translation</td>
<td>7</td>
<td>19.5</td>
</tr>
<tr>
<td>3  Meaning translation</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>36</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As seen in Table 5 the literal translation was the most common since 69.5% of all metaphorical hyperboles were translated with this strategy. As is known to the readers of this paper the conceptual metaphors in Table 5 have already been analysed once, even though not from the perspective of hyperbole. Given the analysed conceptual metaphors of this paper, which are very creative in the context they are used in, it is possible to state that these conceptual metaphors, if viewed as metaphorical hyperboles, are creative hyperboles, since Claridge (2011:37, 98, 264) states that creative hyperboles are innovative, have never been heard of before, and surprise the reader (which is also stated in the theoretical framework); never before has it been heard of people devising battle plans against cats (4), or that cats fight wars in living rooms (1), or that somebody rugby tackles a cat (9).

Claridge (2011:216) states that hyperbole originates from “classical rhetoric” from Ancient Greek. From ethos, pathos and logos – the three basic steps of rhetoric – it is possible to analyse the figurative hyperboles that the cat counsellor uses. According to Nationalencyklopedin ethos is the character and the moral views of the speaker, pathos is the feeling that the writer is trying to awaken in the reader and logos is the logical reasoning that the writer applies in her rhetorical presentation of facts. Claridge (2011:217) states that the character and moral views of the speaker (ethos) might be proven by how often hyperboles are used – if too many hyperboles are used then the writer is seen as “untrustworthy”, while a writer who uses very few hyperboles is seen as “boring” and unconvincing. Claridge (ibid.) also declares that usually 1 word per 1000 words is a hyperbole, at least in spoken contexts. There are 54 hyperboles that are either ‘pure’ hyperboles or conceptual metaphorical hyperboles of war and sports in Cat Counsellor. If other hyperboles that have not been counted in this essay are left out, then the 54 hyperboles that have been counted divided by the 5536 words that the
analysed text consists of we arrive at an average of almost 1 hyperbole per 100 words – 10 times more than in Claridge’s spoken context.

Claridge (2011:217) maintains that the feelings that hyperboles create in the reader (*pathos*) serve a purpose since the writer can manipulate the emotions of the reader by choosing which words to apply. For example cats are referred to as SOLDIERS by the use of conceptual metaphors or metaphorical hyperboles, as in example 14:

(14) Paula was initially a little dismayed as she chased him to retrieve the ornaments that fell in his wake. (212) I början, när Paula sprang efter honom för att rädda prydnadssakerna som stupade i hans spår, kände hon sig aningen förfärad.

If cats are referred to as SOLDIERS instead of BABIES, then the *pathos* of the reader is touched upon and their feeling and thoughts about cats may be manipulated. For example if the reader has always thought of cats as BABIES and the hyperboles and metaphorical concepts of the text that is read refers to a cat as a SOLDIER who makes things *fall in his wake* as if the ornaments were actual people who fall in a battle, then the concept of the reader of cats as BABIES is tarnished, manipulated and in the end it may even be changed, or as De Landtsheer (2009:60) puts it; “political language” can secretly change “political thought”. Lastly, Claridge (2011:217) states that *logos* is used when the writer refers to facts to prove that her standpoint is right while she at the same time might be “downplaying” other aspects: Halls highlights the aspect of cats as soldiers/boxers; cats know how to take care of themselves since they are independent creatures and that their mental health and physique crave outdoor exercise while she downplays other aspects, namely that cats run the risk of being run over by cars, get catnapped or lost if given the freedom they are in need of.

**Conclusions**

This paper states that figurative language is important to cognition since it has been proven that the use of conceptual metaphors of war and sports, alongside the use of hyperboles in the analysed chapters of *Cat Counsellor*, is used to change the notion of cats that maybe most people of today have in wealthy countries such as Great Britain and Sweden. The conception of cats as BABIES is, after a reading of *Cat Counsellor*,
altered in favour of a conception of cats as SOLDIERS, just as the conception of owners as PARENTS has been changed. In order for owners (of troublesome cats) to manage their pets they need to change their notion of what a cat is and it has been proven that Halls help these owners in the matter in a most effective way: through a rhetorical cognitive application of conceptual metaphors and hyperboles she manipulates her readers and convinces them of the rightful approaches to cats. The creative metaphors and hyperboles, applied in *Cat Counsellor*, imply that Halls really wants her readers to change their conceptions of cats.

It is important to maintain awareness of the application of different translation strategies since different cultures may require different metaphorical or hyperbolical concepts. Since (British) English and Swedish are languages that share rather similar cultures it was often easy to find suiting concepts in the target language, often by translating a conceptual metaphor or hyperbole by reproducing the same image in the target language, sometimes another image than the image from the source language was needed, and sometimes the figurative language had to be omitted in the translation. The translation of a conceptual metaphor can be tricky since a concept in the source language may read differently in the target language, hence changing the concept that the author of the source text had in mind. This means that the target text might be altered – the meaning in the target text might be the same or similar to the meaning in the source text, but if the concept has been altered and metaphorically interpreted in another way – can it really be said that a fair translation has been reached?

The English corpora that were used contained fewer words than the Swedish corpora, which imply that the corpora hits can be misleading if the number of hits from one English corpus is compared to the number of hits in the Swedish corpora collection. Furthermore, the English corpus COCA is a corpus of American English while the GloWbE corpus is an international corpus – none of them were downright British, which would have suited best since *Cat Counsellor* is written by a Brit. On the other hand the Swedish corpora KORP contains Finland-Swedish corpora as well, which may contain collocations and expressions that Swedish from Sweden may find unusual. This essay has not taken any consideration of these facts.

*Cat Counsellor* really is filled with figurative language, and as has been indicated in the analysis, hyperboles are used excessively throughout the analysed chapters. Uninitiated readers might not react to the excessive use of hyperboles whereas experienced readers might dissociate themselves from *Cat Counsellor* because of the
excessive usage of hyperboles. In that sense it may be wise to tone down the hyperbolic expressions from the source text in the target text to make it appeal to more readers, which would have to be studied further through for example Affect in The Appraisal Framework (See Kaltenbacher). Research made by Haser (2005), show that conceptualisation of metaphors according to Lakoff & Johnson’s (1980) model may be faulty since it is the reader who decides which concepts to apply to a metaphor. Thus, an intended war metaphor might be interpreted as something quite different by the translator/reader, thus, “the guiding of our thinking” intended by the author (see De Landtsheer 2009:62) may not occur and the attempt of persuasion (the cognitive aspect) may fail.
Sources

Primary source

Secondary sources


**Parallel texts**


