

Anger-like Feelings in Translation: Intensity Shifts and Macrostructural Impact.

A case-study of Günter Grass's *Unkenrufe* and its Catalan and Spanish versions.

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ABSTRACT

Like Grass's other masterpieces, *Unkenrufe* has a strong emotional dimension that determines the whole macrostructure of the novel. It is structured around what in terms of Natural Semantic Metalanguage are called 'anger-like feelings'. Analysing how these are expressed in the Catalan and Spanish versions of the novel may be an effective way to trace major changes operating on a macrostructural level. Assuming that the novel's narrator is a key character in which all other voices are included, a set of anger-like feelings expressed by him, and representative of the emotional dimension of the novel, is taken as a starting-point in order to pursue two goals. Firstly, the paper aims to show that the notion of intensity is an appropriate tool to identify and describe shifts resulting from the translation of emotion words and expressions, and secondly, it aims to confirm or refute the initial hypothesis according to which both translations render the narrator's anger-like feelings as less intense, and that this carries macrostructural consequences. This hypothesis is partially confirmed: the Catalan version shows no major intensity shifts, but the Spanish version shows consistent and regular lessening of the original anger-like feelings, leading to a macrostructural shift.

KEYWORDS: notion of intensity, micro- and macrostructural shifts, Natural Semantic Metalanguage, anger-like feelings.

Introduction

This paper presents research carried out in the field of descriptive and comparative translation studies concerning the translation of emotions and feelings. It is perhaps when dealing with the emotional dimension of a text that the translator shows his or her point of view most clearly because of at least two reasons. Firstly, because each language conceives and organises the lexical grid of emotions in its own particular way (Wierzbicka 1999; Harkins and Wierzbicka 2001), the translator effectively reinterprets the emotional expressions of the source text within his or her own linguistic and cultural references, and secondly, since linguistic expressions referring to emotions are attached to personal experiences, the exact meaning underlying each expression may vary from person to person. These linguistic, cultural and personal restrictions make expressions referring to emotions and feelings particularly prone to semantic flexibility, which may lead translators to introduce – especially in the case of literary texts – cognitive and linguistic shifts in their texts.

The present research focuses on the study of microshifts¹ identified in two translations (into Catalan and Spanish) of a narrative literary text: the novel *Unkenrufe*, written by the German Nobel Prize laureate Günter Grass (b. 1927) in 1992. Grass's masterpieces are often good examples of how important the emotional dimension of a narrative literary text can be in terms of its macrostructure, since they usually show a strong relationship between this emotional dimension and the three metafunctions (Halliday 1973) that determine the whole narrative structure of the novel (cf. Coromines 2009). It follows, that significant changes in rendering the emotional dimension may result in significant changes in the macrostructure of the literary text.

Unkenrufe, like other novels by Grass such as *Im Krebsgang* (2002) (cf. Coromines forthcoming), shows an emotional dimension structured around feelings that can be labelled as 'I don't want things like this to happen and related concepts', according to the *Natural Semantic Metalanguage* (NSM) as developed by Wierzbicka and colleagues (1996, 1999), or 'anger-like feelings', to express it from an Anglo-centric point of view.² The novel is set in Germany in 1989 shortly before the reunification of the country, and both the narrator and the protagonists are highly pessimistic about the consequences of such a huge political change. This is the starting point for the adventures of a Polish widow and a German widower, who decide to create a *Versöhnungsfriedhof* ("cemetery of reconciliation"; my translation), which would allow the Germans who fled Danzig and the Lithuanians who emigrated to Poland after the Second World War to be buried in their homelands. Both the forthcoming reunification of the country and the project of the cemetery trigger - from the first chapter to the end - the narrator's as well as the characters' feelings of 'I don't want things like this to happen'.

By analysing this emotional dimension in the German source text and its translations into Catalan and Spanish, new insights in the following fields of research are anticipated. Firstly, this study may shed light on some of the problems that the translator (as well as the researcher) has to face when dealing with the emotional dimension of a literary text, i.e. the differences between the lexical grid referring to anger-like feelings in German, Catalan and Spanish. It may also help to elucidate how microshifts affecting this emotional dimension may affect the whole macrostructure of the novel.

Hypothesis, objectives, and methodology

My main hypothesis is that in both translations the narrator shows less intense feelings of 'I don't want things like this to happen' than in the original text. At the initial stage of my research, this hypothesis was little more than a personal impression. Nevertheless, I believed that, if it was confirmed, this finding would be of great interest, as the narrator's constant anger-like feelings towards both the political situation and the main characters determine the

¹ I use the concept of *microshifts* in the same way Van Leuven-Zwart does, that is, to refer to those translation shifts occurring on a microstructural level, which may result in a major shift operating on the macrostructure: "The constituent parts of the macrostructure are microstructural elements; a text consists of words, phrases, clauses and sentences which the reader links together in order to understand them as larger units. Thus, the nature and the attributes of the macrostructure depend largely on the features of the elements constituting the microstructure. It follows that translation shifts in microstructural elements may result in a macrostructural shift." (Van Leuven-Zwart 1989:171)

² I will use this expression throughout the paper as a synonym for 'I don't want things like this to happen and related concepts'. Even though using the word 'anger' implies leaving out semantic nuances included in similar terms in other languages, I want to make it clear I only use it as a convention, not meaning exactly 'anger' but referring to all possible related concepts which from an Anglo-centric perspective can be summarised under the label 'anger'.

macrostructure of the novel. They offer a specific image of the fictional world, they determine the relationships between reader and characters, and they gradually build up suspense.

The narrator knows how the story ends, he knows that the protagonists' project is going to fail, and his anger-like feelings are obvious from the very beginning of the novel. Yet the reader has to wait until the end to understand the reasons for the narrator's anger: the widower (an old schoolmate of the narrator) and the widow, who are in a relationship, die in a car accident. Hence, the narrator's anger-like feelings are partly caused by his sorrow.

If the linguistic expressions of such feelings are indeed less intense in the translations, this would mean that the three metafunctions of the novel, that is, the three main pillars of its macrostructure, undergo significant changes in the translations. The narrator of the translated versions would provide the reader with a less bitter, less pessimistic image of the fictional world (the ideational function). Because he would not show such negative feelings towards the main characters, the reader would regard them with more sympathy and less distance (the interpersonal function). Finally, these two changes would result in the reader not following the plot as eagerly as the original reader, since s/he would not feel the same suspense (the textual function). Hence, my second hypothesis, which could actually be considered part of the first one, is that the toning down of the narrator's anger-like feelings affects the macrostructure of the translated versions.

The present study has two objectives: firstly, to show that the translation of linguistic expressions referring to anger-like feelings can be analysed in terms of *intensity*, and that this conceptual tool is, in fact, the most suitable to reach a conclusion on a possible shift affecting the macrostructure of the novel; and secondly, to confirm or refute the notion that, in this specific case-study, the macrostructure of the translated versions undergoes significant changes as a result of the toning-down of the original narrator's anger-like feelings.

My methodology can be summarized as follows: step one: selection of a representative set of linguistic expressions referring to anger-like feelings; step two: analysis of the selected linguistic expressions in both the source text and the translations; and step three: evaluation of results. My starting point was the original text. I read *Unkenrufe* and recorded the most salient instances in which the narrator conveys anger: a total of ten. Even though the protagonists also contribute to determining the emotional dimension of the novel with their constant anger-like feelings (which they experience partly as a result of the failure of their project), I decided to focus on the narrator's anger-like feelings only, since they are the most representative for the following reasons. Firstly, because as the Theory of Polyphony claims (Ducrot 1989; Rubattel 1990), the main characters' voices are always a sort of echo of the narrator's voice, and secondly, because the narrator is the most important character in terms of narratology since he capitalises the three metafunctions (cf. Coromines forthcoming). Therefore, focusing on his expressions of anger-like feelings allowed me to concentrate on the microshifts that were most likely to cause the macrostructure to undergo changes. These ten instances are representative of the whole emotional dimension, since they are evenly spread throughout the text and their constant presence maintains the suspense from the very beginning to the end of the novel.

After identifying these representative linguistic expressions, I compared them with their translations into Catalan and Spanish. I established four categories for the analysis: *lexical shifts*, *register shifts*, *orality shifts* and *absence of shift*. The first category refers to intensity shifts linked to a lexical item, which express a stronger or weaker feeling of anger compared

to the feeling expressed in the original. The second refers to linguistic expressions in which a change in linguistic register (e.g. from familiar to vulgar) leads to an intensity shift. The third category refers to linguistic expressions in which original orality marks undergo changes that result, again, in an intensity shift. The fourth and last category represents cases in which no change in intensity is noted in the translation. I will explicate the four categories and my application of them in greater detail in the sections below.

Finally, I evaluated the results of the analysis to see whether the intensity shifts followed a particular pattern in each of the translated versions. The problematic question of how to assess the patterns identified with a view to decide whether there is a macrostructural impact or not is addressed through Harvey's (1998) holistic, rather than mathematical, approach to *compensation*.³ For a representative set of ten linguistic expressions, I argue that a scenario in which no macroshift was noted would look like this: 1) there are no intensity shifts in at least five cases out of ten; and 2) in the remaining five cases there is *compensation* between 'anger'-intensifying and 'anger'-lessening shifts. Moreover, I argue that five intensifying shifts would not compensate for five attenuating shifts to give, as a result, an overall absence of shifts, since in this research the factor of regular recurrence is more critical than that of intensification. In other words, for the narrator's anger-like feelings to determine the emotional dimension and thus the macrostructure of the novel (as happens in the source text), a scenario with no intensity shifts at all would be more effective than one with half attenuating, half intensifying shifts. In the latter case, some anger-like feelings are stronger than in the source text but they are also more isolated, since attenuating shifts pale in comparison to intensifying ones. Consequently, the necessarily⁴ regular occurrences of anger-like feelings give way to a more discontinuous and therefore less narratively-bound expression of the narrator's feelings.

Conceptual tools

In my research I used four main conceptual tools. The first one is the concept 'I don't want things like this to happen and related concepts', which belongs to the *Natural Semantic Metalanguage* (NSM) (Wierzbicka 1996, 1999). I use this expression, together with the shorter 'anger-like feelings' (Wierzbicka 1999), as a means to refer to all linguistic expressions which have something to do with the feeling of *Ärger* (German), *enfado* (Spanish) or *enuig* (Catalan) in an attempt to avoid ethnocentrism. As Wierzbicka points out, it is paramount not to use these words - or the English *anger* - as basic emotion words of a broader group, in which all related human emotions are included and described only in terms of their relationship to those considered the basic ones.

In order to develop a taxonomy showing the German and Catalan lexical grid that corresponds to the group of emotions labelled 'I don't want things like this to happen and related concepts', I took as my basis Wierzbicka's and Durst's proposals for the English (1999) and German languages (2001) respectively and Marina and López's taxonomy for the Spanish anger-like emotions (1999). No taxonomy of this kind has been attempted for the Catalan language yet. Therefore, my suggested proposal takes these previous works as a starting point

³ According to Harvey (1998), the concept of *compensation* should not be understood as a means to reach hard-edged conclusions drawn from a specific number of matches between losses and gains. It should rather be used to approach the translation from a broader scope, assessing the total amount of gains and losses and considering the translated text as a whole.

⁴ I use 'necessary' here because it is through their constant presence that the anger-like feelings determine the three metafunctions.

and is grounded on several dictionaries and the corpus *CTILC*.⁵ A comparison of the three lexical grids (German, Spanish and Catalan) is shown in the next section.

Second, I use the linguistic notion of *intensity* (Palma 1995, who terms it ‘scalarity’; Lambert 2004) as a methodological tool, considering: 1) that my research is based upon the assumption that *Unkenrufe* like other Grass novels presents an emotionally-determined narrative universe, which may undergo significant changes if the original emotion words (expressing anger-like feelings) are somehow lessened or emphasised; and 2) my main hypothesis, according to which these emotion words are in fact lessened in the translations.

Linguistic research on *intensity* has been especially useful for the analysis of the verbal expression of emotions, as a key element to understanding human emotions, and exploring more objectively the meaning of emotion words and expressions (Argaman 2009). Since the different linguistic expressions within an emotional field can be located on a scale depending on the intensity of the emotion they express, focusing on the degree of intensity may also be useful for the translation researcher working in the field of emotions. In the present research, focusing on intensity allows me to avoid the problem of identifying the exact semantic differences existing between the lexical emotion grid in German, Spanish and Catalan, because such semantic differences - which are often very fuzzy - can usually be outlined in terms of intensity.

The third key concept relevant to my research is that of *microstructural shift* versus *macrostructural shift*, and the notion, as proposed by Van Leuven-Zwart (1989, 1990),⁶ that a consistent amount of similar microshifts may lead to a macroshift. My hypothesis is based on the assumption that the macrostructure of a novel may be affected by repeated, similar microshifts.

However, I do not focus on a set of ‘microsegments’ identified in a randomly selected number of passages but on a specific group of linguistic expressions, as already stated in the previous section: those used by the narrator and related to his anger-like feelings, since I believe they can shed the most light on a possible macroshift resulting from major changes in the narrative universe of the novel (cf. Coromines forthcoming). For this reason, I do not use Van Leuven-Zwart’s shift typology, but distinguish only between four categories of (intensity) shifts: *lexical shifts* (resulting from the lack of coincidence between the emotion lexical grid in different languages), *register shifts* (resulting from the use of insults, expletives or other linguistic expressions that belong to a more or less vulgar register regarding the source text), *orality shifts* (resulting from the use of interjections and exclamation/question marks, which may lead to a decrease/increase of emphasis and thus result in a less/more intense expression of anger-like feelings); and *absence of shift* (there is no intensity shift at all).

Finally, I have also taken into consideration the theoretical approaches which consider translation as a *holistic strategy* (Nord 1991; Tricás 2005). These approaches hold that the translator’s mental path is not linear but helical. That is, it fluctuates permanently between the verbal surface and the world of contextual situations and cultural references. This is especially relevant in the type of research presented here, where the object of study (i.e. emotions) is highly dependent on pragmatic and cultural elements.

⁵ *Corpus Textual Informatitzat de la Llengua Catalana [Electronic Textual Corpus of the Catalan Language]:* <http://ctilc.iec.cat/> (accessed 12 May 2010).

⁶ Here, Van Leuven-Zwart builds on the insights of Halliday’s systemic functional grammar as well as Bal’s (1980) and Leech & Short’s (1981) research on narratology and stylistics.

Even though the examples analysed in this paper may sometimes suggest a chronological interpretation on the part of the researcher, I do not aim to explain how the translation process takes place. I rather aim to show the wide variety of semantic nuances unfolded by each expression of anger-like feelings analysed. Some of them are activated at the word instruction level, others result from the immediate co-text, and others have to do with their cultural context. Regardless of the cognitive process involved, this tangle of semantic nuances can be objectively elucidated with a view to determining whether it results in a reduction, preservation or intensification of the anger-like feeling expressed in the source text.

Semantic outline of anger-like feelings

Torrent-Lenzen (2005) distinguishes between explicit and implicit verbal expressions of emotions, and this distinction is also productive in the present research. Explicit expressions are easier to identify (though not necessarily easier to interpret, translate or analyse) in that they thematise the feeling expressed by using emotion words. This allows the researcher to attempt to construct a taxonomy of emotions with the ‘corresponding’ words in the languages involved, although keeping in mind that there will hardly ever be a complete semantic correspondence between the different words and emotions expressed.

Implicit expressions are more difficult to trace since the linguistic devices which may be used are less predictable. Thus, no systematic intensity correspondences can be previously established. Nevertheless, it is possible to discriminate groups of linguistic devices that may be intensity-affecting through translation. In this section, I will outline the devices that proved to be relevant in the analysis of intensity shifts in *Unkenrufe* and its Catalan and Spanish versions.

With regard to both explicit and implicit cases, it is impossible to account for the intensity of the original and translated expression in advance. Therefore, even in the case of words or expressions that seem to have a fixed meaning and intensity degree, close attention has been paid to the immediate co-text and the wider context.

Explicit expressions

The taxonomy I present in this section, which classifies emotion words in German, Spanish and Catalan according to the intensity degree they express, has been made on the basis of dictionaries (bilingual, monolingual and emotion-specific) as well as on previous research carried out in the field of cognitive linguistics concerning emotions and language, especially on the works of Wierzbicka (1996, 1999), Wierzbicka and Harkins (2001), and Durst (2001). Since no works of this kind exist with regard to the Catalan lexical grid of anger-like feelings, I mainly relied on bilingual and Catalan monolingual dictionaries. In Table 1, I present the lexical emotion grid of anger-like feelings in German, Spanish and Catalan.

Table 1: Lexical grid of anger-like emotions in German, Spanish and Catalan

German	Spanish	Catalan
Wut Furor, Jähzorn, Raserei, Tobsucht...	Furia coraje, furor, rabia, saña, vesania...	Fúria enfuriment, fellonia, furor, ira, vesània...
Zorn Aufgebrachtheit, Empörung, Entrüstung, Gereiztheit, Erbitterung...	Ira cólera, bilis, despecho, exasperación, indignación...	Ràbia còlera, bilis, despit, exasperació, indignació, irritació...
Ärger Verdruß, Missmut, Unwille, Verdrossenheit, Verärgerung...	Enfado enojo, berrinche, cabreo, contrariedad, rabieta...	Enuig contrarietat, descontentament, desplaer, disgust...

Even though the table seems to suggest a certain consensus about the meaning and intensity degree of some of the emotion words, others have very fuzzy semantic borders and may be included in more than one intensity stage. A taxonomy of this kind can only be provisional, and in most cases the context will be paramount to deciding whether a specific word in a specific place expresses more, or less, anger. Although this table may not be useful for the analysis of all human anger-like feelings in all languages since it somehow suggests that there are some basic words which can be used as a reference to describe and evaluate the intensity of emotion words in other languages,⁷ I believe that it is useful as a starting point for both the analysis of the present research, and for other analyses of anger-like feelings and their translation involving German, Catalan and/or Spanish.

These basic words are *Ärger*, *enfado* and *enuig*, and one can provisionally assume that they express a general, simple and vague type of anger-like feeling. Marina and López, who call this group of feelings *tribu de la ira* (“tribe of rage”; my translation), state that *enfado* or *enojo* refer to any type of annoyance caused by a known person or situation and are therefore the starting-point of a series of feelings that become progressively more aggressive (1999:193). Similarly, Durst’s research on German anger-like feelings shows that nowadays *Ärger* “is treated as a basic or superordinate emotion category, like *anger* in English book titles” (2001:126).

As for the Catalan *enuig* (which is the equivalent suggested for *enfado* in the *Diccionari castellà-català* and for *Ärger* in the *Diccionari alemany-català*), there does not seem to be a more general Catalan word to refer to anger-like feelings, as suggested by this dictionary entry:

Enuig: 1. fort desplaer, contrarietat. 2. molèstia. (*Diccionari de la llengua catalana*)
[in English: “1. strong displeasure, setback. 2. inconvenience”; my translation]

A search in the corpus *CTILC* seems to confirm this. It gives a total of 499 instances of *enuig*, and the immediate co-texts in which they appear supply valuable information about the intensity of ‘anger’ conveyed. On the one hand, it appears very often together with: 1) other emotion words, most of them referring to non-aggressive and peaceful emotions: *tristesa* (“sadness”, according to the *Diccionari Compact Català-Anglès, Anglès-Català*), *nostàlgia*

⁷ Assuming this would wrongly lead us to believe, for example, that in some cultures people experience the exact feeling of ‘anger’ even if they express it with words that refer to anger-like feelings slightly different to those of ‘anger’ (Wierzbicka 2001:6).

(“nostalgia”) or *avorriment* (“boredom”); and 2) adverbs of degree such as *cert* (“certain”) or *mica* (“bit”). On the other hand, it is often used to refer to a stronger anger-like feeling either through additional intensifying adjectives like *irat* (“furious”, again according to the *Diccionari Compact Català-Anglès, Anglès-Català*) or through syntactic constructions such as “el seu enuig esclata violentament” (“his anger explodes violently”; my translation). Thus, *enuig* may indeed work as a general word for an anger-like feeling. It may be of low intensity if it appears alone, together with other ‘mild’ emotion words, or with adverbs of low degree. And it may be of higher intensity if it is used together with intensifying adjectives or with adverbs of high degree.

Although the words *Ärger*, *enfado* and *enuig* cannot be considered synonyms, they appear suitable to represent the least intense anger-like feeling. The next stage in the intensity scale may be represented by *Zorn* (German), *ira* (Spanish) and *ràbia* (Catalan), and the highest intensity stage is made up of *Wut* (German), *furia* (Spanish) and *fúria* (Catalan). Because of limited space, I will not explain these two further stages of anger-like feelings in detail here or the emotion words connected with them in Table 1. Instead, I will discuss some of them as part of my analysis of specific examples in the next section “Example of analysis”.

Implicit expressions

Linguistic expressions that refer to an anger-like feeling by using an emotion word like the ones included in Table 1, may typically lead to what I have labelled *lexical shift* in the translation (cf. “Examples of analysis”), but it must be borne in mind that anger-like feelings need not be expressed through lexical items such as *Ärger*, *Wut* or *Zorn*. Torrent-Lenzen (2005) mentions intonation, repetitions, syntactic constructions and idioms as examples of linguistic devices that are commonly used to express emotions implicitly. Taking Torrent-Lenzen’s categories as a starting point, I identified two groups of linguistic expressions in *Unkenrufe*, which refer to anger-like feelings not through emotion words but through: firstly, an insult, an expletive or a vulgar word/idiom; and secondly, an exclamation mark, a question mark or an interjection. Examples of these two groups can be seen in Table 2, where I have listed the ten selected expressions of the narrator’s anger-like feelings with their translated versions into Catalan and Spanish. The former typically lead to a *register shift* and the latter to an *orality shift* in translation.⁸

An example of a register shift through the use of an expletive is the translation of the German *verdammt* (“damn”, according to the *Pons Globalwörterbuch Deutsch-Englisch*) by the Catalan *vatua dena* which is an old-fashioned and extremely local euphemistic expression. This leads to a partial loss of the spontaneity and familiarity of *verdammt*, since the reader will most probably process the expression in terms of its oddness rather than in terms of its familiarity, and thus to a less intense expression of anger (cf. Table 2). As for orality shifts, none has been identified in *Unkenrufe*, but there are many examples of anger-like feelings expressed through orality marks in the novel, such as “Was kümmern mich ihre Briefe!” (cf. Table 2, “I don’t care about his letters!”; my translation), where the exclamation mark reveals an anger-like feeling of uncertain intensity since there is no shift that the researcher can use as reference.

⁸ Although, of course, it may well happen that there is no shift at all, and/or there is a combination of shifts of different kinds in the translation of one single linguistic expression, and/or the original anger-like feeling is expressed by e. g. a lexical item, which is then rendered in a less obvious way in the translation by means of an insult, an expletive or an orality mark (or the other way around).

In such cases, it is particularly difficult to pinpoint the exact anger-like feeling the narrator experiences: is he indignant, furious, or simply angry? Thus, again, the notion of intensity seems to be the most useful tool to describe and compare the original linguistic expressions with their corresponding translations. This explains why I decided, in all cases, to label the feeling expressed by the narrator of the translation as ‘same anger’, ‘more anger’ or ‘less anger’ regarding the feeling expressed in the original.

Example of Analysis

Let us now analyse how three linguistic expressions of the narrator’s anger-like feelings in *Unkenrufe* have been translated into Catalan and Spanish. These three examples are particularly relevant because they show almost all the parameters mentioned in the section above: explicit and implicit expressions of anger-like feelings; lexical and register shifts (no orality shifts were identified in my corpus); and both intensification and reduction of the feeling expressed in the source text. The other seven examples are not explained for reasons of space, but they are included in Table 2 in the section “Discussion”.

The first example shows an explicit expression of an anger-like feeling, which leads to a lexical shift in both versions:

ST1: Jetzt hätte ich Lust, meinen **Ärger** abzulassen. (Grass 1992:81)

TT1 (Catalan): Ara tindria ganes de desfogar la meva **còlera**. (Grass 1992a:69)

TT2 (Spanish): Ahora tendría ganas de dar rienda suelta a mi **indignación**. (Grass 1992b:90)

The context of this passage is the following: the cemetery of reconciliation is already functioning, and in a letter to the widow, the widower expresses his worries that the political situation in Germany shortly before reunification may have a negative influence on the project. At this point of the story, the narrator shows an anger-like feeling by using the word *Ärger* in a sentence that could be translated into English as “I would like to vent my anger now”.

As has been shown in the above section “Semantic outline of anger-like feelings”, *Ärger* is used in German as a representative word of anger-like feelings and thus lies at the bottom of the intensity scale. Nevertheless, the Catalan translator chooses the word *còlera*, which according to the *Diccionari de la llengua catalana* includes an aggressive component:

Còlera: irritació violenta contra algú que ha inferit, o hom creu que li ha inferit, un insult, una injúria, un dany, etc.

[in English: “violent irritation felt towards somebody who has inflicted, or who is believed to have inflicted, an injury, an offence, etc.”; my translation]

Thus, it seems to add a shade of intensity to the original *Ärger* as its position in Table 1 shows. This is also confirmed if we look up the word *Ärger* in the bilingual *Diccionari Alemany-Català*, where we find the following suggested equivalents:

Ärger: disgust, enuig, pena, (*Wut*) ira, ràbia, despit.

[in English: “annoyance, anger, sadness, (*Wut*) rage, fury, spite”; my translation]

These equivalents seem to be divided into two different groups or levels, separated by an indication in italics: *Wut*. This emotion word is described by Durst (2001) as referring to, on

the one hand, the rise of an anger-like feeling that seems to be out of the experiencer's control, which, according to Durst, is also a common feature to the feeling of *Zorn*, and, on the other hand, the idea 'I have to do something now', which makes it seem more uncontrollable than *Zorn*, since the latter is attached to the idea 'I want to do something bad to someone'. This indication suggests that the word *Ärger* may refer to at least two anger-like feelings that differ in intensity: those expressed through the first group of equivalents suggested (*disgust*, *enuig*, *pena*) and those expressed through a second group of equivalents, mentioned after the indication *Wut* and therefore associated with this emotion word and the stronger type of anger-like feeling it conveys - its English equivalents being "rage" and "fury", according to the *Pons Globalwörterbuch Deutsch-Englisch*.

In the second group, the words *ira* and *ràbia*⁹ show a higher degree of intensity than *Ärger*, since they have an aggressive component:

Ira: 1. violenta irritació contra algú o alguna cosa. 2. emoció bàsica que se sol manifestar amb una forta descàrrega del sistema nerviós autònom, sovint acompanyada d'activitats somàtiques agressives. (*Diccionari de la llengua catalana*)

[in English: "1. violent irritation against somebody or something. 2. basic emotion that usually pops up with a strong discharge of the autonomic nervous system, often together with aggressive somatic reactions"; my translation]

Ràbia: torbament de l'ànim irritat, violentament enutjat. (*Diccionari de la llengua catalana*)

[in English: "disturbance felt through an irritated and violently angry state of mind"; my translation]

However, we must take into account that they are mentioned only secondarily. The fact that the *Diccionari Alemany-Català* includes these two secondary equivalents confirms Durst's (2001:126) thesis about the "basicness" and "superordinality" of *Ärger*, which in certain cases can be associated with stronger anger-like feelings such as "rage" or "fury" (*Wut*). Nevertheless, the context in which the linguistic expression under scrutiny appears does not seem to indicate that the narrator is *wütend* ("furious" or "enraged", according to the *Pons Globalwörterbuch Deutsch-Englisch*). It seems then that the words *disgust*, *enuig* or *pena* (the first equivalents offered by the *Diccionari Alemany-Català*) are closer in intensity to the source-text *Ärger*. However, the translator opts for *còlera*, which refers to a stronger anger-like feeling (such as *Zorn* or *Wut*) in that it includes a shade of aggressiveness.

As for the Spanish translator, he chooses the word *indignación*, which according to the dictionaries means the following:

⁹ There does not seem to be a one-to-one equivalence between the meanings of these two words in Catalan and in Spanish. According to Marina and López (1999), *ira* shows a desire to destroy the person who triggered this feeling, and *rabia* entails a loss of self-control and aggressiveness. Therefore, they are placed in different stages in Table 1 because *rabia* is attached to the highest intense anger-like feeling. In Catalan, and according to the definitions given above, it is exactly the other way around: both words involve some kind of aggressiveness, but *ira* is placed at the highest intensity stage.

Indignación: enojo, ira, enfado vehemente contra una persona o contra sus actos. (*Diccionario de la lengua española*)

[in English: “impetuous rage or anger towards somebody or her/his acts”; my translation]

Indignación: enfado violento provocado en alguien por una acción injusta o reprochable. (Moliner 2007)

[in English: “violent anger caused by an action which is unfair or blameworthy”; my translation]

Again, it seems that this word refers to an anger-like feeling stronger than *Ärger*. Leaving aside considerations related to the moral overtones of the word suggested by the second definition above,¹⁰ the relevant semantic nuance here is aggressiveness: *indignación* is an *enfado vehemente* (something like “impetuous anger”) or *enfado violento* (“violent anger”). Marina and López (1999:199) classify this feeling as belonging to a higher stage of intensity than *enfado*, and since *Ärger* is at the same stage as *enfado*, that is, at the bottom of the table, there seems to be no doubt about the increase of intensity in the Spanish translation as well.

The second linguistic expression I will focus on is an example of an implicit expression of an anger-like feeling. Both translations show a lexical shift that results in a decrease of the original anger-like feeling:

ST2: Lauter Donnerworte. Ich gestehe: Diese sich edel gebende Rechthaberei im Dienst der Toten **stank mir** von Anfang an. (Grass 1992:44)

TT1: Paraules realment sonores. Confesso que aquest ergotisme que presumeix de noble al servei dels morts **em va fer mala espina** des del començament. (Grass 1992a:37)

TT2: Nada más que palabras altisonantes. Lo confieso: ese espíritu de contradicción, supuestamente noble, al servicio de los muertos **me olió mal** desde el principio. (Grass 1992b:50)

In this passage, the narrator reacts against the widower’s enthusiasm towards the cemetery of reconciliation. Unlike the protagonists who believe it to be a noble, altruistic and feasible idea, the narrator thinks the project is naïve and bound to fail. He expresses this idea in a sequence that could be translated as “Such big words. I confess: to me, this apparently noble know-it-all attitude which presumes to be in service of the Dead, sucked from the very beginning.”, where the central item is *stank mir* (“it stank”, “it sucked”; my translation).

The colloquial idiom *jemandem etwas stinken* means the following:

Stinken: 4. (salopp) jmds. Missfallen, Widerwillen erregen: *die Arbeit stinkt mir*. (*Deutsches Universalwörterbuch*)

[in English: “(slang) to make somebody feel dislike, repugnance: *This job sucks*”; my translation]

¹⁰ Marina and López (1999:199) state that *indignación* refers to a generous and moralizing anger-like feeling. Moral overtones of this kind would probably have been expressed in the original by using the word *Empörung*, which the German dictionary *Deutsches Universalwörterbuch* defines as “von starken Emotionen begleitete Entrüstung als Reaktion auf Verstöße gegen moralische Konventionen” (“strong anger caused by attacks against moral conventions”; my translation).

Hence, the narrator of the source text disapproves of the project the main characters want to implement; he even feels *Widerwille* (“disgust”, according to the *Pons Globalwörterbuch Deutsch-Englisch*).

Nevertheless, the colloquial idioms chosen by the Catalan and Spanish translators to render the original *stank mir* mean something different. The Catalan “em va fer mala espina” and the Spanish “me olió mal” suggest that the narrator doubts the main character’s honesty and that the reason why they want to run this cemetery of reconciliation may be that they want to make money. The new meaning conveyed by these expressions is therefore less emotional and more rational, and since the idea of “disgust” disappears, the intensity of the emotion diminishes.

Finally, I will analyse another example of implicit expression of anger-like feeling, the translation of which shows a register shift (Catalan) and an absence of shift (Spanish):

ST3: ‘Hör zu, Reschke’, hab’ ich mit seinem Füller an den Rand gekritzelt, ‘das ist eine **Furzidee!**’ (Grass 1992:44)

TT1: ‘Escolta, Reschke’, vaig gargotejar amb la seva ploma al marge, ‘aquesta idea és una **llufa!**’ (Grass 1992a:37)

TT2: ‘Mira, Reschke’ –garrapateé al margen con su estilográfica–, ‘¡esa idea es un **pedo!**’ (Grass 1992b:50)

The feeling of anger, in this case, is conveyed through the imperative (*Hör zu*), which is an orality mark, and the scatological attribute, by means of which the narrator qualifies the main character’s project (*Furzidee*), together with an exclamation mark. The passage could be translated as follows: “‘Listen, Reschke’, I doodled in the margin with his pen, ‘This is a shitty idea!’”. As the dictionaries show, *Furz* (“fart”, according to the *Pons Globalwörterbuch Deutsch-Englisch*) is a very productive word in German (which leads to derivative words such as *furzen*, *furzig* or *furztrocken*):

Furz: (derb): [laut] entweichende Darmblähung. (*Deutsches Universalwörterbuch*)

[in English: “(rude): wind emitted audibly from the anus”; my translation]

Furzkiste, Furzmolle, Furzmulde, furztrocken: (meist abwertend): durch und durch trocken [u. ohne den sonst üblichen Feuchtigkeitsgehalt]: der Tabak, der Kuchen ist f. (*Das Große Wörterbuch der deutschen Sprache*)

[in English: “(generally pejorative): bone-dry [and without its otherwise usual freshness]: the tobacco, the cake is bone-dry”; my translation]

Furzen: (derb): eine Darmblähung [hörbar] entweichen lassen: [...] *Wollte gegen den Geruch der dreihundert laut und leise furzenden Gymnasiasten anreden* (Grass, *Katz und Maus*, 152) (*Das Große Wörterbuch der deutschen Sprache*)

[in English: “(rude): to release wind audible from the anus: [...] *He wanted to give a speech against the smell of the three-hundred loudly and quietly farting high-school students*”; my translation]

furzig (derb): von einem Furz verursacht, mit Fürzen zusammenhängend: [...] *Da haben in Brüssel einige Lesben ihrem –en Lebensunmut mächtig Luft gemacht* (Spiegel 14, 1976, 14). (*Das Große Wörterbuch der deutschen Sprache*)

[in English: “(rude): caused by a fart, related to farts: [...] *There in Brussels some lesbians impetuously vented their shitty displeasure with life*”; my translation]

What is more, *Furz* can be combined with an adjective or another noun, which results in compound words (as is often the case with the word *Scheiße*; “shit”): *Furzarbeit* (“shitty job”), *Furzcomputer* (“shitty computer”), *Furzkonzert* (“shitty concert”), and so on. These words belong to a familiar register with a tendency to vulgarity - note that most of the definitions above qualify the words as *derb* (“rude”) -, and they are often used as expletives to complain about something one does not like or disagrees with. This is how the word *Furzidee* should be understood in this context.

In the Catalan translation there is no such vulgar component: “aquesta idea és una llufa!” Even though the word *llufa* may refer to:

Llufa: 1. expulsió de gasos intestinals per l’anus sense estrèpit. (*Diccionari de la llengua catalana*)

[in English: “1. emission of inaudible winds from the anus”; my translation]

it is often associated with a second meaning of the word:

Llufa: 2. tros de drap, de paper o de qualsevol altra cosa que es penja, per burla, al vestit d’alguna persona sense que ella se n’adoni. (*Diccionari de la llengua catalana*)

[in English: “2. piece of rug, paper or any other thing, which is stuck to a person’s back for a joke, without him/her noticing”; my translation]

and to the idiom *fer llufa*:

fer llufa: a) una bomba, un petard, cremar-se sense explotar. **b)** no respondre [una cosa] de la manera que hom esperava. (*Diccionari de la llengua catalana*)

[in English: “a) a bomb, a firework, which burns without exploding. b) something which did not work in the way we had expected”; my translation]

The second meaning of *llufa* and the idiom quoted above eliminate almost entirely the vulgar component of the word,¹¹ thus reducing the intensity of the original anger-like feeling.

As far as the Spanish translation is concerned, the level of intensity is maintained. This is an example of what I termed as *absence of shift*: “¡esa idea es un pedo!” Moliner (2007) suggests the following definition of *pedo*:

Pedo: porción de gases intestinales expulsada de una vez por el ano. No se construye con otro verbo que con «tirarse», y la frase así construida acentúa la grosería del nombre.

[in English: “wind emitted from the anus. It can only be used with one verb: *tirarse*, and the resulting idiom emphasizes the vulgarity of the word”; my translation]

¹¹ The most usual word to refer to *gas evacuat per l’anus amb soroll* (*Diccionari de la llengua catalana*; “wind emitted audibly from the anus”; my translation) in Catalan is *pet*.

Hence, it is obvious that the word has a vulgar component. This, together with the exclamation mark and the fact that the word is used by the narrator to refer to the widow and the widower's plan, shows the extent of his anger.

Discussion

Table 2 shows the ten linguistic expressions and their translated versions into Catalan (TT1) and Spanish (TT2). The column at the right of each translated passage indicates if there is an intensifying (+) or attenuating (–) shift, or no intensity shift at all (=).

Table 2: The ten linguistic expressions and their translated versions into Catalan and Spanish

Source Text	Target Text 1 (Catalan)		Target Text 2 (Spanish)	
Ab wann hatte er vor, mir seinen verschnürten Krepel ins Haus zu schicken? Hätte ihm nicht ein Archiv als Adresse einfallen können? Musste der Narr sich in mir den gefälligen Narren ausgucken? (Grass 1992:13)	Quan començà a fer compte d'enviar-me a casa les seves andròmines lligades amb un cordill? No se li havia acudit de buscar un arxiu com a adreça? El foll havia de veure en mi el foll complaent? (Grass 1992a:10)	=	¿Desde cuando tuvo intención de enviarme a casa aquel chisme bien atado? ¿No se le hubiera podido ocurrir la dirección de un archivo? ¿Tenía que encontrar en mí, el muy necio , a otro necio complaciente? (Grass 1992b:15)	+
Warum, verdamm t, bin ich mitgegangen? Was zwingt mich, ihm nachzurrennen? Und was habe ich auf Friedhöfen oder in der Hundegasse zu suchen? (Grass 1992:28)	Punyeta , per què hi he anat? Què m'obliga a córrer darrere d'ell? I què se m'hi ha perdut, als cementiris o al carrer dels Gossos? (Grass 1992a:23)	=	¿Por qué, maldita sea , he ido con ellos? ¿Qué me ha obligado a seguirlos? ¿Y qué se me ha perdido en los cementerios o en la calle de los Perros? (Grass 1992b:31)	–
Lauter Donnerworte. Ich gestehe: Diese sich edel gebende Rechthaberei im Dienst der Toten stank mir von Anfang an. (Grass 1992:44)	Paraules realment sonores. Confesso que aquest ergotisme que presumeix de noble al servei dels morts em va fer mala espina des del començament. (Grass 1992a:37)	–	Nada más que palabras altisonantes. Lo confieso: ese espíritu de contradicción, supuestamente noble, al servicio de los muertos me olió mal desde el principio. (Grass 1992b:50)	–
'Hör zu, Reschke', hab' ich mit seinem Füller an den Rand gekritzelt, 'das ist eine Furzidee! ' (Grass 1992:44)	'Escolta, Reschke', vaig gargotejar amb la seva ploma al marge, 'aquesta idea és una llufa! ' (Grass 1992a:37)	–	'Mira, Reschke' – garrapateé al margen con su estilográfica–, '¡esa idea es un pedo! ' (Grass 1992b:50)	=
Jetzt hätte ich Lust, meinen Ärger abzulassen. (Grass 1992:81)	Ara tindria ganes de desfogar la meva còlera . (Grass 1992a:69)	+	Ahora tendría ganas de dar rienda suelta a mi indignación . (Grass 1992b:90)	+

<p>Was kümmern mich ihre Briefe! Was zwingt mich, bei seinen Computerspielen mitzumachen? Was reizt mich an ihrer Geschichte noch? (Grass 1992:81)</p>	<p>Tant se me'n donen les seves cartes! Què m'obliga a participar en els jocs informàtics del professor? Quin interès puc tenir encara en la història de la parella? (Grass 1992a: 69)</p>	<p>=</p>	<p>¡Qué me importan sus cartas! ¿Qué me obliga a participar en sus juegos informáticos? ¿Qué me interesa aún en su historia? (Grass 1992b:90)</p>	<p>=</p>
<p>Natürlich haben die beiden weitergemacht – jetzt will sogar ich, daß sie weitermachen, verdamm!–, doch wurde mit dem Vorschlag, aufzuhören, solange es schön sei, ihrer Geschichte die Wendemarke gekerbt. (Grass 1992:119)</p>	<p>Naturalment van continuar (ara fins i tot jo vull que continuïn, vatua dena!), però amb la proposta de plegar quan deixés de ser bonic van marcar el punt d'inflexió de llur història. (Grass 1992a:101)</p>	<p>–</p>	<p>Naturalmente, los dos continuaron –hasta ahora yo quiero, ¡maldita sea!, que continúen– pero con la propuesta de dejarlo cuando todavía era bonito pusieron en su historia el punto de inflexión (Grass 1992b:131)</p>	<p>–</p>
<p>Musste das Paar sich unbedingt der Familie zeigen? Ich hätte mir gewünscht, diesen Bericht auf ihre schöne Idee und deren entsetzliche Fleischwerdung beschränken zu können. (Grass 1992:149)</p>	<p>¿Era imprescindible que la pareja es presentés a la família? Hauria desitjat limitar aquesta narració a llur bella idea i la seva esborronadora encarnació. (Grass 1992a:126)</p>	<p>=</p>	<p>¿Tenía que presentarse sin falta la pareja a la familia? Yo hubiera deseado poder limitar este relato a la hermosa idea y su atroz encarnación. (Grass 1992b:164)</p>	<p>+</p>
<p>Mensch, Reschke! Welcher Teufel hat dich, hat unser Paar geritten, als es nach vehement ausgesprochenem Rücktritt kleinlaut bereit war, jenen aus dem Hut gezauberten «Ehrensitz» anzunehmen, der, obgleich im Gesellschaftervertrag nicht vorgesehen, vom restlichen Aufsichtsrat ohne Gegenstimme beschlossen und den beiden angetragen wurde? (Grass 1992:203)</p>	<p>Ostres, Reschke! Quina mosca et va picar? Quina mosca va picar la nostra parella quan, després d'una dimissió vehement, estava disposada a acceptar la «presidència d'honor» que es van treure de la màniga, perquè no havia estat prevista al contracte de societat, però fou aprovada per tots els membres del consell per unanimitat i oferida a ells dos? (Grass 1992a:171)</p>	<p>=</p>	<p>¡Hombre, Reschke! ¿Qué diablo te hizo, hizo a nuestra pareja, cuando, después de su vehemente dimisión estaba dispuesta a irse con el rabo entre piernas, aceptar esa «presidencia de honor» que, aunque no estuviera prevista en el contrato de fundación, fue aceptada por unanimidad por el resto del Consejo y concedida a los dos? (Grass 1992b:223)</p>	<p>–</p>

<p>Ich habe versucht, mich nicht einzumischen. Allzu romanhafte Ausflüge konnte ich mir verkneifen. Aber mußtet ihr unbedingt diese Hochzeitsreise machen, verdammt! (Grass 1992:244)</p>	<p>He mirat de no barrejar-m'hi. He estat capaç de renunciar a tantes passejades novel·lesques. Però, havíeu de fer forçosament aquest viatge de nuvis, punyeta! (Grass 1992a:205)</p>	<p>=</p>	<p>He tratado de no intervenir en él. He podido reprimir todas las divagaciones novelescas. Pero ¿tenías que hacer necesariamente ese viaje de bodas, maldita sea? (Grass 1992b:266)</p>	<p>—</p>
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The results of the analysis of the ten linguistic expressions and their translated versions confirmed my hypothesis only partially.

The Catalan translator seems to maintain the same intensity degree conveyed by the original anger-like feelings, since there are six cases of absence of shift, three cases of attenuating shifts (two register shifts and one lexical shift) and one intensifying (lexical) shift. Thus, there are only three cases out of ten in which the narrator's anger-like feelings are less intense than in the original, which is the microtextual evidence that the emotional dimension of the translation is still determined by the narrator's anger-like feelings. Consequently, the three metafunctions are also preserved: firstly, the way the reader looks at the fictional world through the narrator's mediation; secondly, the image s/he has of the main characters; and finally, the way s/he follows the plot, in constant suspense regarding the reasons for the narrator's anger-like feelings.

However, the Spanish translation shows a scenario that seems to confirm my hypothesis. There are five cases of attenuating shifts (mostly register shifts), two absences of shift and three intensifying shifts (all of them lexical shifts). This means that in half the cases the narrator conveys less intense anger-like feelings, which is not compensated by the three intensifying shifts according to the notion that regular recurrence is more important than intensification (cf. above: "Hypothesis, objectives, and methodology"). Consequently, the three metafunctions are significantly altered in the Spanish translation: the reader has a less negative view of the fictional world; s/he does not look upon the characters as negatively as the source-text reader does; and as s/he follows the plot, the degree of suspense is lower than in the case of the original reader.

Conclusion

In terms of methodology, this research has shown that the notion of *intensity* is appropriate as a means for describing and comparing a set of linguistic expressions related to anger-like feelings and their translations. It guides the researcher across the myriad of semantic nuances attached to both explicit and implicit expressions of anger-like feelings (and emotions in general), by approaching the comparison between original and translation in terms of intensity differences rather than in terms of semantic differences, which is a more elusive and daunting task due to the lack of coincidence between the emotion lexicon in different languages.

The notion of *intensity* has proved to be particularly useful when the researcher analyses linguistic expressions related to specific feelings in a narrative literary text that has an emotionally-determined macrostructure. This is the case of *Unkenrufe* and its Catalan and Spanish versions, where the narrator's anger-like feelings determine the whole macrostructure of the novel. If the researcher aims to inquire whether the original emotional dimension

(which in some cases, as in *Unkenrufe*, is narratively essential) undergoes changes that affect the three metafunctions or not, s/he can avoid the problematic manifold semantic nuances conveyed by emotion words and expressions by focusing only on their intensity. An analysis of intensity shifts identified in linguistic expressions representative of a key emotion may allow the researcher to explore a possible shift operating on the macrostructure.

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