

Translation of metaphor and metonymy in the Croatian subtitles of The Office

Gašparović, Marijan

Master's thesis / Diplomski rad

2019

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:142:821647>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-02-07**



Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet

Studij: Dvopredmetni diplomski studij engleskog jezika i književnosti -
nastavnički smjer i mađarskog jezika i književnosti - komunikološki smjer

Marijan Gašparović

Prijevod metafora u hrvatskim titlovima američke serije *The Office*

Diplomski rad

Mentor doc. dr. sc. Goran Schmidt

Osijek, 2019.

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Odsjek za engleski jezik i književnost

Studij: Dvopredmetni diplomski studij engleskog jezika i književnosti -
nastavnički smjer i mađarskog jezika i književnosti - komunikološki smjer

Marijan Gašparović

Prijevod metafora u hrvatskim titlovima američke serije *The Office*

Diplomski rad

Znanstveno područje: humanističke znanosti

Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentor doc. dr. sc. Goran Schmidt

Osijek, 2019.

J. J. Strossmayer University of Osijek
Faculty of Humanities and Social Sciences
Double Major MA Study Programme in English Language and Literature -
Teaching English as a Foreign Language and in Hungarian Language and
Literature - Communication Studies

Marijan Gašparović

**Metaphor Translation in the Croatian Subtitles of the American TV
Series *The Office***

Master's thesis

Supervisor doc. dr. sc. Goran Schmidt

Osijek, 2019.

J. J. University of Osijek
Faculty of Humanities and Social Sciences
Department of English
Double Major MA Study Programme in English Language and Literature -
Teaching English as a Foreign Language and in Hungarian Language and
Literature - Communication Studies

Marijan Gašparović

**Metaphor Translation in the Croatian Subtitles of the American TV
Series *The Office***

Master's thesis

Scientific area: humanities
Scientific field: philology
Scientific branch: English studies

Supervisor doc. dr. sc. Goran Schmidt
Osijek, 2019.

IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravio 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 suglasan 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, 13. 9. 2019.

Marijan Gršćarović, 0122215211
ime i prezime studenta, JMBAG

Abstract:

Human communication is rooted deeply in metaphors, even though we may not notice it. In fact, it is rooted so deeply that it can even influence the way we think, not to mention the way we speak. This fact is one of many reasons why this master's thesis tries to help shed some light onto metaphorical expressions. To be more precise, it focuses on translating conceptual metaphors and phraseological expressions pertaining to metaphors in the English language into the Croatian language in form of subtitles, thus not only showing the differences in the usage of metaphorical expressions, but also indicating differences in functioning in two different languages. The core of this master's thesis consists of metaphorical expressions taken from the first season of the American TV series *The Office*, the book *Metaphors We Live by* (Lakoff and Johnson 1980) and the typology proposed by Goran Schmidt (2012, 2014a, 2014b, 2015, etc.) for categorizing translations of conceptual metaphors. The thesis is constructed in such a way that it consists of a theoretical part which talks about conceptual metaphor and its subcategories, metaphors found in the first season of the show and its translations into the Croatian language found in subtitles, and the analytical part which consists of the analysis of said metaphors, along with the findings of the analysis. The metaphors are listed in order as they appear in *The Office*. What is more, contextual information is included. Timestamps and numbers of the episodes are included as well.

Keywords:

Conceptual Metaphor Theory, translation, typology of procedures, comparative analysis, cognitive linguistics

Table of contents

| | |
|---|----|
| 1. Introduction..... | 4 |
| 1.1. About <i>The Office</i> as the corpus..... | 5 |
| 2. Conceptual metaphor and its subcategories..... | 6 |
| 2.1. Structural metaphors..... | 7 |
| 2.2. Orientational metaphors..... | 9 |
| 2.3. Ontological metaphors..... | 10 |
| 3. Subtitling..... | 14 |
| 4. Analysis..... | 16 |
| 4.1. Typology..... | 16 |
| 4.2. Metaphors explained..... | 17 |
| 4.3. Findings of the analysis and discussion..... | 36 |
| 5. Conclusion..... | 39 |

Abbreviations used:

SD – source domain

TD – target domain

1. Introduction

Are metaphors important? If they are, then how important are they? Each of us can take an introspective approach and pay attention to what we are saying. Is everything we say to be taken literally? If not, how come? Why can we say there is an elephant in the room and be perfectly understood, even if the statement is not true in its literal sense? How come some of the most beautiful poetry is not literal, such as this by Carl Sandburg:

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

("Fog")

How do we explain it? According to James Geary (2009) from a TED Talk video, we use about six metaphors a minute. If Google is to be trusted, English speakers in the United States use about 150 words a minute on average (Barnard 2018). Taking that into consideration, we can say that metaphors occur pretty often in the English language. If such occurrence of metaphors is not to say that they are important, then we should consider what Lakoff and Johnson (1980: 1) said about metaphors: "Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature", especially the fact that metaphors govern our everyday functioning. Or as James Geary (2009) nicely said: "Metaphor is a way of thought before it is a way with words." With all of this in mind, it is safe to say that metaphors are worthy of being an object of research, as it has been the case, for example, with Aristotle: "The greatest thing by far is to be a master of metaphor; it is the one thing that cannot be learned from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in the dissimilar" ("Goodreads"). It has also been the case with modern linguists, as they have been

researching metaphors extensively over the last forty years or so. Having said that, this paper tries to focus on metaphors and phrases pertaining to metaphorical expressions. More precisely, what is in the limelight are the metaphors found in the popular TV series *The Office*.

1.1. About *The Office* as the corpus

The Office (*The Office: Season One*) is an American comedy series that is an adaptation of the British TV show ("The Office (American TV series)," n.d.). It is one of the most successful in the show business since it got several Emmy awards and nominations. Although the series is rich in episodes and seasons, this paper focuses on the first of the nine seasons. The first season consists of six episodes (Pilot, Diversity Day, Health Care, The Alliance, Basketball and Hot Girl). The setting of the television sitcom is a paper company office, which tends to have, along with numerous amusing and funny situations and puns, both formal and informal communication. This makes it a really good and rich source to gather metaphorical expressions from.

2. Conceptual metaphor and its subcategories

This part deals with the theory behind the conceptual metaphor and its subcategories, as seen by Lakoff and Johnson in their work *Metaphors we live by* (1980); it explains each of the subcategories and offers numerous examples from the book. The reason they are explained in somewhat of a greater detail under this heading is that these subcategories can be found in the metaphors extracted from the corpus (*The Office* series). An important thing to have in mind is the fact that we perceive a concept of something abstract through a prism of something concrete when it comes to conceptual metaphors (mapping). The concrete concept is called the source domain (SD) and the abstract concept is called the target domain (TD).

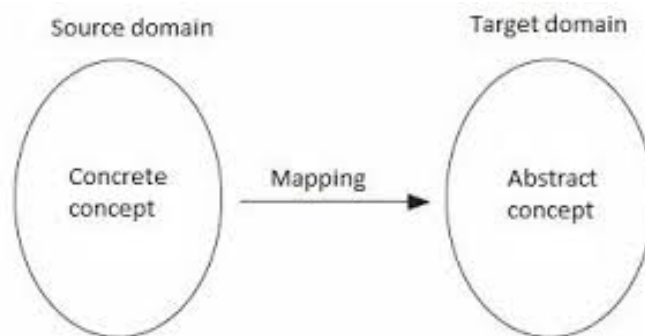


Figure 1: Metaphorical mapping

In their work, *Metaphors we live by*, Lakoff and Johnson pose a question: “Do we systematically use inference patterns from one conceptual domain to reason about another conceptual domain?” (p.172). The answer they propose is quite simply: “Yes.” This is especially true because they argue that the nature of metaphor “is a question of nature of cognition” They call that concept “conceptual metaphor” and “the systematic correspondences across such domains metaphorical mappings” (ibid.)

However, a second question arises: “Are those metaphorical mappings purely abstract and arbitrary?”, and the answer is that they are not (ibid.). The answer is negative solely because of the fact that metaphors are “shaped and constrained by our bodily experiences in the world” (ibid.). To support the fact that metaphors depend on our (bodily) experience, Lakoff and Johnson use MORE IS UP metaphor (p.113). They say that MORE IS UP is grounded in the occurrence of two types of experiences: adding more of a substance and seeing the level of a

substance rise (as opposed to LESS IS DOWN) (ibid.). Some concrete examples would be: the number of soldiers *rose* and the number of sandwiches sold went *up*.



Figure 2: MORE IS UP metaphor (source: "Soma Space")

2.1 Structural metaphors

Structural metaphor is a subcategory of conceptual metaphors. They exhibit “one concept that is metaphorically structured in terms of another concept” (Lakoff and Johnson 1980: 16), thus helping us understand an abstract concept in terms of a concrete one. One example of such a metaphor would be ARGUMENT IS WAR. Below are a few examples taken from the book *Metaphors we live by* by Lakoff and Johnson (1980: 9).

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.

Although we may not be aware of it, one can pay attention and notice that this metaphor is used quite often in everyday discourse. Lakoff and Johnson (p.49) give an example of husband

and wife quarreling in terms of ARGUMENT IS WAR metaphor: “Take a domestic quarrel, for instance. Husband and wife are both trying to get what each of them wants, such as getting the other to accept a certain viewpoint on some issue or at least to act according to that viewpoint. Each sees himself as having something to win and something to lose, territory to establish and territory to defend. In a no-holds-barred argument, you attack, defend, counterattack, etc., using whatever verbal means you have at your disposal - intimidation, threat, invoking authority, insult, belittling, challenging authority, evading issues...”.

Another popular structural metaphor is LOVE IS JOURNEY. Below are some examples that Lakoff and Johnson (p.36) propose, all of which use some aspect of a journey, be it path, vehicle, movement, direction, place or something else.

LOVE IS 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*.

Although in the above examples argument is seen through the prism of war and love is seen through the prism of journey, journey and war are not the only source domains used for said target domains. Structural metaphors like ARGUMENT IS JOURNEY and LOVE IS WAR exist.

AN ARGUMENT IS A JOURNEY

We have *set out* to prove that bats are birds.

When we get to the next point, we shall see that philosophy is dead.

So far, we've seen that no current theories will work.

We will *proceed in a step-by-step* fashion.

Our *goal is* to show that hummingbirds are essential to military defense.

(Lakoff and Johnson 1980: 68)

LOVE IS WAR

He is known for his many rapid *conquests*.

She *fought* for him, but his mistress iron out.

He *fled* from her *advances*.

She *pursued* him relentlessly.

He is slowly *gaining ground* with her.

(ibid. 39)

2.2 Orientational metaphors

The structural concept explained above is not the only one when it comes to conceptualizing metaphors. The concept that is dealt with in this section is orientational metaphor. The basis for this type of metaphor is that it is rooted in both bodily and cultural experience and they are not arbitrary. They are called orientational because most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral and so on (Lakoff and Johnson 1980: 16). Lakoff and Johnson say that “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. Orientational metaphors give a concept a spatial orientation; for example, HAPPY IS UP. The fact that the concept HAPPY is oriented *up* leads to English expressions like "I'm feeling *up* today." (ibid.: 16). Furthermore, it is important to say that this kind of metaphor, although based on polar oppositions (up-down, in-out etc.), can vary from culture to culture (ibid.). Since up-down spatialization metaphors have been the object of intensive study of William Nagy, Lakoff and Johnson offer a lot of examples of such metaphors (qtd. in Lakoff and Johnson 1980: 16). Here are some of them, along with explanations with physical basis:

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*.

Physical basis: Drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state.

CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

Get *up*.

Wake *up*.

I'm *up* already.

He *rises* early in the morning.

He *fell* asleep.

Physical basis: Humans and most other mammals sleep lying down and stand up when they awaken.

HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN

He's at the *peak* of health.

Lazarus *rose* from the dead.

He's in *top* shape.

As to his health, he's way *up* there.

He *fell* ill.

Physical basis: Serious illness forces us to lie down physically. When you're dead, you are physically down.

HAVING CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN

I have control *over* her.

I am *on top of* the situation.

He's in a *superior* position.

He's at the *height* of his power.

He's in the *high* command.

Physical basis: Physical size typically correlates with physical strength, and the victor in a fight is typically on top.” (Lakoff and Johnson 16, 17)

2.3 Ontological metaphors

Lakoff and Johnson (p.23) basically argue that spatial orientations provide a rich soil for metaphors to grow from, “but one can do only so much with orientation”. They say that

“Our experience of physical objects and substances provides a further basis for understanding—one that goes beyond mere orientation. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them—and, by this means, reason about them.” (ibid.)

These are called "ontological metaphors". The metaphors offered as examples for the ontological metaphor are INFLATION IS AN ENTITY, THE MIND IS A MACHINE and THE MIND IS A BRITTLE OBJECT, all of which are exemplified below by a few examples from the book (ibid: 24-25).

INFLATION IS AN ENTITY

Inflation is lowering our standard of living.

If there's much *more inflation*, we'll never survive.

We need to *combat inflation*.

Inflation is hacking us into a corner.

Inflation is taking its toll at the checkout counter and the gas pump.

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*.

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*.

2.4 Metaphor vs. metonymy

In order to clear up possible confusion, this subchapter deals with a common mistake. The mistake refers to differentiating between metaphor and metonymy. A figure of speech is basically an utterance or a phrase that is used in a non-literal way in order to evoke an expressive effect in a reader. Both metonymy and metaphor are figures of speech. Metaphor is used to talk about some abstract concepts in terms of something more concrete. On the other hand, Zoltán Kövecses offers the following explanation on metonymy:

"This suggests that in metonymy we use one entity, or thing (such as *Shakespeare*, *Pearl Harbor*, *Washington* and *glove*), to indicate, or to provide mental access to, another entity (such as *one of Shakespeare's works*, *defeat in war*, *the American government*, and *baseball player*). We try to direct attention to an entity related to it. In other words, instead of mentioning the second entity directly, we provide mental access to it through another entity." (Kövecses 2010: 172)

Among many of them, below are some metonymical expressions proposed by Kövecses (ibid.).

THE PRODUCER FOR THE PRODUCT (THE AUTHOR OF THE WORK)

I'm reading *Shakespeare*.

She loves *Picasso*.

Does he own any *Hemingway*?

THE PLACE FOR THE EVENT

America doesn't want another *Pearl Harbor*.

Let's not let *El Salvador* become another *Vietnam*.

Watergate changed our politics.

THE PLACE FOR THE INSTITUTION

Washington is negotiating with *Moscow*.

The *White House* isn't saying anything.

Wall Street is in a panic.

Hollywood is putting out terrible movies.

THE CONTROLLER FOR THE CONTROLLED

Nixon bombed Hanoi.

Ozawa gave a terrible concert last night.

AN OBJECT USED FOR THE USER

We need a better *glove* at third base.

The *sax* has the flu today.

3. Subtitling

An important thing to take into consideration is the art of subtitling itself. Subtitling has numerous factors. A large number of them is described in a book by Jorge Díaz Cintas and Aline Remael, *Audiovisual Translation: Subtitling* (2007). Because this paper deals not only with the theory of conceptual metaphor, but also with translation of conceptual metaphors in terms of subtitling, it is only fair to mention some of the many factors of subtitling described in the book mentioned above. Cintas and Remael offer the following definition of subtitling:

"Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)." (Díaz Cintas & Remael 2007: 8)

As we can see, subtitling does not deal with the uttered text only, but also with text that appears in image, which is an important thing to have in mind. Also, they classify subtitles according to five criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format (ibid: 13).

According to Díaz Cintas & Remael, there are several stages that the process of subtitling itself consists of. First the client requesting the service contacts the subtitling company. After that, someone in the company watches the film in order to check that the copy is not damaged and that the dialogue list is accurate and complete. This is followed by making a working copy of the original film, and by a stage called spotting. It is a stage during which precise moments when a subtitle should appear on screen are determined. Then, a copy of a film and the dialogue list are forwarded to the translator. It is not uncommon to have to work from paper without the access to the image, or even from the soundtrack without a written copy of the dialogue. It is advisable to watch the whole film before the process of translating. After that, the translator can start translating. Translators are given style guides. They contain the main parameters to be applied in subtitles. Although some of the companies have their own style sheets, it is not uncommon for the translator to rely on their own style. Once it is done, the translator sends the translation to the subtitling company, usually via e-mail. After that, revision and proofreading take place, as well

as inserting of subtitles into the movie. When positioning the subtitles, it is very important to take into consideration the safe area because various TV manufacturers deal with the screen edges differently. The safe area makes sure that subtitles are visible, and it is usually 10% with each screen edge. The standard position of subtitles is horizontal and the font recommended is Arial 32. During the whole process, subtitling software programs are used, such as WinCAPS, Subtitle Workshop, and the like.

4. Analysis

This part deals with the analysis of 43 metaphors taken from the first season from *The Office*, which consists of six episodes in total. The analysis is done with the help of the typology proposed by Schmidt (2012, 2014a, 2014b, 2015, etc.), which is defined in more detail in the next subchapter. Furthermore, the analysis includes contextual explanation of each metaphor, the metaphorical phrases used, as well as the translation.

4.1 Typology

First and foremost, it needs to be said that the typology used in this paper is the typology proposed by Goran Schmidt (2012, 2014a, 2014b, 2015, etc.). Not only has it been proposed, but also explained, exemplified and used. Since it has proved useful in many cases, it is also used in this paper.

The typology helps us classify translation of metaphors. As Schmidt said in *Applying Conceptual Metaphor Theory in Cross-linguistic and Translation Research* (2015), his typology is basically a combination of the typology used by Gideon Toury and parameters used by Zoltán Kövecses (qtd. in Schmidt 2015: 14). The typology used by Gideon Toury can be found in his work *Descriptive Translation Studies - and beyond*. The parameters used by Zoltán Kövecses can be found in his work *Language, Figurative Thought, and Cross-Cultural Comparison*. The reason for using the parameters is to refine Toury's typology, thus resulting in a typology that can be applied to metaphor translation procedures. The list below is the refined typology presented by Schmidt (2015: 15).

1. (CM → 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 → CM1)

- $m \rightarrow ml$ - 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

Both $CM \rightarrow CM$ and $CM \rightarrow CM1$ refer to a higher conceptual level, that is to say, they indicate whether the target expression belongs to the same conceptual metaphor ($CM \rightarrow CM$), or to a different conceptual metaphor ($CM \rightarrow CM1$). On the other hand, we have m and m' . The first one stands for a metaphorical expression of the same conceptual metaphor with the same mapping and the same meaning. The latter also stands for a metaphorical expression with the same conceptual metaphor, but with a different mapping and similar meaning. Furthermore, we have ml (a metaphorical expression of a different conceptual metaphor with a different mapping and a similar meaning). \emptyset stands for a zero element and $non-m$ stands for a non-metaphorical expression. $CM \rightarrow CM$ and $CM \rightarrow CM1$ are written using capital letters because they are superordinate to all the other elements of the hierarchy that are written using lowercase letters (m , m' , ml and $non-m$). This obviously implies that we have two levels: the higher one, referring to the level of conceptual metaphors, and the one referring to the level of metaphorical expressions.

4.2 Metaphors explained

This section deals with the actual metaphorical expressions used in *The Office* throughout the first season of the show, which consists of six episodes. The metaphors are ordered as they appear in the series, i.e. chronologically. Besides the time stamp at which the uttered metaphor occurs, the transcription of both uttered text and the subtitles (in that order), detailed contextual information is given in order to contribute to understanding a metaphor, as well as to give an idea if the translation is suitable or not. Of course, the typology proposed by Schmidt is also used in

order to classify the metaphors.

(1) LIFE IS KUNG FU

S1E1

0:39

“So you have come to the master for guidance?”

“Stoga si došao meštru po savjet?”

m → m1

This metaphor can be explained in terms of a martial art – kung fu. To be more precise, it is a reference to *Kung Fu* TV series, which was popular in 1970s. In this scene, we learn that Jim, a worker of Dunder-Mifflin Scranton paper company, did not manage to close a deal with a library. The fact that he is less experienced makes him go to his boss (kung fu master) for advice (guidance). The SD is kung fu, and the TD is life and, although it may not seem obvious that these kung fu and life are the SD and the TD just by reading this example, it becomes a little more obvious when watching the scene because Michael, the boss, imitates the kung fu master's voice from the popular TV series. Therefore, it should be kept in mind that the explanation of these examples help to contextualize the situations only to a certain extent. The reason why the translation belongs to the m → m1 category is because the term "meštar" does not pertain to kung fu. However, the motivation behind the offered translation is the fact that the words "master" and "meštar" sound similar.

(2) LIFE IS KUNG FU

S1E1

0:45

“Is this what you’re saying, grasshopper?”

”To želiš reći, skakavče?”

m → m

Again, this metaphor is a reference to the same show from 1970s, as it is uttered immediately after previous expression. Here, being a grasshopper is being someone inexperienced and untrained. A boy from *Kung Fu* receives a nickname of “grasshopper” after he is unable to detect a grasshopper using only his hearing because he is untrained. Of course, both SD and TD are the same as in the example above.

(3) BEING A BOSS IS BEING A RULER (A KING)

S1E1

1:43

“So, this is my kingdom, far as the eye can see.”

“Ovo je moje kraljevstvo, dokle pogled seže.”

m → m

Since the show is filmed with a setup consisting of a single camera to give a look and feel of a documentary, so Michael, the boss, gives a tour around the office to the camera and says that it is his kingdom. Obviously, he is seen here as the king since he is the boss, and his office is seen as his possession or, more precisely, as his kingdom.

(4) A SUPERIOR IS A MONSTER

S1E1

6:32

“Hey, is old Godzillary coming in today?”

“Hej, danas ti dolazi stara rospija?”

m → non-m

We again have a reference. This is a reference to a film, *Godzilla*, where there is a huge monster on a rampage and destroying a city. The monster is obviously not pleasant, but neither is the corporate that is referred to, apparently. The reason why it is said “Godzillary” instead of “Godzilla” is probably to give the name a more of a female name feel (like Hillary), although the corporate’s name is Jan. Interestingly, the translation here is not metaphorical. The suggested translation is “rospija”, which, according to *Veliki Rečnik* (“Rospija,” velikirecnik.com), means an immoral woman. However, in this context, we need a more precise definition, the one which *Hrvatski Jezični Portal* (“Rospija,” hjp.znanje.hr) offers: an evil woman. The latter definition works better because the corporate is seen as evil.

(5) PUBIC HAIR IS INTERIOR DESIGN

S1E1

6:35

“Look, I’ve been meaning to ask her one thing: Does the carpet match the drapes?”

“Siluje li predsjednik uprave?” *

m → non-m

The situation here is pretty funny because two employees are talking on the phone and the one asking about the boss' pubic hair does not know that the boss is listening in on the

conversation. The question asked here is not asked directly, but rather using the phrase „Does the carpet match the drapes?”, which basically means: „Does the color of the pubic hair match the color of the hair on the head?” However, the translation (Does the chairman of the board rape?) is completely off because this particular situation or expression does not have anything to do with raping. The possible reason for such a translation is that the translator misheard the noun "drapes" (/dreɪps/) as the verb "to rape" in third person singular in the Present Simple tense (/reɪps/), thus leading to the misinterpretation and non-metaphorical translation.

(6) THE WORDS ARE SUBSTANCES IN CONTAINERS

S1E1

6:53

“So, do you think we can **keep a lid on this** for now? I don’t want to worry people unnecessarily.”

"Nego, možemo li štititi o tome zasad? Ne želim da se ljudi bezveze brinu.”

m → **non-m**

This is an interesting example, not only because this metaphor proves that we see words as substances (in containers), but also because it uses an idiomatic expression. We use it when we do not want someone telling something classified, confidential or secret. This is exactly the case here because the corporate is saying to the boss that there will probably be some downsizing in the future, i.e. they will probably have to let go some of the employees. Naturally, the corporate does not want any of the employees to know about it. The metaphorical expression is translated using a non-metaphorical expression in the Croatian language. In order to translate the expression in the spirit of metaphorical expressions, a metaphorical expression „štititi kao zaliven” can be used, which basically means „to keep something a secret really well.”

(7) DOWNSIZING IS CANCER

S1E1

7:23

(Michael on the downsizing) “Am I going to tell them? No, I’m not going to tell them. I don’t see the point of that. **As a doctor, you would not tell a patient if they had cancer.**”

"Hoću li im reći? Ne, neću. Ne vidim čemu. Kao što liječnik ne bi rekao pacijentu da ima rak.”

m → **m**

The metaphor here is translated using the same mapping and the same meaning. As expected, it sounds equally morbid in both the English language and in the Croatian language. The boss, Michael, talks to the camera about downsizing in terms of having a cancer. The metaphor works as both downsizing and having a cancer are bad things, especially if we consider the fact that both cancer and losing a job are life-threatening.

(8) BEING RESPONSIBLE IS BEING GUILTY

S1E1

7:32

“ - This is Mr. Scott. - **Guilty! Guilty as charged.**”

" - Ovo je g. Scott. - Taj sam!”

m → non-m

Basically, the person in charge (or the boss) is responsible for things that happen in his or her office. Having this in mind, Michael cleverly uses the metaphor of being guilty when he hears a person asking for him as he is the responsible (guilty) one in the office.

(9) HANDS ARE CONTROL

S1E1

12:06

“It could be **out of your hands**, Michael.”

”Možda nećeš moći na to utjecati.”

m → non-m

Jan, the corporate is trying to warn Michael that the downsizing problem could not be under his control because he is not the person to be deciding about such things as downsizing; he is not a C. E. O. Here the SD are hands (the fact that we use our hands to maneuver and control things), while the TD is control. The translation strategy used here is simply a paraphrase that works just fine in the Croatian language.

(10) PEOPLE ARE OBSTACLES

S1E1

13:00

„I said: If corporate wants to come in here and interfere, then they're gonna have to go **through** me.”

„Rekao sam da, ako se uprava želi doći ovdje miješati, moraju ići preko mene.”

m → m'

Because the employees hear about possible downsizing, it is only natural that they become worried. Michael tries to reassure the employees that the corporate will have to first to through him in order to downsize. Although in both the English and the Croatian version, a person is viewed as an obstacle, there is a slight difference between the metaphors, which results with a translation that has identical conceptual metaphor, different mapping and complementary meaning (m → m'). When it comes to this specific example, the obstacles are seen as something one has to go **through**, whereas in the Croatian language, obstacles are seen as something one has to go **over**.

(11) WORK COLLEAGUES ARE FAMILY

S1E1

13:07

“You know, you can go mess with Josh’s people, but I’m **the head of this family** and you ain’t gonna be messin’ with **my children**.”

”Možete se zezati s Joshovim ljudima, ali ja sam glava ove obitelji i nećete se zezati s mojom djecom.”

m → m

Continuing reassuring his employees about downsizing, Michael refers to them as family. More precisely, he says that he is the head (the boss) of this family (working collective) and that they are his children (his employees/subordinates). The same family-like hierarchy is used in the translation (identical conceptual metaphor, identical mapping, identical meaning).

(12) A WORK ENVIRONMENT IS A COURTROOM

S1E1

14:17

“ - Oh! Damn it! - Okay. Hold on, hold on. **Judge is in session**. What is the problem here?”

”Sudac zasjeda. U čemu je problem?”

m → m

There are two employees in the show that do not like each other; Jim and Dwight. Jim occasionally pranks Dwight and Dwight naturally does not like it and is often annoyed by it. This time, Jim put his calculator in jelly, rendering Dwight unable to use it. When Dwight starts yelling, Michael comes to mediate the situation. Again, we have Michael as the person who is the highest in the hierarchy, and because the SD used here is a courtroom, he is seen here as the

judge who will eventually give his judgement on the situation and solve the conflict.

(13) MAKING JOKES IS SPORTS

S1E1

15:35

“Hey, yes! New guy! **And he scores!**”

”To, novi! Rastura!”

m → m1

After Ryan, the new guy, makes a joke in form of a pun, Michael reacts very positively and uses the expression often used in sports: „And he scores!” Obviously, the SD is sports and the TD is jokes. Interestingly, the metaphor used in the translation has a different mapping and similar meaning. In the Croatian language, making a good joke is seen as „scattering something”, which is a common colloquial expression.

(14) TO BE BAD AT SOMETHING IS TO SUCK

S1E1

21:20

“Didn’t work out in the end. We had to let him go. **He sucked.**”

„Nije uspjelo na kraju. Morali smo ga otpustiti. Bio je pušiona.”

m → m1

After Michael allows an immigrant to work at Dunder-Mifflin paper company, it begins to show that he is not competent to work in the warehouse of the company. To make it more picturesque, Michael says that the ex-employee sucked. It basically means that he was not good at what he was supposed to be doing. The Croatian language does not use the same conceptual metaphor. It rather uses a colloquial expression „pušiona”, which refers to a bad situation, or, as used here, to someone who is bad at doing something.

(15) IDEAS ARE SPORTS

S1E2

0:52

“I never actually talked to corporate about it. They kind of **beat me to the punch.** Them bastards.”

„Nikad nisam, zapravo, razgovarao s upravom o tome, nekako su me prestigli. Gadovi!”

m → m'

Michael talks about Diversity day. It is a day on which a lecturer comes to the office in order to raise racial awareness among the employees. He also says that he had the same idea that he wanted to propose to the corporate, but the corporate had the same idea and realized it before Michael did. With this example, in the English language, ideas are seen as boxing. That is why Michael uses the expression „to beat someone to the punch”, which means to do something before someone. In the Croatian language, the metaphor is the same, although different kind of sport is used to illustrate the meaning; racing. In Croatian, to realize an idea before someone else is to be faster than someone and to take their position in a race.; to overtake someone.

(16) TO FALL FOR A JOKE IS TO SWALLOW SOMETHING

S1E2

5:42

“Opa, u redu! Prvi test, **neću to progutati.**”

„Alright! Okay! First test! I will not call you that.”

Ø → m

The lecturer that came to hold a lecture in the office because it is Diversity day says that his name is Mr. Brown. Michael says that he will not call him that because he thinks that is a trap for him to say a racial slur. However, that is the lecturer's real name. The translator interpreted it interestingly and the translation he offers is „Neću to progutati.” According to him, Croats swallow something if they fall for a joke. The more suitable translation would be „Neću nasjesti na to.” It means that Croats sit on something if they fall for a joke. The reason why the latter would be a more suitable translation is because it pertains to a context in which someone tries to fool someone by trying to be cunning or making them fall into a trap, i.e. making the boss say a racial slur.

(17) TO RUIN SOMETHING IS TO BUTCHER SOMETHING

S1E2

7:07

“I’m sorry, he’s ruin... He’s **butchering** it.”

„Oprostite, kvari, masakrira to...”

m → m1

In this example, an employee, Kevin, is asked to interpret Michael's recent racial joke, which Michael got from watching Chris Rock, a famous comedian, perform. As Kevin is imitating Michael and retelling the joke, Michael is not satisfied with the interpretation and says

that Kevin is ruining it, or, in other words, that he is butchering it. This metaphor invokes an interesting scene to our minds in which a person ruining a joke is seen as a butcher who butchers meat. The translation into the Croatian language is not literal, but the phrase *masakrira to* "he is massacring it" is acceptable and used in the Croatian language.

(18) THE SOCIETY IS COOKWARE

S1E2

17:01

“Come on! Stir the pot. Stir **the melting pot**, Pam!”

„Daj, Pam! Zakuhaj malo!”

m → **m'**

This metaphor is actually well-known. Wikipedia ("Melting pot," n.d.) offers the following definition:

„The melting pot is a monocultural metaphor for a heterogeneous society becoming more homogeneous, the different elements "melting together" with a common culture or vice versa, for a homogeneous society becoming more heterogeneous through the influx of foreign elements with different cultural backgrounds, possessing the potential to create disharmony within the previous culture.”

The context for the usage of this metaphor is that a lecturer came to hold a lecture because of Diversity day. Obviously, there are different races and cultures in the office and the lecturer is trying to raise awareness about them. When asked to play a game of guessing a person's race based on imitating certain races, Pam tries to do so. She is not as successful as expected, so Michael asks her to step it up a little using this witty metaphor. The Croatian translation does not use the same metaphor. It rather uses a tweaked version of it.

(19) DOING A JOB IS PLAYING SPORTS

S1E3

4:32

“If Dwight fails, that is **strike two**.”

”Ako Dwight podbaci to je druga greška.”

m → **non-m**

In baseball, when one makes mistakes, he gets strikes. If a player collects three strikes, the player is no longer allowed to participate in the game. This is the basis for the metaphor used here. Dwight is an employee and has certain tasks to do. Naturally, he is prone to making

mistakes, but his boss can tolerate them only to a certain extent. Therefore, when he makes mistakes, he gets strikes from his boss. In this scene, Michael warns the viewers that if Dwight makes only one more mistake, he is going to be sanctioned in some way. The translator relies on using a non-metaphorical translation for this phrase. However, if he wanted to stay in the domain of sports, he could have used the term “dobiti žuti karton” (eng. to get a yellow card). This phrase originated from football. One could argue that this is more acceptable phrase to be used for translating “strike two” as it remains in the domain of sports and uses a phrase from a sport that is fairly popular among the Croatian people.

(20) A WORK ENVIRONMENT IS AN ARMY

S1E3

11:43

“Trying to give **the troops** around here a little bit of a boost.”

”Pokušavam malo podignuti moral vojnika.”

m → m

When it comes to this metaphor, there is a certain hierarchy to it because a work environment is seen as an army. Bosses could be seen as generals, an office could be seen as a military base and employees could be seen as the soldiers or the troops. The employees of Dunder-Mifflin paper company are having a bad day in this episode and their morale is low. Being a good and caring boss as he is, Michael tries to cheer them up doing various things, one of them being buying them ice cream sandwiches. While he talks on the telephone with a friend about what he is doing, Michael says that he is trying to give his troops a little bit of a boost. The translation includes the exact metaphor.

(21) HAVING FUN IS FIRE

S1E4

3:22

“Just a **wet blanket** named Pam.”

„Samo mokra krpa po imenu Pam.”

m → m

In this example, the SD is fire, while the TD is having fun. When describing Pam, who is portrayed as a party breaker or a party pooper, Michael describes her as a wet blanket, i.e. she is portrayed as putting the fire out, with fire being the fun they are having in the office as they usually do. The translation could sound a bit odd to a Croatian viewer since Croats do not use

such an expression. The expression that could be used here as a translation is "partibrejker" (obviously comes from "party breaker").

(22) PROBLEMS ARE SUBSTANCES

S1E4

6:27

“You got to just pretend to ignore it. **Wipe it away.**”

"I moraš se pretvarati da ignoriraš to. Izbriši to."

m → m

Some would probably argue that the best approach to dealing with problems is to ignore them. This is exactly what Jim tells Dwight to do when Dwight confides in Jim with his problem. Jim has a simple and questionably effective solution for Dwight. He tells him to ignore his problem and to wipe it away. As in the English language, problems are seen as substances that can be erased, wiped away, like something written on a blackboard. Although the proposed literal translation is not necessarily the best one, it works just fine. An important thing to say is that translators could have in mind that sometimes zero-translation ($m \rightarrow \emptyset$) works just fine rather than just forcing a translation that does not sound natural in the target language.

(23) SAD IS DOWN

S1E4

17:17

“Thanks, **downer.**”

"Hvala, depresivo."

m → non-m

The orientational metaphor SAD IS DOWN interestingly resulted in making a word used for direction (down) become a word used for a person who is a wet blanket (a party breaker) by adding a suffix to it (down + er). The translation suggests a more of a colloquial term for depression (depresiva=depresija), in which a person is equalized with mental illness, an illness in which people feel despondent; in low spirits. Interestingly, the translation is an example of metonymy. To be more precise, it is an example of THE SICKNESS FOR A SICK PERSON metonymy.

(24) DOING SOMETHING IS PLAYING THE GAME

S1E4

21:10

“Do I feel bad about betraying Jim? Not at all. **That’s the game.**”

"Je li mi žao što sam izdao Jima? Nimalo. Tako se to igra."

m → m'

In this episode, two employees that do not like each other, Jim and Dwight, are at odds after Jim tries to prank Dwight by forming a fake alliance with him. After some plotting and bad events, it turns out that Dwight betrays Jim and their alliance falls apart. After asked if he feels bad about betraying Jim, Dwight says that he does not and that "that's the game." The metaphor is translated using a similar metaphor that also includes the SD of playing a game.

(25) TO ADMIRE SOMETHING IS THE JAWS DROPPING TO THE FLOOR

S1E5

1:22

“Their **jaws just dropped to the floor.**”

"Vilice su im se objesile."

m → m'

In this episode, Michael finds out that the employees working in the warehouse of the company brought a basketball hoop in order to play basketball. As he talks about it, Michael starts to brag about his skills regarding basketball playing. In fact, he says that the jaws of those people who watched him play dropped to the floor. It is, of course, physically impossible for one's jaws to drop to the floor, but if we consider the fact that we occasionally tend to open our mouth when we admire something or when we are (positively) surprised by something, we may be onto something here. This expression is obviously an exaggeration of said physical reaction, but still invokes the right image to our minds. According to the translator, the jaws of Croatian people do not drop to the floor, they simply just drop. An important thing to have in mind when considering this example is that it could be interpreted as metonymy. To be more precise, here we have FACIAL GESTURE FOR AN EMOTION metonymy. It comes from the fact that we portray all of our emotions, or at least the basic ones (happiness, sadness, disgust, anger, fear and surprise), by making facial expressions.

(26) DOING SOMETHING BAD IS STRIKING, DOING SOMETHING GOOD IS GIVING A FLOWER

S1E5

2:07

“**The hand strikes and gives a flower.** You are not going to play basketball, but I need somebody to come in and take over the holiday and weekend work calendar.”

"Ruka udara, zatim daje cvijet. Nećeš igrati košarku, ali trebam nekoga da preuzme raspored rada za vikende i praznike."

m → m

There is a basketball game to happen in Dunder-Mifflin paper company. The teams playing are office workers against warehouse workers. Whoever loses has to come and work weekends and holidays. Dwight is really eager to play basketball for the office, but Michael, being the boss and therefore picking the players, does not trust him enough to let him play because he thinks Dwight is incompetent. Dwight is not glad because of that and tries to talk Michael into letting him play. Michael is persistent and does not let Dwight play. However, he offers Dwight something in return. The offer is that Dwight is allowed to take over the holiday and weekend work calendar. Michael makes the offer in terms of two metaphors: DOING SOMETHING BAD IS STRIKING and DOING SOMETHING GOOD IS GIVING A FLOWER. The bad thing is that Michael does not let Dwight be on the team and the good thing is that Michael lets Dwight take over the holiday and weekend work calendar. It is a nice and picturesque metaphor because it portrays one and the same hand performing both striking and giving a flower, thus resulting in an expression filled with contrast.

(27) POWER IS AN ENTITY

S1E5

2:55

"God, this is so sad. This is the smallest amount of power I've ever seen go to someone's head."

"Ovo je jako tužno. To je najmanja količina moći koju sam vidio da lupi nekog u glavu."

m → m'

Here we have power seen as a being that can move; i. e. go somewhere. To be more precise, it can go to someone's head. If something goes to someone's head, the person thinks of himself as being highly important. In this situation, Jim refers to the fact that Dwight has the power to decide who will work weekends and holidays. Since the two of them are constantly at odds with each other, Dwight makes Jim work Saturdays. Jim reacts to that by using the phrase "to go to one's head." In the Croatian language, something does not go exactly to someone's head, but it rather strikes someone on their head.

(28) TO BE DOMINANT IS TO OWN SOMETHING

S1E5

4:40

“ - So, one o'clock sharp and we've got a game on. - We'll **own that one.**”

" - Dakle. Točno u 13 sati i igramo. - Dugovat ćemo vam tu jednu. "

m → non-m

To express the fact that someone is dominant over someone, one can use the expression "to own someone or something." In a competitive context, such as this one found in the fifth episode of the first season, if one owns someone, it simply means they were better and superior. On the other hand, if one owns something, let us say a match, it means they were better in the match. Since there is some competition in this episode, Darryl, a warehouse worker, uses this phrase when talking to Michael about the basketball game between the office and the warehouse by saying that they (the warehouse workers) will own that one (the basketball game). The translation is wrong because Darryl does not say "We will **owe** you that one.", although that obviously is what the translator heard. Since this is a second case of misinterpretation due to misheard lines from the series, an important thing to point out is that the subtitlers should have a transcript, as opposed to trying to hear the right thing and then potentially ruining the translation.

(29) INSULTS ARE FOOD

S1E5

5:05

“You can **dish it out**, but you can't take it.”

"Možete blatiti, ali ne možete prihvatiti."

m → m1

Ideas are not the only concept we can comprehend through the prism of food. This example proves that we can also view insults through the same prism. To be more precise, insults here are seen as a dish being served, as if someone is dishing them out in a restaurant. The phrase is used by Michael when talking trash to Darryl, his opponent, after Darryl also insults him, causing Michael to respond in such a way. The translation offers a metaphorical expression, albeit with a different SD - mud. To be more precise, it literally means to put mud on someone, to make them dirty.

(30) LOVE IS WAR

S1E5

12:48

“Pam, you kind of have your **foot in both camps** here. Why don't you do the jump ball?”

"Pam, ti si nekako na obje strane ovdje. Zašto ti ne baciš loptu?"

m → m'

Besides LOVE IS A JOURNEY and LOVE IS INSANITY, here we have a metaphor that is also mentioned in the earlier sections of this paper - LOVE IS WAR. Lovers can be seen as soldiers or enemies, problems in a relationship as battles, rejecting potential lovers as fending enemies off, but here we have an example of having affection for two people. Being in a camp means belonging to one person, but Pam, the office receptionist, has her foot in two (both) camps since she is engaged to a warehouse worker, Ray, but sometimes flirts with Jim, an office worker. Before starting the basketball game between the warehouse and the office, Michael asks Pam to start off the game by throwing the ball in the air at the center of the court, as one usually does in a basketball game, because he thinks it would only be fair since Roy and Jim play against each other. The same metaphor works just as well in the Croatian language.

(31) STRESS IS ICE

S1E5

14:35

“When I am playing hoops, all of the stress and responsibility of my job here just melts away. It’s gone.”

"Kad igram košaricu, sav se stres i odgovornosti posla jednostavno otope."

m → m

People usually play sports in order to take their minds off problems and difficulties that they have in their lives. It is the same with Michael because playing basketball helps him relieve built-up tension he gets from his job as an office manager. In this metaphor, stress is seen as a substance. More precisely, it is seen as ice and the fact that stress disappears is portrayed by ice melting. The same thing happens to stress in the Croatian language.

(32) FOOTBALL IS ROCK'N'ROLL, BASKETBALL IS JAZZ

S1E5

15:50

“Football is like rock and roll. And basketball is like jazz. It’s all downbeat. It’s in the pocket.”

"Američki nogomet je poput rock'n'rolla. A košarka je poput jazza. Onako turobna..."

m → m

If we take Michael's take on basketball, it is safe to say that he thinks that basketball is sort of sophisticated and elegant. This comes from the fact that he compares basketball to jazz. On the other hand, he compares football to rock'n'roll. There are some features common to both

football and to rock'n'roll, the most prominent one is their natures, which are sort of aggressive and explosive.

(33) MOOD IS THE WEATHER

S1E5

20:52

“Come on, let’s not be gloomy here, man. We’re all in this together.”

"Nemojmo biti pokisli. Svi smo skupa u ovome."

m → m'

MOOD IS THE WEATHER metaphor offers us a palette of colors to make our interpretations of certain emotions and feeling. This instance is just one example of that. Due to the fact that Michael's team loses the basketball game to the warehouse workers, the office workers have to come and work on weekends and holidays because they had a bet going on. In order to try and cheer them up, Michael tells them not to be sad and that they are in all that together. Although people in the Croatian language are not seen as gloomy, they are seen as wet due to metaphorical rain.

(34) PEOPLE ARE ANIMALS

S1E6

1:51

“Alright, girls, break it up, you’re being infiltrated. Cock in the henhouse.”

"U redu cure, dosta. Infiltrirane ste. Pijevac je u kokošinjcu."

m → m

Although it is not sure if any pun is intended in this example, it is a nice metaphorical expression because it portrays the situation in a pretty good way. Some female office co-workers are talking in the office. Michael sees that and wants to break the conversation up by referring to himself as a cock in the henhouse. Even though a Croatian viewer might get the idea behind this metaphor that is translated literally, there is a more suitable translation for this context. The translation proposed here is simply "uljez"; i. e. an intruder.

(35) PEOPLE ARE MACHINES

S1E6

2:07

“You’re like the new and improved Pam. Pam 6.0.”

"Ti si kao nova i poboljšana Pam. Pam verzija 6.0."

m → m

In this episode, (titled "Hot Girl"), when a travelling saleswoman, Katie, comes to the office selling various handbags, Michael has a crush on her. When he sees her, his jaws drop to the floor and he compares her looks to the office receptionist, Pam, in not a very nice way by saying that Katie is like an improved version of Pam (Pam 6.0). This metaphor works since manufacturers tend to make improved versions of software, firmware and machines, ascribing them higher numbers as newer versions come out (e.g. 1.2, 1.3, 2.1 and so on).

(36) INFORMATION IS LIGHTING

S1E6

2:43

"I also subscribe to USA Today and American Way magazine. That's the in-flight magazine. Some great articles in that. They did this great profile last month of Doris Roberts and where she likes to eat when she's in Phoenix. **Illuminating.**"

"Također sam pretplaćen na „USA Today”, i „American Way” časopis. To je časopis o putovanju avionima. Ima odličnih članaka. Prošli su mjesec odlično odradili profil Doris Roberts i gdje voli jesti kad je u Phoenixu. Prosvjetljavajuće."

m → m

In this scene, Michael talks about reading various magazines and articles. He refers to the new information on Doris Roberts and her dining habits in Phoenix that he receives from the magazines as illuminating. The same conceptual metaphor exists in the Croatian language and therefore is translated literally.

(37) LIFE IS MARCHING

S1E6

3:53

"Here's the thing. I do my best to be my own man and **go by the beat of a different drummer.**"

"Ne, o ovome se radi... Trudim se najbolje što mogu biti svoj čovjek i... biti drugačiji od ostalih."

m → non-m

While trying to seduce Katie, the travelling saleswoman, Michael talks about how he is trying to be different and unique by using the phrase "to go by the beat of a different drummer". This comes from the fact that there are marching bands and the people in such bands play and march simultaneously. In order to make every band member march at the same pace, there are

drums to which band members march. The translation offers a non-metaphorical translation that means "to be different than other people."

(38) TO DISTANCE YOURSELF EMOTIONALLY/SOCIALLY IS FROM OTHERS IS TO BUILD A WALL BETWEEN YOU AND THEM

S1E6

4:07

"And nobody gets me. And they're always putting up walls and I'm always tearing them down."

"A nitko me ne razumije. Uvijek podižu zidove, ja ih uvijek rušim."

m → m

It is only natural that every once in a while all of us want to be a little bit isolated from the others and have some peace. In this case, metaphor TO DISTANCE YOURSELF EMOTIONALLY/SOCIALLY IS FROM OTHERS IS TO BUILD A WALL BETWEEN YOU AND THEM is used. Since we need some kind of obstacle to be isolated from others, a metaphorical image of a wall is used here. In order to impress the traveling saleswoman, Michael says that nobody understands him and because of that, people put up walls. He tries to reach those who isolate him by tearing the walls down.

(39) PERSONAL PREFERENCES ARE A CHECKLIST

S1E6

4:55

"The purse-girl hits everything on my checklist. Creamy skin, straight teeth, curly hair, amazing breasts... Not for me, for my children. The Schrutes produce very thirsty babies."

"Cura s torbicama je savršena po mojim uvjetima. Kremasta koža, pravilni zubi, kovrčava kosa... Nevjerojatne grudi... Ne za mene. Za moju djecu. Bebe obitelji Schrute su vrlo žedne."

m → non-m

Among many of the metaphors used for love mentioned in this paper, this has not occurred yet. It is metaphor PERSONAL PREFERENCES ARE A CHECKLIST. When Dwight talks about Katie, the traveling saleswoman, he refers to her as checking everything on his checklist, meaning that she fulfills everything he wants when it comes to women.

(40) MEETING PEOPLE IS INTRUDING

S1E6

5:15

“Why don’t I introduce you around, you know? You can kind of **get your foot in the door**, meet potential clientele.”

"Upoznat ću te s ostalima. Možeš se ugurati, upoznati potencijalnu klijentelu."

m → m'

If we imagine someone having their foot in the door, we can see someone who does not let the door close and is quite possibly intruding and making themselves obvious. When we want to meet new people, we want to make ourselves obvious. Michael offers the traveling saleswoman meeting the rest of the office by getting her foot in the door.

(41) IDEAS ARE GOLD

S1E6

8:32

“ - Plus, you have so much much more to talk to this girl about. You’re both salesmen. I mean, that’s something right there. - True. - Plus, I can talk to her about the origins of my last name.”

“**It’s all gold.**”

" - Plus toga, ti imaš toliko više tema za razgovor. Oboje ste prodavači, mislim, eto već nečega. - Istina. Također mogu pričati i o podrijetlu moga prezimena. - Čisto zlato."

m → m'

Dwight wants to meet the traveling saleswoman because he likes her. In order to do that, Jim helps him by giving him advice on what to talk about with her. When Dwight himself comes up with the idea of talking to her about the origins of his last name, Jim says that "it's all gold." This means that we tend to see (good) ideas as gold. The translation is slightly different, but the expression used in the translation can also be used in English (čisto zlato = pure gold).

(42) CONVERSATION IS PLAYING A CARDS GAME

S1E6

19:12

“I think in order to be a ladies’ man, it’s imperative that people don’t know you’re a ladies’ man. So I kind of **play that close to the chest.**”

"Mislim da, da bi bio ženskar, najbitnije je da ljudi ne znaju da si ženskar. Zato se toga slijepo držim."

m → m1

If one plays a card game, especially if he plays for money, he does not want the other

participants to see his cards, so he has to hold them close to the chest. The same concept applies to the things we know, but do not want others to know; the things we want to keep to ourselves. Michael refers to himself as a ladies' man, but also states very wisely that you do not want other women to know about it. The translation uses a metaphor with a different SD. Translated into English, it would sound something like "to follow something blindly."

(43) PEOPLE ARE ANIMALS

S1E6

20:55

“If I had to choose between a one-night stand with some stupid **cow** I picked up at a bar and these people, I’d pick them every time.”

m → \emptyset

When talking about how he cares for his employees and comparing them, in his own unique and funny way, to having a one-night stand, Michael says that he would always choose them over some woman he can pick up at a bar, which he refers to as a cow. The term cow is used derogatorily. Surprisingly, by avoiding to translate the whole sentence, the translator uses the method of zero-translation (also known as omission or deletion), even though it could be easily translated literally by using the word *krava* "cow", which in Croatian has the same metaphorical meaning ('a stupid woman').

4.3 Findings of the analysis and discussion

With the help of the typology proposed above, we can conclude what the frequency is of each translation technique in all of the 43 metaphors.

By far, the most common technique is $m \rightarrow m$. It occurs in around 35% of the cases. The second place would be shared by both $m \rightarrow non-m$ and $m \rightarrow m'$, occurring in around 23% of the cases. After that we have $m \rightarrow mI$ (around 14%). Sharing the penultimate place of times occurring in translating of the 43 metaphors, there are $m \rightarrow \emptyset$ and $\emptyset \rightarrow m$. Both of them occur only once each. To be more precise, around 2% of the times each. There is no record to be found regarding translating a non-metaphorical expression into a metaphorical expression ($non-m \rightarrow m$) in the 43 metaphors taken from the first season of the show.

Of course, a translator could almost always use a paraphrase ($m \rightarrow non-m$) or omission ($m \rightarrow \emptyset$) as a solution to translating metaphors, but this paper serves as a proof that translating

metaphors using the same metaphorical expression with the same mapping and the same meaning ($m \rightarrow m$) is the most common one. The answer to the question why this technique is used the most could lie in human nature, i.e. in the way the human mind works. Lakoff and Johnson put this nicely:

Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor." (Lakoff and Johnson 1980: 8)

This is the exact reason why the said translation technique is largely acceptable. We as humans are almost bound to understand what someone else wanted to say using metaphorical expressions - just because the human mind works that way. Naturally, this technique can also lead to possibly unacceptable and rather clumsy translations, which can be found in the analysis above. This can lead to misunderstanding the source text and/or not understanding the translation at all, both of which are equally bad. The reason for the occasional misunderstanding are cultural differences between languages. To be more specific, Kövecses (2010: 236) suggests three reasons for cultural variations: variation in the range of conceptual metaphors, variation in the particular elaborations of conceptual metaphors and variation in the emphasis, all the while considering two types of cultural variations: cross-cultural (intercultural) variation and within culture (intracultural) variation.

It is interesting that $m \rightarrow non-m$ and $m \rightarrow m'$ occur equally frequently because, one could argue, it is more difficult to translate using the $m \rightarrow m'$ technique than $m \rightarrow non-m$. The reason for this is that for the latter we simply paraphrase the metaphor in the target language, in order for the viewer to understand the metaphor. This is especially useful if the translator is not well versed in terms of being familiar with the target language, i.e. is not familiar with which metaphorical expressions are used and acceptable. Having that in mind, the $m \rightarrow m'$ technique seems to be the most difficult one since in this case, the translator takes a metaphor from the source language and places it in the scope of the target language by using the most suitable conceptual metaphor. However, the translator has to have in mind the message or the image that is the author is trying to evoke in the original text and act accordingly in order to bring forth an

image that is the same or at least similar. With that said, it is safe to say that there is one thing that the translator dealing with the translation of subtitles should have in mind at all times - viewer experience. The viewer should receive the message as it is meant to be received in the source language. Of course, this does not pertain to translating subtitles only, but also to translating literary texts (and some other text types).

5. Conclusion

The aim of this paper is not only to list metaphors found in the first season of *The Office*, but also to show the translations offered in the Croatian subtitles and to provide contextual information on each of the situations in which the metaphors occurred, with the goal to assist in understanding the metaphor as clearly as possible, having the experience of a viewer in mind.

Putting all of the analyses, lists, typologies and other technical things aside, it is undeniable that metaphors take up and play a great part, not only in our conversations, but in our lives, too. Let this paper serve as help to understand one of the humanity's greatest inventions – language itself.

Works cited

- Barnard, Dom (2018). Average Speaking Rate and Words per Minute. Retrieved from: <https://virtualspeech.com/blog/average-speaking-rate-words-per-minute>, on September 11, 2019.
- Díaz Cintas, J., Remael A. (2007). *Audiovisual Translation: Subtitling*. New York. Routledge.
- "Fog". Poem by Carl Sandburg. (2019, September 04). Retrieved from: www.poetryfoundation.org/poems/45032/fog-56d2245d7b36c.
- Geary, James (2009). *Metaphorically speaking*. www.ted.com/talks/james_geary_metaphorically_speaking?language=en. Accessed 3 September 2019.
- "Goodreads" (2019, September 04). Retrieved from: www.goodreads.com/quotes/7056145-the-greatest-thing-by-far-is-to-be-a-master.
- Kövecses, Zoltán (2010). *Metaphor: A Practical Introduction*. Oxford, New York. Oxford University Press.
- Kapusta, Jakub (2016) Love is War: A comparative study of conceptual metaphors in English and Japanese. Unpublished B.A. thesis. Lund University, Joint Faculties of Humanities and Theology. Retrieved 4 September 2019 from: lup.lub.lu.se/luur/download?func=downloadFile&recordId=8900590&fileId=8900591
- Lakoff, G., Johnson, M. (1980). *Metaphors We Live By*. (+Afterword, 2003). Chicago, London: The University of Chicago Press.
- "Melting pot". (2019, September 09). Retrieved from https://en.wikipedia.org/wiki/Melting_pot
- Nagy, William. 1974. "Figurative Patterns and Redundancy in the Lexicon." Ph.D. dissertation, University of California at San Diego.
- "Rospija" (2019, September 16). Retrieved from http://hjp.znanje.hr/index.php/show=search_by_id&id=dlhkURM%3D.

- "Rospija" (2019, September 06). Retrieved from <https://velikirecnik.com/2016/04/02/rospija/>.
- Schmidt, Goran (2015). Applying Conceptual Metaphor Theory in cross linguistic and translation research. In Belaj, Branimir (ed.) *Dimenzije značenja*, Zagreb: Filozofski fakultet sveučilišta u Zagrebu, pp.243-265.
- (2014a) Konceptualne metafore u prevođenju. In Stanojević, Mateusz-Milan (ed.) *Metafore koje istražujemo: suvremeni uvidi u konceptualnu metaforu*, Zagreb: Srednja Europa, pp. 117-143.
- (2014b) Metaphor Translation in Subtitling. In Akbarov, Azamat (ed.) *Applying Intercultural Linguistic Competence to Foreign Language Teaching and Learning*, Sarajevo: International Burch University, 934-944.
- (2012) *A Cognitive-Linguistic Approach to the Translation of Metaphor from English into Croatian*. Unpublished dissertation. Osijek: Faculty of Humanities and Social Studies.
- (in press) Metaphor Translation in Dubbed Cartoons
- (in press) Translating Metaphor in Simultaneous Interpreting
- "Soma Space" (2019, September 04). Retrieved from: www.somaspace.org/qc2.html. Accessed 4 September 2019.
- "The Office (American TV series)". (2019, September 04). Retrieved from [https://en.wikipedia.org/wiki/The_Office_\(American_TV_series\)](https://en.wikipedia.org/wiki/The_Office_(American_TV_series))
- The Office: Season One*, written by Mindy Kaling, Ricky Gervais, Michael Schur, Greg Daniels, Ryan Koh, Daniel Chun, Lee Eisenberg and Gene Stupinsky, directed by Randall Einhorn, NBC 2005.
- The Office, TV series (subtitles): <https://titlovi.com/titlovi/the-office-290293/>. Accessed 6 July 2019.

Sažetak

Iako to možda ne primjećujemo, ljudska komunikacija je duboko ukorijenjena u metaforama. Zapravo, toliko je duboko ukorijenjena da može utjecati na to kako razmišljamo, a pogotovo način na koji govorimo. Ova činjenica je razlog zašto ovaj diplomski rad pokušava objasniti metaforičke izraze. Štoviše, usredotočuje se na prevođenje konceptualnih metafora i metaforičkih frazeoloških izraza s engleskog jezika na hrvatski jezik u obliku podnapisa (titlova) te tako ističe razlike u funkcioniranju dvaju jezika. Srž ovog diplomskog rada se sastoji od metaforičnih izraza i fraza preuzetih iz prve sezone američke televizijske serije *The Office*, knjige *Metaphors we live by* (Lakoff and Johnson 1980) i tipologije koju predlaže Goran Schmidt (2012, 2014a, 2014b, 2015, etc.) za kategoriziranje prijevoda konceptualnih metafora. Rad je zamišljen na takav način da se sastoji od teorijskog dijela koji govori o konceptualnoj metafori i njezinim podvrstama, metafora preuzetih iz prve sezone serije i njihovih prijevoda u hrvatskim titlovima te od analitičkog dijela koji se sastoji od analize spomenutih metafora, zajedno sa zaključcima analize. Metafore su navedene onim redom kojim se pojavljuju u seriji. Štoviše, u radu se daju i kontekstualne informacije. Vrijeme titla ("time-stamp") i broj epizode su također navedeni.

Ključne riječi:

Teorija konceptualne metafore, prijevod, prevođenje, tipologija postupaka, komparativna analiza, kognitivna lingvistika