

# Translating Metaphorical Language in Subtitling: A Case Study of Gossip Girl

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Master's thesis / Diplomski rad

2024

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:445719>

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Download date / Datum preuzimanja: **2025-01-22**



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**Prevođenje metaforičkih izraza na primjeru hrvatskih titlova TV  
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## IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravila te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s napisanim izvorom odakle su preneseni. Svojim vlastoručnim potpisom potvrđujem da sam suglasna da Filozofski fakultet Osijek trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta Osijek, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku, 1.7.2024.

A handwritten signature in black ink that reads "Ana Šporčić". The signature is written in a cursive style with a clear, legible font.

Ana Šporčić, 0122233186

## Abstract

Language serves as an essential tool for conveying complex actions, thoughts and dynamics among people. Analyzing the language is already a challenge if it is done in the source text language, but the real obstacle is to successfully do it in the target text language. Furthermore, this is what the process of translating is for, especially for the case of subtitling. Each translator must put in the effort to overcome all of the obstacles in the language barrier in order to transmit the complete message to the viewer, while staying loyal to the original meaning. Figurative language is one of the challenges that every translator deals with in his work because it is of great importance to accurately translate the interplay between language and culture. This thesis aims to effectively analyze the use of one of the concepts of figurative language, metaphorical expressions, as well as their translation in the TV series called *Gossip Girl*. The given examples provide a comprehensive understanding of underscoring the value of these metaphors, particularly in terms of emotional resonance, construction of characters' reality and highlighting the difficulties of preserving the meaning of the expressions.

Keywords: subtitling, *Gossip Girl*, metaphor, translation

## Sažetak

Jezik služi kao ključno sredstvo u prenošenju složenih radnji, misli i dinamike među ljudima. Analiza jezika nije jednostavna ni na izvornom jeziku govornika, a nedvojbeno je izazovno analizirati jezik na ciljnom jeziku teksta. Štoviše, to je svrha procesa prevođenja, posebno kada je riječ o titlovanju. Svaki prevoditelj mora uložiti određeni napor kako bi prevladao sve jezične barijere i uspješno prenio cjelovitu poruku gledatelju, dok pri tome ostaje vjeran izvornom značenju. Figurativni jezik jedna je od tih prepreka s kojim se svaki prevoditelj susreće u svome radu jer je od iznimne važnosti točno prevesti međusobnu povezanost između jezika i kulture. Cilj je ovoga rada učinkovito analizirati upotrebu metaforičkih izraza, jedne od vrsta figurativnog jezika, kao i njihov prijevod u TV seriji *Tračerica*. Navedeni primjeri pružaju sveobuhvatan uvid u razumijevanje vrijednosti tih metafora koje se ističu, osobito u smislu emocionalnog značenja, konstruiranje zbilje likova i naglašavanja poteškoća u očuvanju značenja izraza.

Ključne riječi: titlovanje, *Tračerica*, metafora, prijevod



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## 1. Introduction

Everyday language is to a very large extent driven by conceptual metaphors and people do not pay that much attention to them because they take them for granted. This language, influenced by conceptual metaphors, starts from our interaction with the outside world and it is shaped through our experiences and thoughts. By understanding the metaphor, an individual can have a better understanding of the language itself because language is used for expressing one's thoughts.

If people speak the same language then they can easily understand the meaning of figurativeness in the use of metaphors, but if they speak a different language, it is needed to transfer the figurative language in such a way that the target audience can still understand the sense of this figurative language. Thereby, the proper translation technique is necessary for transferring the meaning of the source language into the target language. This procedure also applies for translating the figurative language in movies or TV shows. According to Krisnawati, the translator must make an effort to maintain the meaning of capturing the essence of metaphors, but this depends on cultural aspects, therefore it is quite a challenge for the translator to successfully translate the figurative language. (Krisnawati, 2017: 2)

Dancygier and Sweetser defined figurative language as a figure of speech that is used when the speaker means anything other than what is expressed literally and it is a principal component of everyday communication. It is considered to be a part of the language rather than a decorative addition to the language because it enables target audience to engage in imagination of more than one situation. (Dancygier & Sweetser, 2014: 2-3)

Metaphor, on the other hand, is a figure of speech that consists in giving the thing a name that belongs to something else, according to Aristotle. Therefore, the essence of the metaphor lies in an interaction between a metaphorical expression and the context in which it is used. It links a source domain and a target domain. Zhang and Jianpeng wrote a paper about these domains and their similarities that are created by human beings in the process of exploring the world and those similarities will remain unknown to people without such metaphorical expressions because when two things are not of the same kind, nor do they bear any relationship to each other, similarities can not be created. (Zhang & Jianpeng, 2009: 77-78) A conceptual metaphor projects conceptual material from one structured domain called the source domain, to another domain called the target domain. (Dancygier & Sweetser, 2014: 14)

Although translating is a highly complex phenomenon and it includes a thorough analysis of all aspects at once, it is essential to focus on the promoted ideology, on the shifts occurring in language itself and on cultural elements. (Karpińska, 2018: 141) Fundamentally, translation is meant to transfer the meaning of the source language into the target language and this procedure also applies to subtitling, which is something this thesis deals with, but there are many challenges for the translator and some of them include translating figurative language. Krisnawati claims that the best way to translate figurative language is by replacing it with the most similar figurative language in the target language. (Krisnawati, 2017: 2)

There are some unique constraints in finding an alternative in the target language when it comes to translating because, usually, there might not be any direct equivalents available. The translator needs to understand the tone and the context of the text for the sake of accurately maintaining the original meaning in the translation. It is quite important for the translation to be straightforward and easy to understand, but culturally appropriate at the same time. The process requires certain linguistic skills, understanding of the language and technical proficiency as well.

This thesis aims to analyze different translating techniques used in subtitles of the TV series called *Gossip Girl*. First and foremost, it is important to clarify that the thesis is going to focus on the translation of metaphorical expressions from the series. The analysis is done based Schmidt's typology in *Applying Conceptual Metaphor Theory in cross-linguistic and translation research*. The typology that is presented in that paper for analyzing metaphorical translations and it aims to improve the accuracy of the translation process.

### 1.1. *Gossip Girl* as the corpus

*Gossip Girl* is an American teen drama based on the book series of the same name written by Cecily von Ziegesar. It consists of six seasons and each season contains approximately twenty episodes. The storyline follows captivating storylines and complex characters entangled in scandalous and tumultuous lives. In addition, the plot of the show revolves around an anonymous blogger, known as Gossip Girl, who exposes all of the characters by revealing their secrets and spreading rumors about them. “No one knows Gossip Girl's identity, but everyone in this exclusive and complicated vicious circle relies on her website and text messages for the latest scoop.” (Purnamasari, 2015: 41)

The blogs aren't mere fiction, but a virtual presence that adds another dimension to the story and its characters. Digital communication is used in creative ways. The series is titled after this anonymous and omnipresent blogger who regularly posts. Toffoletti insists that the premise of the series keenly highlights the importance of the latest technological trends in shaping young people's sense of identity and community. (Toffoletti: 71-74) These are some of the reasons why this show became such a cultural phenomenon, whereas these blogs have become, undoubtedly, the essence of the whole narrative because they use a very specific figurative language that makes fun of wealthy and powerful members of the Manhattan's high society.

Figurative language is one of the key tools for making these social commentaries, especially because there are plenty of metaphorical expressions that enrich the dialogue, highlight the social extravagant context while vividly criticizing other characters in the show. This thesis intends to analyze some of the most interesting metaphors that appear in *Gossip Girl*, throughout all of the six seasons. To put it concisely, these metaphors are an imaginative way to evoke certain emotions and to provoke the audience, to have a better understanding of why these characters behave in a certain way, and lastly to explain abstract ideas in an entertaining way.

## 2. Theoretical background on conceptual metaphor and its subcategories

George Lakoff and Mark Johnson came up with innovative ideas that introduced them as key people in studying the conceptual metaphor in the book called *Metaphors We Live By*, published in 1980. The authors claimed that metaphors go beyond literary elements to become integral parts of human cognition as well as human interaction. They hypothesize that these figures contribute to our perceptions, thoughts and behaviors governing both our conceptual models and use of language on a day-to-day basis because metaphors have the power to create a new reality. According to them, most human thoughts occur through metaphors and this implies that people comprehend non-physical experiences using physical experiences. (Lakoff & Johnson, 1980: 140-145)

They also claim that metaphors are not merely a matter of language, but a matter of conceptual structure that involves all the natural dimensions of our experience, including aspects of our sense experiences: color, shape, texture, sound, etc. Therefore, new metaphors are capable of creating new understandings and new realities. (Lakoff & Johnson, 1980: 235)

“The purpose of metaphors is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic.” (Newmark, 1988: 104)

Lakoff and Johnson changed our approach to perceiving metaphors through their work by showing how closely they are linked to our mental activities. Their contributions were crucial in discovering that metaphors are at the core of human mind and human communication. By developing a model of how we think and talk about things in terms of metaphor, they have shown that these figures of speech play important roles in both linguistic and cognitive processes. (Lakoff & Johnson, 1980: 257) Furthermore, Schmidt elaborates that metaphorical expressions are not just ornamental figures of speech, but manifestations of human cognitive processes and they are called conceptual metaphors. (Schmidt, 2012: 11)

It should be noted that this system of conceptual metaphors is not arbitrary or it does not exist due to historical reasons; it is rather shaped to a significant extent by the common nature of our bodies and the shared ways that we all function in the everyday world. The theory of conceptual

metaphor by George Lakoff and Mark Johnson includes the concept of conceptual domains. The concept involves understanding one idea or conceptual domain using another. Concepts that are topically linked together can be considered as conceptual domains. In such sense, people can think of a metaphor as mapping these domains on one another so as to be able to translate one idea belonging to one domain into another different idea of another domain that would be deemed to be easier to understand. A metaphor, thereby enables abstract or complex concepts to be understood in terms of more concrete ideas. (Lakoff & Johnson, 1980: 245-252)

According to Dancygier and Sweetser, mapping should be defined as developing hypotheses about how words can provide access to concepts which are not literally associated with them and this is done through the source domain and the target domain which set up links between specific elements. (Dancygier & Sweetser, 2014: 13-14) These mappings help to navigate and understand better abstract concepts, communicate more effectively and to perceive the idea of human interaction.

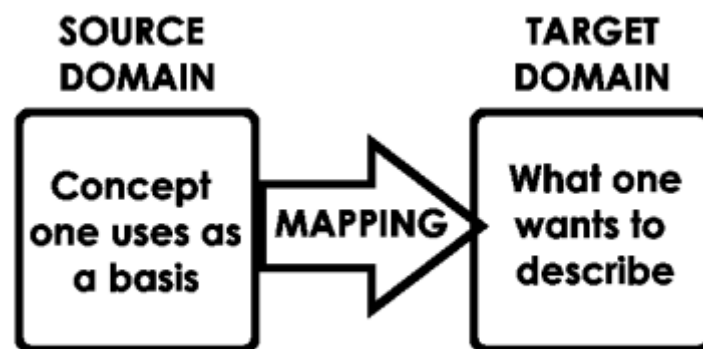


Figure 1: Conceptual metaphor mapping

When it comes to applying conceptual metaphors, Zhang and Jianpeng emphasize that vocabulary learning is tremendously important because conceptual metaphors provide the possibility of seeing one thing in terms of another. This enables the possibility to link the senses of a lexical item in one domain to its related metaphorical senses in another domain, thus extending the senses of the same word forms. (Zhang & Jianpeng, 2009: 80) To get a better of understand of what conceptual metaphors are, here is an example of a metaphor that is reflected in our everyday language:

ARGUMENT IS WAR

Your claims are *indefensible*.  
He *attacked* every weak point in my argument.  
His criticisms were *right on target*.  
I *demolished* his argument.  
I've never *won* an argument with him.  
You disagree? Okay, *shoot!*  
If you use that strategy, he'll *wipe you out*.  
He *shot down* all of my arguments.

The authors of the book *Metaphors We Live By* illustrate the way human brain perceives something so abstract and yet concrete at the same time in this metaphor because this concept of war helps to get a grasp of the dynamics based on the act of arguing, which proves how an individual shapes the thought of communicating and behaving. Arguments could be won or lost, someone could be attacked or defended just like in war. Even if there is no physical battle, the structure of an attack or defense structures the actions people perform in a verbal battle, the so-called arguing. (Lakoff & Johnson, 1980: 4)

### 2.1.1. Structural metaphors

According to Lakoff and Johnson, structural metaphors are structured in a way where one concept is metaphorically structured in terms of another. In other words, one complex concept is metaphorically structured in terms of another concept and that helps an individual to understand an abstract concept in terms of a concrete one when it comes to mapping. (Lakoff & Johnson, 1980: 15-61) This is how a human brain comprehends the term by linking something that is known to the unknown. For example, the concept of love is structured mostly in metaphorical terms, such as:

LOVE IS A JOURNEY

Look *how far* we've come.  
We're *at a crossroads*.  
We'll just have to *go our separate ways*.

We can't *turn back* now.

I don't think this relationship is *going anywhere*.

Additionally, the relationship is viewed as something that is not in the couple's active control. It is a good example where journey is used as the source domain in a form of progression and love is the target domain. This implies that mapping is a very powerful process to explain the patterns of communication and perceiving abstract concepts.

#### LOVE IS MAGIC

She *cast her spell* over me.

The *magic* is gone.

I was *spellbound*.

She had me *hypnotized*.

He has me *in a trance*.

I was *entranced* by him.

I'm *charmed* by her.

She is *bewitching*.

On top of that, this is another example of a structural metaphor where the source domain of magic is understood through the transformative power of love as an abstract concept. (Lakoff & Johnson, 1980: 44-49)

#### 2.1.2. Orientational metaphors

The authors analyze another category of metaphors and those are called orientational metaphors. They are based on simple physical concepts such as up-down, in-out etc., One concept does is not structured in terms of another concept, but instead it organizes a whole system of concepts with respect to one another. (Lakoff & Johnson, 1980: 14) The difference between structural and orientational metaphors is the fact that structural metaphors map complex domains onto each other in detail, but orientational metaphors organize concepts spatially without being so detailed in structure, therefore they are simpler. "These spatial orientations arise from the fact that we have bodies of the sort we have and that they function



as they do in our physical environment.” (Lakoff & Johnson, 1980: 14) Below are a few examples taken from the book *Metaphors We Live By*:

#### HAPPY IS UP; SAD IS DOWN

I'm feeling *up*.

That *boosted* my spirits.

My spirits *rose*.

You're in *high* spirits.

Thinking about her always gives me a *lift*.

The experience of sadness is normally associated with physically being down because it correlates with negative emotions and low energy, while on the other hand if people are happy, they feel more energetic and they are going through positive emotions and high energy. (Lakoff & Johnson, 1980: 15) Nguyen points out the facts that when people are depressed or sad, they often bow down and when they are happy, they raise up their head and straight up their back, thus we see that the orientational conceptual metaphors are not arbitrary but rather based on culture and experiences. (Nguyen, 2015: 68)

#### CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

Get *up*.

Wake *up*.

I'm *up* already.

He *rises* early in the morning.

He *fell* asleep.

He *dropped off* to sleep.

He's *under* hypnosis.

He *sank* into a coma.

Emphasizing one's emotions in terms of using a spatial metaphor allows others to be more inclined toward being empathetic and supportive of others. It is quite a simple way to clearly state someone's emotional state. (Lakoff & Johnson, 1980: 14-15)

### 2.1.3. Ontological metaphors

This subcategory of metaphors serves various purposes and the various kinds of metaphors there are reflect the kinds of purposes served. Abstract concepts are treated as if they were concrete objects or substances, therefore an abstract concept is given a physical form that can be interacted with. Once these concepts are identified, they can be categorized. Here are some of the examples Lakoff and Johnson used in their book *Metaphors We Live By*:

#### THE MIND IS A BRITTLE OBJECT

Her ego is very *fragile*.

You have to *handle him with care* since his wife's death.

He *broke* under cross-examination.

She is *easily crushed*.

The experience *shattered* him.

I'm *going to pieces*.

His mind *snapped*.

#### THE MIND IS A MACHINE

We're still trying to *grind out* the solution to this equation.

My mind just isn't *operating* today.

Boy, the *wheels are turning* now!

I'm a *little rusty* today.

We've been working on this problem all day and now we're *running out of steam*.

These metaphors give different metaphorical models for what the mind is. The first example portrays the mind as having an on-off state, varying levels of efficiency, a productive capacity, internal mechanisms, a source of energy, and an operating condition. The second example is less detailed and it focuses only on psychological strength. However, various mental experiences can be conceived of in terms of either metaphor. (Lakoff & Johnson, 1980: 25-28)

Moreover, Nguyen clarifies the machine metaphor and justifies the facts that thinking can be seen as a machine operating under on-off mechanism and it can work with high or low performance, can damage or rust and can use the fuel. Examples like this are used so commonly that people take them for granted. (Nguyen, 2015: 69-70)

### 3. Subtitling

Gottlieb defined subtitling as a prepared communication using written language acting as an additive and synchronous semiotic channel, and as a part of transient and polysemiotic text. (Pedersen, 2011: 8) Manfrin specifies another characteristic feature of subtitles of their “synchronicity” because they start at exactly the same moment someone starts to speak and end when the speaker stops. There are certain rules that need to be followed when it comes to space and time limitations as well as the number of characters. (Manfrin, 2017: 13-14)

Diaz and Remael also indicate that subtitles are generally presented on the lower part of the screen and they recount to the original dialogue of the speakers as well as the discursive elements that appear in the image such as letters, inserts, graffiti, inscriptions, placards etc. Therefore, subtitles must remain displayed on the screen long enough for the viewers to be able to read them. There are some claims that subtitling does not qualify as translation, but rather as adaptation considering the omission of lexical items occurring in the source text. (Diaz & Remael, 2007: 8-9)

Everything starts when the client requests the service of subtitling from a company. Usually, an original script is given to the translator who is going to do the subtitling. It is important to note that the client’s guidelines are obligatory to fulfill. Another important factor is to distinguish who is the target audience because that is also a key fact to establish. The delivered translation of subtitles needs to be culturally appropriate, but it also needs to retain the original meaning. The translator’s job is to ensure that the subtitles will be easy to read and consistent to the original style.

“Creating subtitles is not the only task required; indeed, subtitlers also have to edit all their work in order to respect space and time rules, and often diminishing the lexical density of the text. Furthermore, they have a complete knowledge of the source text, such as knowing the spelling of every name, cultural references, and every sort of vernacular expression, in order to make the audience fully understand what the intended message was.” (Manfrin, 2017: 14)

It is an important task for the translator to successfully maintain linguistic and cultural contexts because it takes a lot of work when it comes to adapting all of the mentioned complexities. A certain balance is required in order to offer creative solutions in target language. Thereby, it is not just the process of translation, but also the adjustment of culturally specific references that resonate with the target audience. Therefore, Gambier claims that the translator needs to be

competent in analysis, rewriting, condensing, post-editing within time and space constraints. (Gambier, 2003: 184) At the same time, Bujić further explains that the translator must be able to convey the intended meaning respecting all the limitations related to time and space and this could lead to concise utterances that are stripped of many features of spoken language, such as repetitions and redundancy. For instance, if the characters on screen speak very quickly or simultaneously, sometimes even significant elements are cut out. (Bujić, 2014: 7)

If something is untranslatable, translators must invent a new solution that cannot be so different from the original. Moreover, speech must be converted to written language and changes in the translation are inevitable sometimes because of a limited number of characters that fit on the screen. According to Kuipers, good subtitles are natural, neutral, inconspicuous and faithful to the original. The translator has a responsibility to choose the best possible solution for the translation within the constraints of these challenges. (Kuipers, 2015: 992-994) In case of an inaccurate translation, the meaning completely changes in the target language. Cultural nuances can be misinterpreted, the plot can be distorted and the content credibility can be undermined in general.

Apart from this general knowledge, Bujić provides additional recommendations for subtitling to make it as high-quality as possible. It is stated that translation quality must be high with due consideration of all cultural nuances, straightforward semantic units must be used, each subtitle should be semantically self-contained, the language register must be appropriate and correspond with the spoken word etc. (Bujić, 2014: 8)

## 4. Analysis

This part deals with the analysis of metaphors taken from the TV series called *Gossip Girl*. The dialogues that appear in the show are filled with figurative language that conveys deeper meanings and insights. By examining these metaphors, it is noticeable how significant they are in terms of enhancing the show's narrative and its theme. Most of the metaphorical expressions are used to provide viewers the better understanding of characters and their actions, especially when these metaphors reflect their deceptive intentions. Also, these metaphors illustrate a social commentary about superficiality, power dynamics, morality and irony to make creative observations. There are plenty of hidden symbolisms and underlying messages that appear in these metaphors, for sure.

### 4.1. Typology

To begin with, the typology used in this thesis is the typology used by Goran Schmidt (2015: 256-257) because it is an appropriate typology for analyzing conceptual metaphors. Schmidt proposed a new typology which combines typologies by Toury and Kövecses. Below is presented the new typology proposed by Schmidt:

#### 1. (CM $\rightarrow$ CM)

- a.  $m \rightarrow m$  - a metaphorical expression is translated by a metaphorical expression of the same conceptual metaphor with the same mapping and the same meaning
- b.  $m \rightarrow m'$  - a metaphorical expression is translated by a metaphorical expression of the same conceptual metaphor with a different mapping and a similar meaning

#### 2. (CM $\rightarrow$ CM1)

- $m \rightarrow m1$  - a metaphorical expression is translated by a metaphorical expression of a different conceptual metaphor with a different mapping and a similar meaning
3.  $m \rightarrow non-m$  - a metaphorical expression is translated by a non-metaphorical expression with a similar meaning (also known as a paraphrase)
4.  $m \rightarrow \emptyset$  - a metaphorical expression is translated by a zero-element (also known as deletion, omission or zero-translation)

5.  $non-m \rightarrow m$  - a non-metaphorical expression is translated by a metaphorical expression with a similar meaning
6.  $\emptyset \rightarrow m$  - a zero-element is translated by a metaphorical expression

This typology was proved to be adequate for the analysis of metaphor translation. Both  $CM \rightarrow CM$  and  $CM \rightarrow CM1$  refer to the higher, conceptual level. The difference is that they indicate whether the target expression is part of the same conceptual metaphor ( $CM \rightarrow CM$ ) or a different one ( $CM \rightarrow CM1$ ). This higher level of classification, as used here, is essentially grafted onto a typology that is derived from the more fundamental underlying level of metaphorical expressions. In addition, there is  $m$  and  $m'$  as well. The first  $m$  stands for a metaphorical expression from the same conceptual metaphor with the same mapping and the same meaning and  $m'$ , on the other hand, stands for a metaphorical expression within the same conceptual metaphor, but with a different mapping and a similar meaning. There is also  $m1$  that stands for a metaphorical expression within the same conceptual metaphor, but with a different mapping and a similar meaning.  $\emptyset$  is a zero element and  $non-m$  stands for a non-metaphorical expression with a similar meaning.

#### 4.2. Metaphors explained

This part deals with actual metaphorical expressions used in *Gossip Girl* throughout the show. The metaphors are ordered chronologically as they appear. Next to the used metaphor, there is a time stamp that shows when the metaphor is spoken, along with detailed contextual information about it. Schmidt's typology is also applied to classify the metaphors and this helps to have a better sense of understanding both the metaphor and its translation provided on a streaming service called Netflix. The metaphors are classified using Schmidt's typology, which gives a better insight into the translation used in the series.

(1)

S1E1

3:01

“Better **lock it down** with Nate, B. **Clock’s ticking.**”

“Bolje **učvrsti vezu** s Nateom, B. **Vrijeme curi.**”

*m* → *non-m*

In this example, “lock it down” represents the idea of securing something, which in Blair’s case means securing a relationship with her boyfriend by having an intercourse with him. It is not only about the boyfriend, but also about improving her emotional well-being by making a sexual commitment to him to avoid any further uncertainties in their relationship. She was convinced that this step would take their relationship on a more intimate level and all of the insecurities would be left behind. *Učvrsti vezu* is not a metaphor in the target language and it could be explained as strengthening the bond, although it could be considered as a metaphor because of the origin of the verb *vezati*, which means that these two lovers are figuratively tied with a bond.

*m* → *m'*

The second metaphor, “clock’s ticking”, is an example of a conceptual metaphor that focuses on urgency of the metaphor previously mentioned. The expression does not specifically refer to measuring time, but rather on emphasizing the pressure that comes with time passing by. Blair is under pressure to have an intercourse with her boyfriend Nate; otherwise their relationship is not going to progress. It is implied that she has a limited amount of time to get to this specific act. She must act promptly and decisively to accomplish her vision to enhance the bond with the aim of developing a better connection. The same metaphorical meaning was maintained in the translation, but the expression was changed to *vrijeme curi*, which means that time is running out.

(2)

S1E1

12:03

“Spotted on the steps of the Met: an S. and B. **power struggle**. Did S think she could **waltz home** and things would be just like they were? Did B think S would **go down without a fight**? Or can these two hotties work it out? There’s nothing Gossip Girl likes more than a good **cat fight**. And this could be a classic.”

“Uočena na stubama Meta, **borba za moć** između S i B. Zar je S. mislila da će **sve biti kao prijie**? Zar je B. mislila da će se S. **povući bez borbe**? Ili se djevojke mogu dogovoriti? Tračerica najviše voli dobru **žensku svadū**, a ova bi mogla biti sjajna.”

*m → m*

The “power struggle” suggests an urge for being in control and to be the dominant one in the conflict. This perfectly captures the essence of Serena’s and Blair’s friendship dynamic. Their friendship often involves a lot of arguments, especially when things do not turn out as they had wished. There is an excessive need for competition because not only do they desire to be socially accepted, but also valued and dominant at the same time. The directly translated metaphors preserve its original meaning in the context of their friendship and they emphasize their combative nature.

*m → non-m*

The metaphor of “waltzing home” implies that Serena thought she could return to her previous life effortlessly and smoothly, as if she was dancing a graceful waltz, but that is not really the case. The purpose of this metaphor was to show how the graceful act of dancing contrasts with the reality of struggles that life has to offer. This specific expression was changed in the Croatian translation (*sve će biti kao prijie*) and the metaphorical meaning was lost. The example of a “cat fight” is a specific expression that represents the stereotypical image of fighting, but completely changes in its translation. It is a strategy for indicating that the metaphor is paraphrased by using non-metaphorical language. Namely, the metaphor is present in the source text, but it has not been kept in the target text. The expression highlights the idea of human conflicts that actually resemble cat fights because of actions such as bitterness, scratching, slapping, screaming etc. When people hear this term, they think of a vicious and intense confrontation among two females. Instead, the term was replaced with a non-metaphorical term.

*m → m’*

The battle metaphor of “going down without a fight” indicates that Serena is determined not to give up easily and admit defeat in this conflict with Blair. Instead, she will put even more efforts to ensure that everything is in her favor. Blair might have anticipated Serena to surrender and accept the defeat, but that was never an option for Serena. Both of them have a combative personality, which is why they are so persistent in fighting back and pushing each other. The translated expression was a bit simplified in order to be more straightforward in its meaning.



(3)

S1E1

25:03

“And just when B and S had **built a bridge**, it all had to **come crashing down**.”

“Baš kad su B. i S. **izgradile most, sve se srušilo**.”

*m* → *m*

“Building a bridge” refers to the process of reconciliation and the effort of improving a connection to establish a better communication. This symbolizes Blair’s and Serena’s attempt to overcome their differences, which would result in improving their friendship. The bridge metaphor was supposed to represent something that is stable and supportive, much like a true friendship. This phrase was directly translated into Croatian language.

*m* → *m*’

They tried to overcome the obstacles that made them drift apart and that was supposed to help in rebuilding the lost foundation of trust, but inadequately. Their efforts were destructed and “it all had to come crashing down”, which is why this sudden emotional collapse refers to the physical collapse of a bridge and for that reason *sve se srušilo* was used in the target language. The progress of reconciling was not successful despite the process of rekindling their friendship. Not only that the reconciliation failed, but it also ended in a disaster, much like an unstable bridge ultimately collapses. It takes an effort to rebuild something that was damaged and the inability to fix something might end up in a destructive manner.

(4)

S1E1

18:19

“Spotted at The Palace Hotel: S and B having a **heart-to-heart**. Hm... **why so thirsty, S?.**”

“Uočene u hotelu Palace, S. i B. **u iskrenom razgovoru. Zašto si tako žedna, S.?**”

*m* → *non-m*

This metaphor of having a “heart-to-heart” signifies an honest conversation between Serena and Blair, which was directly translated as *iskren razgovor*. This expression implies they

are speaking sincerely, with the aim of resolving issues they are struggling with in their friendship. It also emphasizes that both of them want to be vulnerable to one another.

*m* → *m*

On the other hand, Serena is described as being “thirsty”, which represents Serena’s eagerness and desperation to reconcile with Blair after everything that has happened between them. This eagerness was literally translated as *žedna*. Ultimately, her only intention is to fix the situation despite all of difficulties they are dealing with at the moment. It seems that this reconciliation is quite urgent for Serena and it is implied that she cares more about repairing this friendship.

(5)

S1E2

21:40

“Looks like Chuck and Blair showed up with quite **an appetite. For destruction,** that is.”

“Čini se da su Chuck i Blair **došli gladni. Uništenja.**”

*m* → *m*

There is a strong sense of craving in this example because having “an appetite for destruction” refers to craving chaos so much that it seems as if Chuck and Blair are not going to survive if they do not satisfy these destructive urges in their behavior. These two are driven by their complex emotions and instead of food, they are hungry for drama because of their tendency to get in trouble all the time. In the translated subtitle, the metaphor was directly translated and the original meaning was successfully preserved in *došli gladni uništenja*.

(6)

S1E2

27:00

“Spotted: N and B, **hot and heavy** in the halls of the Palace Hotel. **Sparks were flying** for sure, but will it be **a threeway or a D-Day?**”

“Uočeni N. i B., **u vrućem zagrljaju** u hodniku ‘Palacea’. **Iskre su letjele.** No **hoće li biti trojica? ili pokolja?**”

*m → m*

The imagery of electrical sparks resonates with an intense emotional connection between Nate and Blair. It suggests that their relationship is filled with excitement. This connection is so intense it could be considered electrical and that is why “sparks were flying”. This metaphor was preserved in its translation and it was translated directly as *iskre su letjele*.

*m → m1*

The metaphor “hot and heavy” shows the passion and intensity of Blair’s and Nate’s relationship and it was translated as *u vrućem zagrljaju*. This alternative was used to describe a situation between two people that have an intense physical connection and can not keep their hands off of each other. The term “threeway” suggests a possible romantic or sexual relationship involving three people and “D-Day” stands for some big changes in this relationship’s dynamic, due to this possible “threeway” situation, which implies that it could be disruptive if Serena, as a third person, gets involved in Nate’s and Blair’s relationship. The third person is actually a threat to the relationship because that would only lead to more complications and a possible destructive turning point. Either way, some significant changes are inevitable in this situation. “D-Day” actually represents an invasion during the World War II in northern France and it is one of the largest naval, air and land operations in history. Historians refer to D-Day as the beginning of the end of World War II. (History.com) It would usually be translated as *dan D* in Croatian language, but then it would lose its metaphorical impact on the implied expression, so instead it was translated as *pokolj*, which means slaughter.

(7)

S1E3

00:15

“There’s plenty of upside to being the spawn of the fabulously wealthy. But the downside?”

“Biti potomak prljavo bogatih ima mnoge prednosti. A nedostatak?”

*m → non-m*

“Upside”, as a metaphor, refers to something positive and beneficial if someone was born into a wealthy family. In this sentence, it shows there are certain advantages to this because it suggests that if a person is financially secured, they have exclusive opportunities and a luxurious lifestyle, they do not have to worry about getting education etc. Certainly, all of the mentioned is being reflected upon the society’s perception of wealth. On the other hand,

“downside” represents negative implications and certain challenges that are associated with being born into the wealthy family. Despite all of the benefits, not everything is perfect as some might think. Wealthy parents can put a lot of pressure on their children in order for them to be as successful. Those children have a high chance of experiencing loneliness for not being able to trust people out of fear for being exploited, which could lead to isolation. They could also get hated on just because they have loads of money. These are some of the complexities that the translation effectively maintains in its contrast as *prednost* and *nedostatak*.

(8)

S1E3

8:26

“Hey Upper East Siders. We hear that **World War III** just broke out. And **it’s wearing knee socks**. Choose your side or run and hide. We have a feeling this one’s **to the death**.”

“Ekipo s Upper East Sidea, čujemo da je izbio **III. svjetski rat** i **nosi čarape do koljena**. Birajte stranu ili bježite. Imamo osjećaj da će to biti **bitka do smrti**.”

*m* → *m*

“World war III” suggests the magnitude of these widespread fights, which are compared to the global war, between Serena and Blair. There were only two great global wars in the world so far, but this conflict is so massive that the reference to the third global war would be the only appropriate way to describe its proportions with significant consequences. By giving this conflict human attributions, such as “wearing knee socks”, the metaphor was extended because it refers to the fact that combatants, who are participating in this war, go to a private privileged school. In the target language, this expression was also directly translated as *nosi čarape do koljena*.

*m* → *m'*

This massive conflict is really intense, up to the point it resembles a mortal combat scenario, which is why an expression “to the death” was used, but the only difference is that this combat is placed in high school rather than on an actual battle field. The expression suggests that the stakes are quite high and the outcome will determine the characters’ destiny because, at the end of this battle “to the death”, someone has to lose and someone has to win. The metaphor from the source text was retained, but it was expressed slightly different in the target

text, therefore the original “to the death” was translated as *bitka do smrti*, which corresponds to the term of a “fight to the death”.

(9)

S1E3

29:35

“Honesty may be the best policy in some ZIP codes, but not in this one. And not this week. Because “I was a teenage drug addict” is not exactly a winning college essay.

“Negdje iskrenost možda jest najbolja, no ne ovdje i ne ovaj tjedan. Jer maloljetni ovisnik nije baš idealan kandidat za fakultet.”

*m* → *non-m*

“In some ZIP codes” suggests that honesty depends on geographical context. Therefore, the expression of “honesty is the best policy” is not quite applicable to all places, especially not in New York where all of the characters are based in *Gossip Girl*. Thus, no one is being sincere in that city nor do they have good intentions. “ZIP codes” was translated as *negdje*, which means that it loses its metaphorical nuance related to geographical context in the sentence; otherwise, the literal translation of *poštanski broj* would not retain the metaphorical reference in terms of this social context, which is more important rather than the geographical context. There is another shift from a metaphorical expression to a more literal one in the example of “not exactly a winning college essay” because it was translated as *nije baš idealan kandidat za fakultet*. Therefore, that translation was more literal and the implication to the college essay was lost.

(10)

S1E3

33:26

“Another bomb lands in Blair’s lap. Will she use it as ammunition or will she finally surrender and put down her arms?”

“Još je jedna bomba pala Blair u krilo. Hoće li je iskoristiti za napad? Ili će se napokon predati?”

*m* → *m*

The expression of a “bomb landing in Blair’s lap” means that she was confronted with an unexpected, but also a significant piece of information she could use as leverage in the future. The bomb symbolizes something disruptive and it means that she is going to be the one to deal with this however she pleases. There was only a slight linguistic adjustment with the word “landing” so that it would be a better fit for the Croatian language and instead, “fall” was used to keep it more straightforward; *bomba je pala u krilo*.

*m* → *m'*

This piece of information could be used as “ammunition”, which depicts this problematic situation as something that could be used to Blair’s advantage. Instead of translating it as *oružje*, the translator opted for wanting to preserve the metaphorical sense and chose *napad* instead. “Putting down her arms” refers to giving up on something metaphorically. It is implied that Blair also has an option to accept the defeat, but it is up to her to decide what is she going to do with this piece of information. In the translation of this metaphorical expression and only the metaphorical concept of “surrendering” was translated as *predati se*.

(11)

S1E4

1:10

“Hey Upper East Siders, there’s nothing Gossip Girl likes more than a surprise. And Blair has a **two-for-one special**.”

“Hej, vi s Upper East Sidea, Tračerica ništa ne voli više od iznenađenja. A čujemo da Blair Waldorf ima **dva u jednom!**”

*m* → *m*

This expression of “two-for-one special” is typically used in retail for promotion deals and discounts, but in this case, it was used for big revelations that are happening simultaneously. These revelations are so significant to Blair that they are being presented as double of its worth, just like the promotional deal in retail. The translation to the target language successfully conveyed the metaphorical richness; *dva u jednom*, which means there will be two surprises.

(12)

S1E4

23:04

“No food or drink 12 hours prior, wear comfortable clothing, and make sure your **affairs are in order**. You never know what could **go wrong in a flash**.”

“Nema hrane ili pića 12 sati prije. Nosite ugodnu odjeću i **riješite sve poslove prije**. Nikad ne znate što **može poći po zlu**.”

*m* → *non-m*

Making sure that all of the personal matters and responsibilities are taken care of is crucial before any important events and that is why all of the “affairs should be in order”. *Riješite sve poslove prije* refers to the advice in the source language, but it loses its original metaphorical depth. The translated expression did not maintain the metaphorical meaning because there is a metaphorical sense of urgency in the source language and in the target language there is simply not. The same applies for the second metaphorical expression of something “going wrong in a flash”. The translation *može poći po zlu* is more literal and general rather than metaphorical, therefore the original metaphorical sense of unexpectedness was lost in the target language.

(13)

S1E4

39:06

“This just in: S and B committing **a crime of fashion**. Who doesn’t love a **five-finger discount**. Especially if it’s the middle one.”

“Najnovije vijesti, S. i B. počinile su **zločin iz mode**. Tko ne voli **popust lijeve ruke**? Pogotovo ako ruka pokazuje srednji prst.”

*m* → *m*

Committing a “crime of fashion” suggests that fashion norms have been violated and the translation directly indicates the exact same metaphorical meaning. In this case, “crime” was meant to indicate law-breaking behavior of Serena and Blair who were stealing clothes from Blair’s mother, who happens to be a fashion designer. Sometimes the fashion could be associated with bad behavior, which may lead to crime, according to Turney. (Turney, 2019:

41)

*m* → *m1*

The translation of the “five-finger discount” was completely altered in the target language, although the metaphor was still preserved. *Popust lijeve ruke* in the target language is not nearly as recognizable as in the source language, where the “five-finger discount” refers to the slang term for shoplifting. Thus, the translation of the meaning was adjusted to the Croatian language due to the common saying *lijeva ruka, desni džep*, which means to steal something.

(14)

S1E4

39:18

“And **in a world ruled by blood lines and bank accounts, it pays to have a pal.** As much as a **BFF can make you go WTF**, there’s no denying we’d be a little less rich without them. And Serena and Blair? **They do besties better than anyone.**”

“A **u svijetu kojim vladaju srodstva i računi, isplati se imati frenda.** Koliko god vas **frendovi tjeraju da se čudite**, nema sumnje da bismo svi bili manje bogati bez njih. A Serena i Blair, **one su frendice bolje od ikoga.**”

*m* → *m*

The metaphor of a “world being ruled by blood lines and bank accounts” suggests that family ties and finances determine one’s value in the society and the meaning remains in the target language; *u svijetu kojim vladaju srodstva i računi*. In addition, the expression “it pays to have a pal”, which was translated as *isplati se imati frenda*, further explains that it is beneficial for an individual to have a friend as a support system in this power-driven society. The same applies to Serena and Blair because “they do besties better than anyone”. Figurative language in all of these metaphors was effectively preserved in the target language.

*m* → *non-m*

Another metaphor in here would be the example of “BFF can make you go WTF”, which was translated into Croatian language as *frendovi vas tjeraju da se čudite* without a metaphorical sense. This expression refers to having a close friend whose actions or values may not always match other person’s beliefs, which can be confusing at times. “WTF” is a written abbreviation for a rude phrase and it is used as an offensive slang to express confusion, anger or surprise without being vulgar, but to describe annoyance. (Dictionary.cambridge.org)



(15)

S1E5

8:36

“Spotted on the steps of the Palace: Cinderella stepping onto a pumpkin instead of her carriage. Lucky for Lonely Boy there’s more than one fable filling our inbox.”

“Na stubama palače Pepeljuga je viđena kako ulazi u bundevu umjesto u kočiju. Na sreću za osamljenog, imamo mi više bajka od te jedne.”

*m* → *m*

Everyone is familiar with the story of Cinderella. Serena was being compared to the exact same fictional character when Dan picked her up for their date night. She was set back when she saw a limo in front of her building that was supposed to pick them up because she was already used to the glamorous lifestyle so she was not very impressed by this act of service coming from Dan. The metaphor of Serena being compared to “Cinderella that steps onto a pumpkin instead of her carriage” underscores the clash between her expectations and reality. She no longer wishes to be glamorous like Cinderella, she wants something new. The expression *ulazi u bundevu umjesto u kočiju* was directly translated into Croatian language.

*m* → *m'*

The metaphorical expression of “more than one fable filling our inbox” was changed in the target language. The expression was translated as *imamo mi više bajka od te jedne*. Fable is a short story that tells a general truth or is only partly based on fact. (dictionary.cambridge.org) It is supposed to be a reference to gossiping, as if there is always more than just one rumor in Gossip Girls’ inbox.

(16)

S1E7

13:09

“Looks like the pot calling the kettle black has young Bass boiling over. And if we know Chuck, he’s not one to let things lie.”

“Izgleda da se ruganje sove sjenici mlađem Bassu nije svidjelo. A ako znamo Chucka, on neće sjediti prekriženih ruku.”

*m* → *m1*

People have a tendency to criticize others for the same flaws that they have and yet they still fail to acknowledge these flaws within themselves. There is a common saying, “the pot calling the kettle black”, that corresponds with this explanation. In the Croatian language, there is something similar; *rugala se sova sjenici*, with the exact same meaning, but a different mapping of the source and target domain. Chuck is “not the one to let things lie”, which means that he is not the kind of person who will not intervene or take some action if necessary. This was translated as *neće sjediti prekrštenih ruku*. In other words, he is not going to sit with crossed arms and do nothing about it.

***m* → *non-m***

“Boiling over” is a metaphorical expression when one is full of frustration and anger building up inside rapidly, but there is no similar expression in the target language, therefore the metaphor was lost in the translation. It was translated as *nije mu se sviđjelo*, which means that he did not like it and he was infuriated because of it.

(17)

S1E8

4:43

**“Speak of the Devil and he shall appear. Wearing his trademark scarf. Hell hath no fury like a Chuck Bass scorned.”**

**“Ti o vuku, a on na vrata, noseći svoj prepoznatljivi šal. Nema gnjeva** kao kod prezrenog Chucka Bassa.”

***m* → *m***

When the Devil appears, he is “wearing his trademark scarf” and Chuck is the so-called Devil in this context. This is clearly a reference to the Devil’s identity and presence; which Chuck is being compared to. The Croatian translation preserves its meaning in *nosi svoj prepoznatljivi šal*.

***m* → *m1***

There is a common belief that if a person mentions somebody else’s name, the other person is going to appear nearby. The same belief applies for Chuck because if someone “speaks of the Devil, he shall appear” and Chuck could be considered as the Devil due to his reputation. The expression was translated as *mi o vuku, a vuk na vrata*. Chuck was compared to the Devil

Himself because of his toxic mindset, bad behavior and lack of consciousness. The following expression, “hell hath no fury like a Chuck Bass scorned”, was used as a metaphorical wordplay. The original phrase appears in the play called *The Mourning Bride* by an English author called William Congreve and it goes “hell hath no fury like a woman scorned.” No one is angrier than a woman who has been rejected in love. (Dictionary.com) The same thing could be applied for Chuck who has been rejected by Blair, his love interest. This was translated as *nema gnjeva kao kod prezrenog Chucka Bassa*. *Gnjeve* literally means “wrath”, hence the expression was slightly changed and “hell” was used to intensify the message.

(18)

S1E9

00:13

**“When the cat’s away, the mice will play.”**

**“Kad mačke nema, miševi kolo vode.”**

*m → m’*

This is a well-known expression which indicates that when a supervisor is not present, other people will misbehave or misuse the situation to behave however they like. Thus, the person who is in charge is “the cat” and those breaking the rules are “the mice” and that is why the expression says “when the cat's away, the mice will play”. The metaphor’s meaning was intact in the translation and it also suggests that when people are given freedom in the absence of authority, they will fool around; *kad mačke nema, miševi kolo vode*.

(19)

S1E14

1:10

“Spring Break is done and I’m **starved for a dish.**”

“Proljetni praznici gotovi su i ja **umirem od želje za tračevima.**”

*m → m1*

This indicates that someone is extremely hungry, to the point of starving, but not for food. This is a metaphorical expression that represents someone who craves a good gossip, which connects physical hunger and emotional hunger. The characters live off of juicy rumors,

therefore the expression was well used. *Umirem od želje za tračevima* was a very good translation of that metaphor because the figurative sense of craving something was maintained.

(20)

S1E16

00:13

“Spotted: Jenny Humphrey wading in the Met fountain, **fishing for change**.

“Vidjeni: Jenny Humphrey u fontani **traži sitniš**.”

*m* → *non-m*

“Fishing for change” does not imply someone is catching fish, but it rather describes Jenny who is searching for coins. She lives in Brooklyn; therefore, this indirectly hints that she lives in poverty and she does not belong to the Manhattan’s elite society. Everyone who lives in Manhattan is supposed to be extremely wealthy and Jenny does not come from a wealthy family. The metaphorical expression was omitted in the target language; *tražiti sitniš*.

(21)

S1E16

12:05

“Is this just **another round of blanks fired** between B and Little J?”

“Je li i to samo **dio rata** između B. i J.?”

*m* → *m'*

“Firing blanks”, in a literal sense, indicates shooting from a gun that is going to create smoke and an explosive gunshot noise, but a bullet is not going to be shot. Figuratively it symbolizes the ongoing conflict between Blair and Jenny that is ultimately unsolvable. The translation tries to convey the metaphorical meaning using the term *rat*, which means “war”, to make a general comparison of the conflict as part of the war itself; *dio rata*. This translation successfully conveys the intensity of that conflict.

(22)

S2E2

2:27

**“Find out where you stand before you find yourself stood up.”**

**“Saznajte gdje stojite, prije nego što dobijete nogu.”**

*m* → *m*'

To “find out where one stands” means that a person needs to be certain about the situation they are involved in, usually when it comes to another person’s intentions. Moreover, this implies an understanding of what this person can expect out of the situation, without any uncertainty or doubt. On the other hand, if you “find yourself stood up”, this denotes the feeling of disappointment or rejection after the unclear situation. The translation of this metaphor was slightly altered; it was translated into *dobiti nogu*, which figuratively means to get dumped, but the meaning is quite similar to the source text.

(23)

S2E2

8:25

“Take time to **smell the flowers.**”

“Uzmite si vremena za **uživanje u malim stvarima.**”

*m* → *non-m*

Life should be appreciated and cherished, but sometimes it is not such an easy task to do. Which is exactly how it was translated into Croatian language; *uživanje u malim stvarima*. It means that one should enjoy all the small things that life has to offer. Taking time to “smell the flowers” indicates that people should be more appreciative of the simplicity which leads to pleasure. The translated metaphorical expression was completely different than the one in the source language because “smelling flowers” does not resemble any expression in Croatian language.

(24)

S2E2

9:21

“Nothing says welcome home like a bottle of bubbly. And **a scandal bubbling.**”

“Ništa ne govori “dobro došla kući” kao boca pjenušca. I **skandal u nastanku.**”

*m* → *non-m*

The expression of a “scandal bubbling” suggests that some big and scandalous news is coming up soon. The controversy had begun to unfold, just like the bubbles rise to the surface when champagne is being poured into the glass. The champagne was referred to as the “bottle of bubbly”. The original phrase was translated into Croatian language as *skandal u nastanku* and it intriguingly suggests that the scandal has started to develop and it will come out to the public.

(25)

S2E4

7:53

“Daring to date before Serena? It’s only a matter of time before it’s **off with his head**. Or hers.”

“Usuđuje se izlaziti prije Serene? Pitanje je vremena kad će mu se to **obiti o glavu**.”

*m* → *m*’

Dan Humphrey, one of the main characters in the show, who was dating Serena at the time, has started dating someone new right after their breakup and now it is “off with his head”. This phrase metaphorically implies that Dan’s actions will lead to severe consequences and the same meaning was preserved in the target language. *Obiti se o glavu* means that the metaphor was differently captured because this means that he is going to regret his actions later on. The translated expression could be compared to getting backfired, rather than literally taking his head off.

(26)

S2E5

8:53

“Looks like Little J. just started her own trend: wearing **a bull’s-eye on her back**.”

“Izgleda da je Mala J. upravo započela svoj trend noseći **metu na leđima**.”

*m* → *m*

This metaphor suggests that Jenny was doing something to attract negative attention to herself, almost like she was putting herself in a vulnerable position that could potentially be harmful for her. *Meta na leđima* was the right choice for translating this expression because it

literally means that there was a target on her back and it effectively conveys the state of being scrutinized and targeted.

(27)

S2E6

16:30

“Spotted: Little Jenny Humphrey. **Off her high horse** and in high demand.”

“Viđena: mala Jenny Humphrey **spuštena na zemlju** i vrlo tražena.”

*m* → *m'*

When someone is “off their high horse” it is implied that they have been humbled with the intention to stop being so arrogant. The metaphorical meaning was preserved in the translated expression, but altered because *spuštena na zemlju* refers to Jenny thinking she was better than anyone else, which was not the case and someone had to remind her to keep herself humbled and grounded.

(28)

S2E6

35:17

“Serena and Blair calling a **cease fire**. After so much **scorched earth**, can either side claim victory?”

“Serena i Blair dogovaraju se o **primirju**. Nakon **toliko štete** može li jedna strana proglasiti pobjedu?”

*m* → *m*

Calling a “cease fire” represents the end of Blair’s and Serena’s ongoing conflict. This arrangement establishes temporary truce between them to stop all of the fighting. In military, the term is used to temporarily end the war in order to find a more permanent solution that needs to be negotiated between the ongoing parties. In this metaphorical expression, the meaning remains the same, but the only difference is that the friendship is being compared to the war itself and serious actions need to be taken in order to stop it.

*m* → *non-m*

It is questionable how long is this truce going to last because there is too much damage that needs to be repaired in their relationship. Although a “scorched earth” is the military’s strategy of destroying everything that enables the enemy and the enemy is not supposed to resist the attack, the metaphor of this expression is lost in its translation, which was literally translated *toliko štete* and it implies the great deal of damage. (Britannica.com)

(29)

S2E7

00:10

“Something in the air brings out the **true colors** in everyone.”

“Nešto u zraku izmami svačije **pravo lice**.”

*m* → *m1*

When a person brings out their “true colors”, it refers to their true nature when it comes to their real character and personality. In other words, their true hidden self gets revealed and this shows what kind of a person they really are, rather than what kind of a person they seem to be. (dictionary.cambridge.org) *Pravo lice*, the translated metaphor in the target language, pretty much sums up the given explanation, but the translation is altered because of replacing “colors” with the “face”.

(30)

S2E7

29:11

“Serena’s **walk down memory lane** has her **heading out the door**.”

“Serena se **vratila u prošlost** i **odšetala prema izlazu**.”

*m* → *m1*

This metaphor of “walking down memory lane” indicates that Serena was recollecting all of the bad memories she used to associate with her mother’s dating history with other men, while having an argument with her at the same time. “Walking” was translated as *vratila se*, but it figuratively suggests she has remembered something. Nevertheless, the translation still conveys the original meaning of the expression because Serena’s goal was to refresh her



mother's memory and remind her that she has been neglecting her own children for a long time because of putting these men on the pedestal.

*m* → *m'*

The conversation Serena was having with her mother made her “head out the door”, which refers to the fact that she literally and figuratively left the uncomfortable situation behind and walked out of the room. This was translated as *odšetala je prema izlazu*.

(31)

S2E9

00:19

“They say a stitch in time saves nine.”

“Bolje šiti sada nego parati poslije”

*m* → *m'*

An expression “a stitch in time saves nine” was used to say that it is much better to fix deal with a problem when it is not so big, rather than to just keep on waiting until the situation becomes much harder to solve. (Merriam-webster.com) The Croatian translation of the expression retained the metaphorical meaning, but the expression was adjusted according to the context. *Bolje šiti sada nego parati poslije* compares the pressure Jenny was dealing with while sewing the clothes for the fashion show because she had a limited amount of time to successfully do so. This translation differs from the original expression, but the general meaning is the same; it is better to take some actions on time rather than feeling sorry later on for missing the opportunity she was given.

(32)

S2E14

7:35

“Who knows, maybe third time's a charm. But let's not break out the bubbly just yet.”

“Tko zna, možda je to treća sreća. Ali nemojmo još slaviti.”

*m* → *m'*

If a person says that “third time's a charm”, it usually indicates that after previous failed attempts, the third attempt is going to be more successful. This implies that one should never

give up because eventually everything works out. The metaphor was successfully translated to the target language and the context of the meaning remained the same; *treća sreća*.

***m* → *non-m***

However, “breaking out the bubbly” refers to the act of opening a bottle of champagne for a celebrating cause, but given the fact that it is used as a negation, there will be no cause for celebrating. The translated expression, *nemojmo još slaviti*, does not retain the metaphorical meaning because it literally means that it might be too soon to celebrate just yet.

(33)

S2E16

9:21

“They say that it’s not over ’till the fat lady sings. But who’s that I hear tuning up in the wings? Sorry, B. I think it’s curtains.”

“Kažu da nije gotovo dok debela dama ne zapjeva. Ali tko se to upjevava? Žao mi je, B., mislim da je kraj.”

***m* → *m***

If the final result of something has not yet been decided and it could still change, then “it is not over ‘till the fat lady sings”. (Merriam-Webster.com) Blair ended up being waitlisted for her dream ivy league school, which is completely unacceptable to her because she was used to getting anything she wants. The “fat lady” represents a physical appearance of a stereotypical opera singer. The expression was translated directly into Croatian language, but the figurativeness remained intact in *nije gotovo dok debela dama ne zapjeva*.

***m* → *m1***

Blair refused to admit it was over for her and that she must accept the defeat for not getting into her dream school. She was convinced she that was the one “who is tuning up in the wings”. The expression of “tuning up in the wings” implies that Blair wants to take action in order to change the outcome. It was translated as *tko se to upjevava* and it signifies the imagery of someone who is preparing for their performance This metaphor was meant to emphasize intense emotions Blair was going through by using theatrical implications.

(34)

S2E16

32:19

“**Sticks and stones may break bones. But a poisoned pen is the best revenge.**”

“**Agresivnost katkad upali, ali otrovno je pero najbolja osveta.**”

*m* → *non-m*

The expression “sticks and stones may break bones” was used to point out that some unpleasant actions could be physically harmful to an individual because of a threatening situation. The translated version of the expression is more literal and it goes *agresivnost katkad upali*, therefore the metaphorical sense was lost in the target language.

*m* → *m*

“Poised pen is the best revenge”, on the other hand, shows that written words could also be a malicious form of revenge. Revenge does not necessarily need to be only a physical act in order to hurt someone deeply, moreover, words can hurt more than actions do. The metaphorical meaning of malicious act of writing was retained in the Croatian language because it was translated directly as *otrovno je pero najbolja osveta* and this shows that an emotional damage could also be brutal.

(35)

S2E19

8:18

“We hear Carter Baizen’s **dealt** Chuck **another losing hand**. But rest assured, Upper East Siders. Chuck always **has a card up his sleeve**.”

“Carter Baizen je opet **podijelio** Chucku **loše karte**. No ne brinite se, ekipo s Upper East Sidea. Chuck uvijek **ima as u rukavu**.”

*m* → *m'*

Being “dealt another losing hand” is an expression that is being used when a person is in bad luck or in an unfavorable situation just like when someone is playing a card game and has no luck in the game with slim chances of winning. Carter and Blair tried to make Chuck feel jealous because Chuck has hurt Blair badly and she wants to make him suffer and feel jealous in order to hurt him back, which leads to her kissing Carter in front of him. The translation of this expression is slightly adjusted to *podijeliti loše karte*. Chuck’s “losing hand”

was changed to playing with “bad cards” because Chuck is the one actually losing at the moment. Having a “card up his sleeve” refers to Chuck always being in advantage somehow. Despite the challenging situations he keeps putting himself in, he can always come up with a plan. He can manage dealing with all of the difficulties and turn the situation to his favor because he does not think of himself as a man without power. The expression also originates from card playing and it conveys a secret agenda someone might have in order to turn the odds in their favor. *Ima as u rukavu* is not a direct translation into Croatian language, but the metaphorical meaning is retained with replacing the word “card” to “ace”.

(36)

S3E1

00:12

“After a long, hot summer away I see it didn’t take much time for you to **dirty up the clean slates** I gave you.”

“Nakon dugog i toplog ljeta, vidim da vam nije dugo trebalo da **ispišete onu čistu stranicu** koju sam vam dala.”

*m* → *m1*

In this example, Gossip Girl has given its readers a chance for a fresh start after the summer break although she offered them a “clean slate”, but the opportunity was ruined. There were so many rumors circling around in the city about those who were misbehaving during the summer break while Gossip Girl was gone. There was an alteration in the target language; “dirtying up the clean slate” is translated as *ispisati čistu stranicu*, which directly translates to writing out something completely and making it seem messy.

(37)

S3E4

00:31

“We hear NYU is **not** yet **under her golden thumb**. Is she **biding her time** or simply **doing time**? But the real story this morning is a **queen of the silver screen** just enrolled at NYU. Rumor has it she wants to **keep a low profile**.”

“Šuška se da NYU još nije pod njezinim zlatnim cipelicama. Čeka li priliku ili odslužuje kaznu? No jutros je glavna vijest da se kraljica velikog ekrana upravo upisala na NYU. Govorka se da se ne želi isticati.”

*m → m1*

Blair has still not established her powerful influence at NYU, which is why it is still “not under her golden thumb”. Therefore, other students have not yet become familiar with her power. The translated expression was changed to *nije pod njezinim zlatnim cipelicama*. “Golden thumb” was replaced with “golden shoes” because shoes represent a divine and influential feminine energy, but the concept of dominance remains in both expressions.

*m → m'*

Nevertheless, Blair is still considered “a queen of the silver screen” and this nickname is a reference to her high social status. According to the Collins English Dictionary, “The silver screen” originally referred to the movie industry collectively because in the early days of cinematography, a projection screen was covered with metallic paint to give a highly reflective silver-colored surface. (collinsdictionary.com) Blair is so prestigious and glamorous, almost like a real movie star. This is preserved in the target language, but slightly adjusted; *kraljica velikog ekrana*. The word “silver” was lost in the translation and replaced with “big”. At the same time, she might be “doing time” or, in other words, she is forced to unwillingly wait for some kind of opportunity to grab. “Doing time” is translated as *odslužuje kaznu*; which compares Blair’s helpless situation to serving a sentence in prison..

*m → non-m*

By not being so powerful at the moment, it is suggested that Blair is “biding her time” at NYU, which means that she is spending her time waiting for an opportunity to acclaim her powerful status in the new school and this was translated as *čeka priliku*. It might be a good idea for her to “keep a low profile” and to avoid drawing any attention to herself because that would give her a chance to start fresh without being involved in any drama or a scandal. The metaphorical meaning is lost in Croatian language; *ne želi se isticati*, which means that she does not want to stand out right now.

(38)

S3E22

00:17

**“You reap what you sow. What goes around comes around.”** No matter how far you run, you can never truly escape. Everything catches up to you in the end. And when it does, it usually kicks your ass.”

**“Kako siješ, tako ćeš i žeti. Sve se vraća, sve se plaća.”** Možeš bježati koliko god želiš, ali nikad nećeš pobjeći. Na kraju te sve sustigne. A kad te sustigne, obično te dobro ošamari.”

*m → m*

The metaphor “you reap, what you sow” conveys the agricultural terms in order to explain the concept of experiencing the same kind of things that one has caused other people to experience. (Merriam-Webster.com) The meaning is directly translated into Croatian language as *kako siješ, tako ćeš i žeti* and it points out that every action comes with a consequence. One of Serena’s long-term rivals, Georgina Sparks, has returned to the city hungry for revenge and now Serena must face the consequences of her return. “What goes around comes around” is used as a common saying when someone treats other people badly and this person will eventually be treated badly by someone else. (Merriam-Webster.com) This expression proves that Serena can not run away from Georgina for long. The source language expresses this metaphor in a cyclical concept and the target language emphasizes the concept of a karmic repayment in life; *sve se vraća, sve se plaća*.

(39)

S4E7

16:19

“Nate thought he and Humphrey were **thick as thieves**. Turns out **Humphrey’s a thief and Nate’s just thick**.”

“Nate je mislio da su on i Humphrey **kao prst i nokat**. No izgleda da im **prijateljstvo vrijedi koliko je crnog pod noktom**.”

*m → ml*

At first glance, the friendship between Dan and Nate may seem very strong and because of that Nate thought they were “thick as thieves”. Simply put, he thought they were really close to one another. The Croatian language has a similar saying; *kao prst i nokat*, which does not refer to “thieves” at all in the target language. It actually refers to how close a finger and a nail are. The inseparability of these two body parts is being compared to the closeness of their so-

called friendship. In addition, there is another metaphorical expression “Humphrey’s a thief and Nate’s just thick” which contains a wordplay with an implication of their friendship being insignificant; *prijateljstvo vrijedi koliko je crnog pod noktom*. The target expression is completely changed from the original, but the meaning remains quite similar and it refers to the fact that Nate was the naïve one and their friendship was one-sided, considering Dan did not care as much as Nate did.

(40)

S4E8

30:26

“**Put on your toe shoes**, Serena. It’s going to be hard to **dance your way out of this one**.”

“**Obuj baletne papučice**, Serena. Teško da će ti nakon ovoga **život biti ples i pjesma**.”

*m* → *m'*

Serena was advised to “put on her toe shoes”, in order to prepare herself for a certain challenging situation that is coming up her way. This is clearly a reference to the imagery of dancers to symbolize the readiness, competence and the efficiency dancers constantly deal with for the purpose of delicately and neatly doing the dance; *obuj baletne papučice*. Dancers also need to be ready, sharp and precise with their movements throughout the performance and the same applies for Serena, who needs to get ready and take necessary steps to navigate the situation properly and figure out how to deal with it gracefully, just like a dancer would have. “Toe shoes” should be translated literally as *plesne cipele*, but instead it was specifically translated as *baletne papučice* because the characters were at the ballet show.

*m* → *m1*

Serena’s situation is extremely messy and she might not be able to “dance her way out of that one” that easily. She was accused of having an affair with a professor and now she is at risk of facing legal consequences for her actions. Instead of translating directly how hard it is going to be for her to “dance her way out of that one”, the target language opts for somewhat different expression; *teško da će ti nakon ovoga život biti ples i pjesma*, which has a different meaning than the original expression. It means that her life will not be so simple after dealing with these difficulties. Furthermore, *život je ples i pjesma* suggests that an individual is living life to the fullest in harmony and joy and this individual goes through any struggle with grace, resilience and positivity.

(41)

S4E14

22:00

“Careful, B. Your boss’ phone is **ringing off the hook**. And it’s your job **on the line**.”

“Oprezno, B. Mobitel tvoje šefice **stalno zvoni**. **U pitanju** je tvoj posao.”

*m* → *non-m*

If a phone is “ringing off the hook”, it means that so many people are trying to reach this person at the same time and the phone keeps ringing constantly. The translation offers a non-metaphorical solution for this expression; *stalno zvoni*, which implies how urgent these calls are to Blair’s boss. Due to not answering the phone, Blair’s job is “on the line”, which indicates that her job has been jeopardized because she was instructed to forward all of the calls to her boss and she failed to do that. The metaphorical meaning does not remain in the target language, although “on the line” is translated as *u pitanju je*, which could literally be translated as something that is at stake, but not in a metaphorical sense.

(42)

S4E16

35:30

“Turns out what Ben did while **doing time**, wasn’t on his side. Now Vanessa has him **under her thumb**.”

“Čini se da ono što je Ben učinio **na robiji** ne ide mu više u prilog. Sad ga Vansessa **drži u šaci**.”

*m* → *non-m*

When people say that someone is “doing time”, it means they are serving a prison sentence for the certain amount of time. (Merriam-Webster.com) The target language opts for a different translation than the source language suggests; *na robiji* directly translates to being imprisoned, thus the translation is more literal rather than metaphorical.

*m* → *m'*



The metaphor “under her thumb” suggests that Ben is under Vanessa’s control and that she has a significant power over him. She is manipulating him using the leverage she has on him after getting out of prison. Ben is busy trying to have a fresh start, but Vanessa wants to make sure he knows that she is the one in charge. The metaphorical expression was translated by replacing the word “thumb” with the word “fist”; *drži u šaci*. The translation suggests an imagery of Vanessa having control over Ben.

(43)

S4E17

15:37

“Why would a friendship based on fight suddenly **end in flight**? They say we only run from the things that truly scare us.”

“Zašto bi prijateljstvo temeljeno na svađi **završilo bijegom**? Kažu da bježimo od onoga što nas zaista plaši.”

*m* → *m*’

A friendship that “ended in flight” insinuates that something big had happened and someone ran away from the situation and this transfers to the target language as well; *završilo bijegom*. Blair was the one who ran away from Dan because they were supposed to meet each other, but she gave up on the idea due to some rumors that were circling around about them having an affair. In other words, Blair thought it would be easier to escape rather than to deal with him. The metaphorical meaning in the target language is maintained and it aligns with the original metaphor, but the expression is slightly changed.

(44)

S4E20

24:17

“Wonder if Chuck Bass is about to go from down-and-out to **down on one knee**. Nothing like **using a rock to get out of a hard place**.”

“Hoće li se Chuck Bass prebaciti sa samog dna **na jedno koljeno**? Nema ništa bolje od **kamena da te izvuče iz teške situacije**.”

*m* → *m*

Chuck is going to get “down on one knee”, which is translated directly as *na jedno koljeno* and it is thought to be a romantic gesture that represents a gesture of a romantic proposal. He has an intention to propose Blair “using a rock to get out of a hard place” due to personal struggles he was going through. “The rock” symbolizes the ring and the commitment that comes with the engagement. Both of the metaphorical expressions were translated directly and figurative language remains intact, especially in the second example; *nema ništa bolje od kamena da te izvuče iz teške situacije*. This expression captures the essence of a difficult situation that Chuck was put in and he thinks that an engagement would fix his relationship with Blair.

(45)

S5E3

20:42

“They say **freedom comes at a price**. Better watch out, Charlie. I think you’re going to be the one **footing this bill**.”

“Kažu da **sloboda ima cijenu**. Pazi, Charlie. Mislim da ćeš ti **platiti račun**.”

*m* → *m*

Freedom is quite a valuable thing in every person’s life and it must be appreciated, especially when it comes to being responsible and independent. That is why people usually say that “freedom comes at a price” because it takes certain sacrifices in order to achieve or maintain a desirable level of freedom. *Sloboda ima cijenu* means exactly the same in the target language. Someone’s ability to survive in the world is determined by how much they feel that they deserve or are owed because of a specific value system and identity construction, according to Davis. (Davis, 2004: 106)

*m* → *m*’

Charlie needs to take responsibility for her actions and “foot that bill”, which means that she needs to be held accountable and do something in order to redeem herself and her behavior. When it comes to the translation, it was translated as *platiti račun*, which means to literally pay the bill, but in this case, this is not about the literal bill payment but rather for taking accountability for Charlie’s actions. The original expression highlights the metaphorical meaning more because it gives a broader sense of figurative responsibility.

(46)

S5E9

29:20

“Just when things are about to **hit the fan**, they **hit the ground** instead. With a thud.”

“Kad je **došlo do grla, sve se odjednom srušilo na pod**... I to glasno.”

*m* → *m1*

This metaphor of things “hitting the fan” expresses the dissatisfaction when a situation is about to become problematic or even unpleasant for an individual. A different metaphor was used in the Croatian expression due to cultural factors; *kad je došlo do grla*, which could be literally translated as “it reached the throat”, but instead, figuratively, it means that something went wrong and it reached a breaking point. One of the characters named Carol found out that her granddaughter was not actually her real granddaughter, meaning that she has faked her own identity. To clarify, someone else was pretending to be her granddaughter and it was too much for Carol to handle.

*m* → *m*

In the end, things “hit the ground” after all and this indicates that something collapsed abruptly. In this case, Carol fainted and collapsed to the floor when she found out that another girl has stolen her granddaughter’s identity. The metaphorical meaning remains in the translated expression; *srušilo se na pod*, which means that someone has physically and abruptly collapsed due to the situation escalating rapidly.

(47)

S5E24

1:04

“Whether the truth’s in the diary or the Daily News, once it’s out it will change everything. **Let the chips fall where they may**. Along with the husbands and boyfriends.”

“Bilo da je istina u dnevniku ili u dnevnom listu, jednom kad izađe na vidjelo, sve se mijenja. **Neka sudbina kaže svoje**, kao i muževi i dečki.”

*m* → *non-m*

Allowing events to happen without trying to change them is an explanation for “letting the chips fall where they may”. Usually, it is used to suggest that one is willing to accept a

result, whatever it may be. (Merriam-Webster.com) “Chips” was replaced with the word “fate” to properly fit into Croatian language, thus the translated expression is *neka sudbina kaže svoje*. It could be explained as allowing fate to unfold naturally without any interference in order for destiny to determine the final outcome. The original expression is metaphorical because it refers to a situation unfolding uncontrollably, but the translation is not metaphorical.

(48)

S6E8

39:50

“Of course, when you **fan an old flame** sometimes **you wind up just getting burned**. And having to **start from scratch**.”

“Naravno, ako **potpaljujete stari plamen**, **katkad se samo opečete** i morate **krenuti od nule**.”

*m* → *m*

It is not a wise decision to make a situation worse than it already is. That is the reason why it is usually a bad thing if someone wants to “fan an old flame”. This expression usually refers to rekindling a past romance or bringing up a past issue. Accordingly, this was accurately translated as *potpaljujete stari plamen*. In this case, the past issue is brought up yet again and an individual will “wind up getting burned” and that is an inevitable outcome while experiencing emotional distress. *Katkad se samo opečete* directly captures the essence of suffering by “getting burned”.

*m* → *m'*

The next logical step would be to “start from scratch” or *krenuti od nule*, which means to start from the very beginning or from a point at which nothing has been done yet. (Merriam-webster.com) The metaphorical meaning behind the “scratch” was replaced in its translation with the description of starting from zero.

## 5. Conclusion

After detailed and thorough analysis, it is concluded that *Gossip Girl* offers numerous captivating and creative metaphorical expressions. It is also proven that a translator has a crucial role in successfully transmitting the meaning of these translated metaphors to the audience because a good translation enriches the audience's experience, especially in terms of the narrative's complexity. The series uses an abundance of metaphors to capture moral ambiguity the characters struggle with in their tumultuous lives.

Metaphor is an avenue of cognizing the world and has penetrated every nook and corner of our daily life. It has an immense impact on our thinking patterns; thus, the importance of culture teaching becomes greater. (Zhang, Jianpeng, 2009: 80) This applies to the analysis because when it comes to translating metaphors, the translation involves interpretation of a stretch of source-text language and its recreation in the target language. It may not sound challenging, but the process of translating is a rather complex one and it requires a lot of knowledge and skill on the part of the translator. For that reason, the translator must have an excellent command of languages, including the ability to recognize, interpret and recreate the metaphor in the target language. (Bujic, 2014: 11)

A broad theoretical background about metaphors was provided at the beginning of the thesis and it has helped later on during the structured analysis with contextualized commentaries below the metaphorical expressions. Schmidt's typology helps in distinguishing conceptual metaphors and examines mappings of these metaphors from their source domain to their target domain, in other words, from the literal meaning to the figurative one. This involves the final evaluation of whether the metaphors preserve its original meaning in the translation. In the end, this typology provides a detailed framework for a successful analysis from English language into Croatian language. Nevertheless, translated metaphors are contextually appropriate and the challenges of cultural and linguistic matters are conquered.

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