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## Translating metaphorical mind style: MACHINERY and ICE metaphors in Ken Kesey's *One Flew over the Cuckoo's Nest*

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### ABSTRACT

Studies on mind style have demonstrated how linguistic choices influence the way the narrative world is constructed and consequently understood by the reader. Yet whether and how such mind style can be translated into different languages and cultures remains an under-investigated area of research. The current paper builds on the extensive analysis by Semino and Swindlehurst of the metaphorical mind style created in Ken Kesey's *One Flew over the Cuckoo's Nest* by examining how the systematic patterns of metaphor in the novel were translated into Dutch. Focusing on MACHINERY and ICE metaphors, this paper shows that idiomaticity at times appears to be a driving force behind translation decisions that disrupt the stylistic coherence of narrator Bromden's mind style, sacrificing metaphors for the sake of target-language fluency and acceptability. This paper argues that stylistic coherence should take priority, and that translators should steer clear from idiomatic and 'normal' solutions and force the target language and culture to take on these idiosyncratic metaphors to re-create the novel's stylistically coherent mind style. If the metaphors are changed or deleted, this means that the reader of the translation will inevitably be presented with a different narrative world.

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## 1. Introduction

Some forty years ago, Fowler coined the term 'mind style' to describe the phenomenon by which a novel presents the reader with a 'distinctive linguistic representation of an individual mental self' (1977, p. 103). Since then, mind style has been a central theme in stylistics research, both at conferences and in publications (e.g. Bockting, 1994; Leech & Short, 2007; McIntyre, 2005; McIntyre & Archer, 2010; Semino, 2002, 2007; Semino & Swindlehurst, 1996). Studies on mind style in fiction have shown how different linguistic phenomena such as lexical choice, syntactic patterns and transitivity can be used to project a narrator's or character's idiosyncratic perception of the world. In most cases, such mind styles are in some way 'deviant', as in the case of Neanderthal man Lok in William Golding's *The Inheritors*, or autistic child Christopher in Mark Haddon's *The Curious Incident*

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with the *Dog in the Nighttime*. Their ‘deviant’ way of perceiving the world is signalled to the reader by such stylistic features as irregular transitivity patterns, the personification of body parts and inanimate objects, and underlexicalisation.

In 2007, Semino reflected on the way mind style in stylistics and narratology had developed over the course of 25 years, demonstrating how cognitive poetics, pragmatics and corpus linguistics have played an important role in the development of the study of mind style. What is striking, however, is that studies on whether and how mind style in novels can be translated into different languages and cultures are few and far between. Boase-Beier’s (2003) paper on translating mind style is an exception, but it focuses exclusively on poetry and takes a much broader definition of mind style than what is common in stylistics, taking mind style to refer to the ‘cognitive state’ of the author, reader and translator, making mind style a largely subjective and variable phenomenon. Another notable exception is Van Leuven-Zwart’s (1990) study on the similarities and dissimilarities between originals and translations, in which she points out that ‘semantic modulation, if frequent and consistent, may bring about a shift in the *mind style*’ (p. 70; emphasis in original), though it has been pointed out that it remains unclear to what extent microstructures can tell us something about macrolevel decisions and effects (cf. Hewson, 2011, p. 18).

What the current paper aims to do is analyse in detail how one particular mind style, the metaphorical mind style of narrator Bromden in Ken Kesey’s *One Flew over the Cuckoo’s Nest* was translated into Dutch (Kesey, 1973; translated by Koning). The analysis will focus on the stylistic correspondence between the source and target text to determine whether the readers of the translation are in fact presented with the same mind style and the same representation of the novel’s narrative world.

## 2. Metaphor in mind style and translation

While the focus of studies on mind style is often on grammar, a small number of studies has shown how systematic patterns of metaphor can also be used to create mind styles. For example, Black (1993) has shown for William Golding’s *The Inheritors* that personification metaphors play an important role in Lok’s understanding of agency, and the way he talks about his own body parts as performing actions of their own accord. Similarly, Semino (2002) shows how in John Fowles’s *The Collector* avid butterfly collector Clegg’s obsession for Miranda is expressed through an idiosyncratic conceptual metaphor by which Clegg metaphorically constructs Miranda as a butterfly that he needs to collect (2002, p. 109). The most important study in this field, however, is Semino and Swindlehurst’s (1996) analysis of Bromden’s metaphorical mind style in Ken Kesey’s *One Flew over the Cuckoo’s Nest*. This detailed and extensive analysis shows that the entire novel is framed by the use of conventional conceptual metaphors – PEOPLE ARE MACHINES, IMPORTANT IS BIG, PEOPLE ARE ANIMALS<sup>1</sup> – that are instantiated, elaborated and extended in creative and original ways. Given the metaphors’ omnipresence in the novel, and their importance in presenting the narrator’s understanding of the world around him – the hospital, its staff, the patients and himself – this novel provides an excellent case study for the examination of mind style in translation.

Metaphors are a notorious problem in translation (cf. Newmark, 1988; Schäffner, 2017) as they are both linguistically and culturally embedded. They can normally be translated in many different ways depending on whether the translator starts from a linguistic or

conceptual perspective, as illustrated by the models of metaphor translation developed by Newmark (1988) and Schäffner (2004). Most studies on metaphor translation focus on whether the languages involved share the same linguistic metaphors and whether these are original or stock or cliché (see Newmark, 1988), or on whether the cultures involved employ the same or different conceptual metaphors to understand a particular phenomenon (see Schäffner, 2004). However, none of the existing models, nor the empirical research based on these models, seem to start from the perspective of metaphor as style, and how the stylistic coherence of metaphor throughout a text may be affected by the translator's local and global decisions. The stylistic properties and purposes of metaphor have, it seems, been largely overlooked or taken for granted. The analysis below will therefore explicitly refer to the different dimensions of metaphor (see Steen, 2008) – their linguistic expression, the underlying conceptual metaphors, and their communicative function in the text – to demonstrate that the stylistic coherence of the metaphorical mind style in *One Flew* has at times been compromised in the Dutch translation. I will argue that translators may need to go beyond the linguistic and conceptual dimensions of metaphor, and that a lack of attention to the metaphors' communicative purpose may lead to translation decisions that may alter and even misrepresent the mind style of the original text.

### 3. Metaphor and mind style in *One Flew over the Cuckoo's Nest*

As pointed out by Semino and Swindlehurst (1996), the role of metaphor in creating mind style has been largely ignored (with the exception of Black, 1993), as studies tend to focus more on transitivity patterns and lexical choice. In addition, most studies that do discuss the relation between metaphor and mind style focus specifically on personification metaphors, especially the personification of nature (e.g. Fowler, 1977; Leech & Short, 2007). Semino and Swindlehurst's study on metaphor and mind style in *One Flew over the Cuckoo's Nest* (hereafter: *One Flew*) demonstrates how narrator Bromden's particular mind style is based on a number of conventional conceptual metaphors in English, particularly PEOPLE ARE MACHINES and IMPORTANT IS BIG. These conventional metaphors are used in novel and creative ways to create a mind style that is simultaneously 'characteristic and deviant' as well as 'accessible and comprehensible' (1996, p. 148). This finding is in line with the main tenets of Conceptual Metaphor Theory (Lakoff, 1993; Lakoff & Johnson, 1980; Lakoff & Turner, 1989), which argue that literary texts employ the same conventional conceptual metaphors as everyday discourse, but extend, elaborate, combine and contrast them in novel ways (see Lakoff & Turner, 1989, for a detailed discussion).

Semino and Swindlehurst (1996) show that the entire novel is framed by Bromden's consistent use of similes and metaphorical expressions based on the conceptual metaphor PEOPLE ARE MACHINES. Virtually everyone and everything in Bromden's world – society, the hospital, the hospital staff, the patients, Bromden himself – are understood in terms of machinery. The outside world is run by 'The Combine', and the mental hospital is a 'factory for the combine', where patients are considered to be 'broken machines' that need to be 'fixed'. The Big Nurse and the other staff are also seen as machines, and the communication between the Big Nurse and the three black orderlies is often described in terms of the mysterious workings of the machinery in the hospital walls (example 1) and a kind of machine telepathy (example 2):

- 1) The machinery in the walls whistles, sighs, drops into a lower gear. (p. 73)
- 2) Years of training, and all three black boys tune in closer and closer with the Big Nurse's frequency. One by one they are able to disconnect the direct wires and operate on beams. (p. 32)

Bromden's mechanistic world view is grounded in his own personal experience with machines, especially during his service in the army. Interestingly, this provides the reader with a clear contrast between the literal and metaphorical machines in Bromden's life, and how he constructs his metaphorical ones on the basis of literal ones (e.g. when Bromden was in the army he encountered literal fog machines). This is a common technique in literary texts that Goatly (1997) has described as the 'literalization of vehicles' (p. 272). While the metaphorical and literal descriptions are often presented separately – that is, in simile form ('A is like B') – when Bromden is calm and collected, the literal and metaphorical become merged when he is upset, signalling that in these situations Bromden does not merely understand people in terms of machines but actually believes they *are* machines. This results in descriptions that indicate to the reader that Bromden believes something is literally true, while the reader realises that it must be a metaphorical understanding of the situation (e.g. when Bromden talks about the black boys operating on beams or the Big Nurse stopping time with a dial in her desk). One of the aspects that makes the novel so intriguing is the fact that the reader sometimes only has access to metaphorical descriptions, without there being any clear indication what these refer to in the 'real' world of the novel.

The arrival of McMurphy disrupts the machinery of the mental hospital and as the novel proceeds, and McMurphy's influence on the other mental patients increases, the number of PEOPLE ARE MACHINES metaphors decreases. Similarly, there are also important shifts in Bromden's use of the IMPORTANT IS BIG metaphor. McMurphy's presence reduces the Nurse's size and restores Bromden's size. More importantly, however, Bromden never describes McMurphy in terms of machinery, but presents him to the reader as something wild and free, a force of nature. One important alternative metaphor in the novel that is directly related to McMurphy's presence is PEOPLE ARE ANIMALS. Animal metaphors are used as McMurphy describes the Nurse (e.g. as a 'bitch' and a 'buzzard'), the patients (who are compared to 'a pecking party' and 'rabbits') and Bromden (whom he calls a big 'moose'), or when he in turn is described himself by Bromden and other patients (e.g. as a 'dog' and a 'wolf').

Interestingly, one systematic pattern of metaphor in *One Flew* that is not mentioned by Semino and Swindlehurst (1996) – perhaps because its linguistic instantiations are often conventionalised and thus less deviant – is the consistent use of ICE metaphors to describe the Big Nurse, the other hospital staff, and the hospital itself, as illustrated in examples (3)-(5) (emphasis added).

- 3) For instance, all three of these boys' uniforms are always *spotless as snow. White and cold and stiff* as her own. (p. 31)
- 4) It's a little *cold* where the nurse just went past, and the *white* tubes in the ceiling circulate *frozen light like rods of glowing ice, like frosted refrigerator coils* rigged up to *glow white*. (p. 132)

- 5) The least black boy let the girl onto the ward and forgot to lock the door behind her (caught hell for it later, I bet), and the girl came bouncing up the hall past the Nurses' Station, where all the nurses were trying to *freeze* her bounce with a united *icy look*, and into the day room just a few steps ahead of the doctor. (p. 200)

These examples demonstrate the systematic ICE metaphor which is used throughout the novel, drawing on words directly related to ice, such as 'ice', 'icy', 'snow', 'frost', 'frosted', 'frozen', 'freeze', but also the word 'cold' and references to the colour white in descriptions that link ice and cold and white. The examples also show that many of these expressions occur in close proximity to each other, which makes them more likely to draw the attention of the reader. In addition, the same kind of blurring between simile and metaphor, between literal and metaphorical description, appears to occur for these expressions.

These ICE metaphors show the same grounding in familiar conventional conceptual metaphor as the MACHINERY and SIZE metaphors, in this case UNFRIENDLY IS COLD (e.g. 'she's an ice queen', 'he gives me the shivers'), and they are similarly developed, extended and combined in creative ways to fit Bromden's idiosyncratic view of the world inside the mental hospital. Interestingly, the ICE metaphors are very often directly juxtaposed to HEAT metaphors, corresponding to the conventional mappings of CALM IS COLD (e.g. 'keep it cool') and ANGER IS HOT (e.g. 'she exploded'). In *One Flew* these juxtapositions are used to characterise the Big Nurse as someone who is normally an ice queen that strikes fear (and hate, which is also conceptualised as COLD) into the hearts of everyone around her, but when something interferes with her machine-like law and order, she turns into an enormous heat-emitting machine (combining the metaphors of SIZE and MACHINE and HEAT) (emphasis added):

- 6) She listens a minute more to make sure she isn't hearing things; then she goes to *puffing up*. Her nostrils *flare open*, and every breath she draws she gets *bigger*, as *big* and tough-looking's I seen her get over a patient since Taber was here. She works the *hinges* in her elbows and fingers. I hear a small *squeak*. She starts moving, and I get back against the wall, and when she *rumbles* past she's already *big as a truck*, *trailing* that wicker bag behind *in her exhaust like a semi behind a Jimmy Diesel*. Her lips are parted, and her smile's going out before her *like a radiator grill*. I can smell *the hot oil and magneto spark* when she goes past, and every step hits the floor she *blows up a size bigger*, *blowing and puffing*, *roll down* anything in her path! (p. 88)

Given their centrality in Bromden's mind style, and their role in characterising the Big Nurse in particular, MACHINERY metaphors and ICE metaphors will be the focus of the analysis of metaphorical mind style in translation offered below.

Both the MACHINERY metaphors and the ICE metaphors are expressed through a combination of (1) conventional and novel metaphorical expressions, (2) simile and metaphor (and a resulting ambiguity between literal and metaphorical), and (3) simple and extended metaphors. These three variables (conventionality, form, extension) may potentially lead to different translation choices, as is also reflected in models such as Newmark (1988), who advises translators to get rid of stock and cliché metaphors but to use direct translation for

novel ones. This could potentially disrupt the consistency of Bromden's metaphorical mind style. One crucial issue is whether the metaphorical patterns of *MACHINERY* and *ICE* are translated consistently, or whether more obvious and explicit cases are translated differently from more subtle and implicit ones. Should the latter be the case, then this may affect the mind style that is presented to the reader of the translation and its resulting characterisation. This paper will therefore argue that all of the metaphors involved in Bromden's mind style need to be translated from the perspective of the stylistic coherence.

#### 4. Metaphor and mind style in the Dutch translation of *One Flew*

The analyses below are based on the Dutch translation of *One Flew* by Bert Koning (1973). Through close reading, any expressions relating to *MACHINERY* or *ICE* were retrieved from both the original and the translation and stored in a parallel Excel spreadsheet. The Metaphor Identification Procedure Vrije Universiteit or MIPVU (Steen et al., 2010) was used to determine whether the expressions involved linguistic metaphor, and whether the linguistic metaphor was conventional (= lexicalised) or novel (= not included in the dictionary). The online version of Merriam Webster was used as the reference work for (American) English, the online monolingual Van Dale for Dutch and bilingual Van Dale for English-Dutch-English. The identified linguistic metaphors were then analysed in terms of their semantic domains to retrieve the underlying concepts and relate them to conceptual metaphors, following Steen's Five-Step Procedure (1999).

##### 4.1. The translation of *MACHINERY* metaphors

As shown by Semino and Swindlehurst (1996), *MACHINERY* metaphors are used in *One Flew* to describe virtually everything in Bromden's world – the hospital, the staff, the patients. Most of the linguistic instantiations of the *MACHINERY* metaphor take the form of a noun or noun phrase, and these are almost always translated directly, almost word for word, as in examples (7) and (8) (note: a is used for the original, b for the translation; emphasis added):

- 7a) but they got special sensitive *equipment* [that] detects my fear (p. 9)  
 7b) maar ze zijn uitgerust met extragevoelige *apparatuur* [equipment, machinery] die mijn angst opmerkt (p. 5)
- 8a) they made a mistake in one of their *head installations* (p. 19)  
 8b) ze maakten een fout met zo'n *schedelinstallatie* [skull installation] van ze (p. 16)

This direct translation approach applies to both the metaphor form found in (7)-(8) and the simile form (9), and to both simple instantiations (7)-(9) and extended instantiations (10):

- 9a) his eyes are all smoked up and grey and deserted inside *like blown fuses* (p. 19)  
 9b) zijn ogen zijn walmig en grauw en verlaten van binnen *als doorgeslagen stoppen* [like through-hit fuses] (p. 16)
- 10a) What the *Chronics* are - or most of us - are *machines with flaws inside* that can't be repaired, *flaws* born in, or *flaws* beat in over so many years of the guy running head-on into solid things that by the time the hospital found him he was *bleeding rust in some vacant lot*. (p. 19)

10b) Chronischen - of de meesten van ons - zijn *machines met inwendige defecten* [machines with internal defects] die niet meer *gerepareerd* [repaired] kunnen worden, *defecten* [defects] die aangeboren zijn, of *defecten* [defects] die er ingebeukt zijn gedurende zoveel jaren dat een vent met zijn kop door is blijven dreunen tegen dingen die niet meegaven, dat hij tegen de tijd dat de inrichting hem vond *roest lag te bloeden op een of andere vuilstortplaats* [lit.: rust lay to bleed on one or another rubbish dump]. (p. 15)

What is striking about these examples from a translational perspective is that they hardly ever cause translation problems since the expressions are in fact used in their ‘literal’ machine-related meaning. These words are not polysemous here, with a potential tension between different meanings that would result in a difficult choice for the translator which meaning to prioritise. Interestingly, this makes these expressions easy to translate, but sometimes difficult to interpret for the reader: the machinery meaning is clearly Bromden’s intended meaning, but what this corresponds to in the reality of the narrative world is often difficult if not impossible to determine: e.g. what really happens when Bromden describes how ‘the fog rolls in’, how the Big Nurse ‘turns a dial’ and ‘stops time’, how the black boys ‘operate on beams’ or how ‘the machinery in the walls drops into a lower gear’? This forcing the readers to take literally what they know must be metaphorical creates a sense of defamiliarisation that foregrounds Bromden’s mentally ill and unstable view of the world. What the machinery metaphors correspond to in the real world is in fact irrelevant, since Bromden’s mechanistic world view is the whole point of the novel, as he tells the reader that ‘it’s the truth even if it didn’t happen’ (p. 13).

#### 4.1.1. *Less explicit instantiations of the machinery metaphor*

The examples above demonstrated that many of the machinery metaphors were in fact quite easy to translate, as only the machinery meaning is relevant, and there is no competition between polysemous senses. Nevertheless, the Dutch translation contains a few exceptions to the pattern of direct translation, and a few inconsistencies. For example, while in example (10), the verb ‘fixed’ was translated as *gerepareerd* [repaired], which has a machine meaning in Dutch and is normally not used for people, example (11) shows the same use of ‘fixed’ in English in the expression ‘till you’re fixed’, but the Dutch translation uses *‘tot ze je onder controle hebben’* [lit: ‘till they you under control have’ → ‘until they control you’] (emphasis added):

11a) No. No, listen. They don’t bust you that way; they work on you ways you can’t fight! They put things in! They install things. They start as quick as they see you’re gonna be big and go to working and installing their filthy machinery when you’re little, and keep on and on and on *till you’re fixed!* (p. 191)

11b) Nee. Nee, luister nou. Ze breken je niet op die manier; ze proberen je klein te krijgen met methodes waar je niet tegen vechten kan. Ze stoppen er dingen in. Ze brengen installaties aan. Ze beginnen ermee zo gauw ze zien dat je groot gaat worden en gaan aan ‘t werk om hun smerige apparatuur te installeren terwijl je nog klein bent, en gaan dan maar door en maar door en maar door tot ze je *onder controle hebben!* (p. 192)

This is a marked translation choice, given that this is clearly one of Bromden’s more upset and paranoid ravings about the patients being broken machines that are sent to the hospital to be repaired by installing equipment in their heads. The references to ‘things’ and ‘installing their filthy machinery’ indicate that Bromden means ‘fixing’ in the machinery repair sense, not the sense of curing or controlling patients. Admittedly, one of the central

themes of the novel is indeed control, and the way the Combine exerts its power until it has everyone under its control (e.g. the story about Bromden's father being 'made small') and as such the translation makes sense within the narrative and is consistent with its themes. However, from the perspective of mind style and stylistic coherence, the choice of 'control' over 'repair' is a disruption of a consistent metaphorical machinery pattern.

A similar issue appears to be the case with the use of the verb 'slide', which need not necessarily be a machinery metaphor in isolation, but which appears to be employed quite deliberately by Bromden in terms of the characterisation of the hospital staff (12)-(13) versus McMurphy (14) (emphasis added):

12a) The nurse snapped her fingers, and they sprang into motion. Instant movement, *sliding across the floor*. (p. 51)

12b) De zuster knipte met haar vingers, en ze sprongen in actie. Actie à la minute, *in sluipgang door de kamer* [lit.: 'in a sneaking/skulking/creeping way through the room']. (p. 49)

13a) *She slides through the door* with a gust of cold and locks the door behind her (p. 9)

13b) *Ze glipt door de deur* [lit.: 'She slips/sneaks/steals through the door'], met een vlaag van kou en doet de deur achter zich op slot (p. 5)

14a) He sounds big. I hear him coming down the hall, and he sounds big in the way he walks, and *he sure don't slide*; he's got iron on his heels and he rings it on the floor like horseshoes. (p. 15)

14b) Hij klinkt groot. Ik hoor hem aankomen in de gang, en zijn manier van lopen klinkt groot, *hij doet allesbehalve sluipen* [lit.: 'he does anything but steal/creep/slip']; hij heeft ijzer onder z'n hakken en hij klettert ermee door de gang alsof het hoefijzers zijn. (p. 12)

Throughout the novel Bromden repeatedly mentions that the black orderlies move soundlessly, appearing out of nowhere, which is one of the reasons why the patients find them so scary. In that sense the translations '*in sluipgang*', '*glipt*' and '*sluipen*' are consistent with the way Bromden describes them. However, descriptions such as 'heels hit the tile' make clear that the Big Nurse does not walk silently, quite the opposite. Here, the translation '*glipt*' is unsuitable, since the way the Big Nurse moves is not silently and furtively. It is unlikely that the connection between the Big Nurse and the black boys sliding in opposition to McMurphy not sliding is incidental; rather, it suggests that the hospital staff move like machines, smoothly and effortlessly. This consistency between sliding and other machine-expressions is foregrounded when McMurphy is introduced (example 14): Bromden immediately realises that McMurphy is not a machine for the Combine, he is wild and free. And that is why 'he sure don't slide'.

Since Dutch '*glippen*' ['slip/slide'] and '*sluipen*' ['steal/sneak/skulk'] are verbs normally assigned to people (and '*sluipen*' to predatory animals like tigers), these translations are strongly normalising and their use in context is not semantically marked as it is in the original. More importantly, the consistent pattern of machine imagery is lost. This could easily have been avoided by choosing a different translation for 'slide' such as '*glijden*' ['slide/glide'], a verb which is marked because in this sense it is normally applied to things rather than people (e.g. '*Het kleed gleed van de tafel*' – 'The tablecloth slid off the table'). Clearly, such incidental shifts or alterations need not immediately take away from the novel's mind style, but if they become too frequent the overall pattern diminishes and its effect on the reader decreases. This is a clear case of what Berman (2012) has called the 'trial of the foreign' (p. 240), with several 'deforming forces' (p. 242) at play here: a 'qualitative impoverishment' (p. 247) in terms of loss of 'signifying or "iconic" richness';

a ‘quantitative impoverishment’ (p. 247) since there are fewer signifiers in the translation than in the original; and a ‘destruction of underlying networks of signification’ (p. 248). One obvious avenue for further more experimental research would of course be to determine to what degree readers are aware of such patterns, and to what degree different translation choices affect their interpretation of the story’s narrative world and characterisation.

#### 4.1.2. *The curious case of the fog machine*

One final interesting case in relation to the MACHINERY metaphor in *One Flew* is the frequent references to the ‘fog machine’ and ‘fog’. In the novel, the metaphor of the fog machine is used to signal that when Bromden panics or feels threatened ‘the fog rolls in’ and he blacks out (example 15):

15) I hold back the yelling. I hold back till they get to my temples. I’m not sure it’s one of those substitute machines and not a shaver till it gets to my temples; then I can’t hold back. It’s not a will-power thing any more when they get to my temples. It’s a ... *button*, pushed, says Air Raid Air Raid, turns me on so loud it’s like no sound, everybody yelling at me, hands over their ears from behind a glass wall, faces working around in talk circles but no sound from the mouths. My sound soaks up all other sound. They start the fog machine again and it’s snowing down cold and white all over me like skim milk, so thick I might even be able to hide in it if they didn’t have a hold on me. (p. 13)

Semino and Swindlehurst (1996) argue that the metaphor of the fog machine is used to signal that Bromden does not have the words to talk about or even understand his own emotions or mental states.

There are no fewer than 57 instances of ‘fog’ and 8 instances of ‘fog machine’, as well as 6 instances of ‘fogged’, 2 of ‘fogging’ and 1 ‘foggy’. Strangely enough, the Dutch translation uses both ‘*mist*’ [‘fog/mist’] (42 instances) and ‘*nevel*’ [‘mist/haze’] (15 instances) to translate ‘fog’, in combination with ‘*nevelapparaat*’ (7 instances) for ‘fog machine’. The question arises why ‘*mist*’ is used as an alternative for ‘*nevel*’, since this variation disrupts the repetition and may even suggest to the reader that there are two different phenomena involved. Moreover, since the machine is called a ‘*nevelapparaat*’, it is strange that most of the instances of ‘fog’ have been translated with ‘*mist*’ rather than ‘*nevel*’, which breaks the direct link between the machine and the fog, which is part of the larger machinery imagery in Bromden’s world. This is a strange case of variation where you would expect consistency. It is again a clear example of Berman’s (2012) deforming tendencies in literary translation.

One factor at play may be the conventionality of the FOG metaphor in the two languages involved. In English, the adjective ‘foggy’ and the noun ‘fog’ have conventionalised metaphorical sense extensions that refer to bewilderment and confusion:

‘fog’, Merriam-Webster online, sense 3a ‘a state of confusion or bewilderment’;

‘foggy’, Merriam-Webster online, sense 2 ‘blurred or obscured as if by fog – hadn’t the foggiest notion’.

The word is also commonly used to describe the state induced by drugs or medication, which also seems relevant within the context of the novel. The English ‘mist’ and ‘misty’, by contrast, do not have any lexicalised metaphorical senses relating to confusion or bewilderment. This suggests that the choice for ‘fog’ over ‘mist’ in English may be another case

of intentional ambiguity between metaphorical and literal based on a conventional conceptual metaphor.

For Dutch, the words ‘*mist*’, ‘*mistig*’, ‘*nevel*’, ‘*nevelig*’, and ‘*beneveld*’ do not have common conventional metaphorical meanings relating to confusion or bewilderment. And the adjective ‘*beneveld*’, a participle form of the verb ‘*benevelen*’ [‘to cover in mist’], means ‘drunk’, nothing else. Another factor may be some of the specific collocations, such as ‘the fog rolls in’, ‘thick fog’, and ‘the fog clears’. While ‘*nevel*’ and ‘*mist*’ may be relatively interchangeable in isolation, these fixed collocations are normally made with ‘*mist*’ rather than ‘*nevel*’ in Dutch: ‘*dikke mist*’ [‘thick fog’], ‘*de mist trekt op*’ [lit. ‘the fog pulls up’ → ‘the fog is clearing’]. However, it is the repeated and systematic references to this fog and the fog machine that is key here. In Dutch, one term should therefore be used and used consistently, not two. Though Dutch ‘*mist*’ may be closer to the conventional metaphorical meaning in English, and more idiomatic in terms of collocations, that is not the point here. The expression itself is intended to attract the readers’ attention and make them wonder what this fog is. The English metaphor may be conventional and familiar while the Dutch one is novel and defamiliarising, but this defamiliarising effect is precisely the point of Bromden’s mind style. Translators should prioritise stylistic coherence and opt for the marked and unidiomatic options rather than conform to target-language norms, prioritising idiomaticity. They should, following Venuti (2012) and Berman (2012), celebrate and emphasise the foreignness of the source text and force the target language and target text to take on new forms, meanings and purposes. In this case, more strangeness and more attention in the translation is to be preferred over normalisation.

#### 4.2. The translation of ICE metaphors

It was argued in section 3 that *One Flew* contains a large number of metaphorical expressions relating to ice, as instantiated by ‘ice’, ‘icy-hearted’, ‘freeze’, ‘frozen’, ‘frost’, ‘cold’, ‘snow’, ‘snow-white’ and ‘white’. Interestingly enough, the only expressions that seem to cause translation problems, and are not translated directly, are the expressions that have a conventional, lexicalised metaphorical sense based on the conventional conceptual metaphor UNFRIENDLY IS COLD, namely the adjective ‘cold’ and the verb ‘freeze’. While all of the instances of ‘snow’ are translated directly by ‘*sneeuw*’, ‘white’ by ‘*wit*’, ‘frost’ by ‘*rijs*’, and ‘ice’ by ‘*ijs*’, the verb ‘freeze’ and the adjective ‘cold’ are not translated consistently in a manner that retains their literal meaning relating to ice.

In English, the adjective ‘cold’ has a conventional literal meaning referring to temperature (‘cold’, Merriam-Webster online, sense 1a, ‘having or being a temperature that is uncomfortably low for humans’), as well as a conventional metaphorical meaning referring to behaviour (‘cold’, Merriam-Webster online, sense 2a, ‘marked by a lack of the warmth of normal human emotion, friendliness, or compassion’). In the novel, several descriptions of the Big Nurse make clear that whenever she is close by, people feel cold – literally cold in Bromden’s perception (emphasis added):

(16) [...] and she fixes these doctors with *dry-ice eyes* day in, day out, until they retreat *with unnatural chills*. (p. 30)

(17) It’s a little *cold* where the nurse just went past [...] (p. 132)

These examples illustrate expressions that are quite common in everyday conversations. We often say that unfriendly or scary people ‘give us the shivers’ and that someone is ‘an ice queen’ or has an ‘icy stare’. Yet while we normally interpret these expressions metaphorically in everyday conversations, they seem to be referring quite literally to physical cold rather than emotional discomfort in Bromden’s narration.

Interestingly, the Dutch translation seems to prefer the metaphorical interpretation, and chooses the more conventional and idiomatic translation ‘*koel*’ [‘cool’] rather than the marked option ‘*koud*’ [‘cold’]:

(18a) all they see is the head nurse, smiling and calm and *cold* as usual (p. 11)

(18b) het enige wat ze nog zien de hoofdzuster die, glimlachend en kalm en *koel* [cool] als altijd (p. 7)

Although this translation retains a relation to the domain of temperature, there is a clear shift in the lexical pattern, and the metaphorical meaning of the expression is back-grounded. Though ‘*koel*’ has the same conventional associations with people being unfriendly, unemotional, or frigid, it is not commonly associated with ice and snow, since ‘*koel*’ is only moderately cold, and as such neither strong enough nor negative enough to match Bromden’s world view.

A similar situation occurs for the verb ‘freeze’. In English, this verb has a conventional metaphorical sense that refers to impeded motion: ‘to render motionless’ (‘freeze’, Merriam-Webster online, sense 5a). While in isolation, this may appear to be the sense Bromden is using, the systematic coherence with other expressions referring to ice and cold – but more particularly the creative extensions of the metaphor in (20) – indicate that Bromden is also implying that freeze is to be taken in its literal sense: ‘to harden into ice’ (‘freeze’, Merriam-Webster online, sense 1a).

(19a) “Mr. Washington!” She nails him with his mop poised over the bucket, *freezes* him there. (p. 90)

(19b) ‘Meneer Washington!’ Ze priemt hem vast terwijl zijn dweil boven de emmer zweeft, *laat* hem daar *verstijven*. [lit.: ‘lets him there stiffen’] (p. 90)

(20a) He never walks very fast, and I can see how if he don’t get a move on she might *freeze* him and shatter him all to hell by just looking; all the hate and fury and frustration she was planning to use on McMurphy is beaming out down the hall at the black boy, and he can feel it *blast against him like a blizzard wind*, slowing him more than ever. He has to lean into it, pulling his arms around him. *Frost forms* in his hair and eyebrows. He leans farther forward, but his steps are getting slower; he’ll never make it. (p. 90)

(20b) Hij loopt nooit erg vlug, en ik zie dat als hij er niet wat vaart achter zet, ze hem zou kunnen *verstenen* [lit.: ‘turn to stone’] en totaal tot puinpoeder vermorzelen door alleen maar te kijken; alle haat en woede en frustratie die ze op McMurphy had willen ontladen, straalt nu de zwarte jongen door de gang tegemoet, en hij voelt het tegen zich op razen *als een sneeuwstorm* [lit.: ‘like a snowstorm’], zodat hij langzamer vooruitkomt dan ooit. Hij moet ertegenin hangen, met zijn armen tegen zijn lijf gedrukt. Zijn haar en wenkbrauwen *zijn wit bevroren* [lit.: ‘are white frozen’]. Hij leunt verder naar voren, maar zijn stappen worden steeds trager; hij haalt het nooit (p. 90)

In Dutch there is a conventional intransitive use of ‘*bevroren*’ in the sense of impeded motion, ‘*figuurlijk stijf worden, zijn beweeglijkheid van geest of gemoed verliezen*’ [‘figuratively become stiff, lose his [sic] motion of mind/spirit or mind/emotions’] (‘bevroren’, Van Dale online, sense 4), as well as a figurative transitive sense meaning ‘make stand

still' (*figuurlijk doen stilstaan (film bevroren, dorpen bevroren)* ['figuratively make stand still (freeze film, freeze villages)'], Van Dale, sense 2). However, the examples for this transitive sense do not actually retain any sense of motion, as this sense is normally used to refer to such abstract processes as freezing pay checks or salaries. There is no transitive sense in which it has a similar meaning to the English 'stop someone's motion'. Consulting the Van Dale English-Dutch shows that this metaphorical sense of stopping someone's motion through fear or shock corresponds to Dutch 'verlammen' ['paralyze'] or 'verstijven' ['become stiff']. When the examples do use 'bevroren' it is in simile form rather than metaphor: '*hij zat als bevroren [as if frozen] achter het stuur*'; '*ze bleef als bevroren [as if frozen] staan*'. This confirms that the transitive use of 'bevroren' in particular may be considered more marked and less idiomatic in Dutch, and translators may be tempted to translate 'frozen' with a simile or an alternative metaphor. This is indeed what the translation of *One Flew* does, opting for 'verstijven' ['stiffen'] in (19) and 'verstenen' ['turn to stone'] in (20), both of which can be considered clear cases of normalisation disrupting the consistent ICE metaphor pattern.

The above changes from a specific ICE metaphor into an alternative specific STONE metaphor or a generalised SOLIDIFICATION metaphor in the Dutch translation only makes sense from a purely linguistic (following Newmark, 1988) and/or conceptual (following Schäffner, 2004) perspective, but not from the perspective of stylistic coherence and mind style. Bromden very clearly experiences the hospital and its staff in terms of ICE, and changing these metaphors changes Bromden's mindstyle and the characterisation of the Big Nurse as an all-powerful ice queen in particular. Changing these metaphors thus means changing how Bromden experiences the world, and consequently, how the reader understands what Bromden feels. While the translation 'verstenen' ['turn to stone'] makes sense in Newmark's (1988) linguistic model since this is a cliché or stock metaphor and should be translated idiomatically, and while it makes sense in Schäffner's (2004) conceptual model since it uses the same overarching conceptual metaphor of SOLIDIFICATION, it simply does not make sense starting from the perspective of style. If the aim of the translation is to retain or re-create Bromden's highly idiosyncratic view of the world then it has to be ICE, nothing else.

## 5. Conclusion

Over the past forty years, studies on mind style in fiction have made important contributions to the fields of stylistics and narratology, showing us how linguistic choices influence the way the narrative world is presented to and consequently understood by the reader. It is therefore a pity that so little attention has been paid to how such linguistic choices are translated into other languages and cultures, and whether translations can successfully recreate the mind style of the original and its effect on the reader. Using the metaphorical mind style of Bromden in *One Flew over the Cuckoo's Nest* as a case study, this paper has shown that the translation of the MACHINERY and ICE metaphors, which form the basis of Bromden's mind style, was often unexpectedly straightforward. Nevertheless, idiomaticity appeared to be at times a driving force behind translation decisions that disrupt the stylistic coherence of Bromden's mind style, sacrificing the metaphors for the sake of fluency and acceptability. This paper argues that in such cases, literary translators should in fact decidedly steer clear from the idiomatic and

‘normal’ solution; they should favour linguistically deviant and marked options that are coherent with the overall pattern.

Bromden’s mind style is meant to be jarring and disturbing, so it should not be normalised at the linguistic level, the very level at which this mind style is created. It is clear that in the original novel Bromden at times believes that the hospital staff are machines, and that the hospital freezes over when the nurse gets angry. Translators should therefore retain source domain meanings relating to machinery and ice even if – perhaps even especially if – these expressions do not have the same conventional associations between the literal and metaphorical in the target language; while English ‘freeze’ is a conventional ice metaphor with a lexicalised metaphorical meaning referring to stopping someone’s motion, and Dutch ‘*bevroren*’ does not have this metaphorical motion meaning, the translator should very decidedly not avoid ‘*bevroren*’ at the expense of other metaphorical expressions of stopping motion such as ‘*verstenen*’ [‘turn to stone’] or ‘*verlammen*’ [‘paralyze’] for the sake of linguistic idiomaticity or cultural normality.

Of course this paper has only considered the translation of metaphorical mind style in the Dutch translation of *One Flew*. Future research could take a more quantitative and interlingual approach to the metaphors in *One Flew* – similar to the approach taken by Hempelmann and Gironzetti (2015) in their study of the lexico-semantic field LAUGH in the novel – in order to uncover how often such patterns of metaphorical mind style become disrupted in different translations into different languages. In addition, analysing a single novel does not of course offer an exhaustive account of how patterns of metaphorical mind style are dealt with in literary translation in general. Future studies should also further investigate how patterns of metaphorical mind style (and other forms of stylistic coherence in mind style) are handled in the translation of other novels.

Translating the ICE metaphor pattern in Bromden’s mind style offers a clear case of Berman’s Trial of the Foreign in action: the translation should force the target language to create the metaphorical mapping between turning to ice and stopping motion, making the translation even more marked than the original for the sake of its stylistic coherence. Changing the metaphor here means changing the mind style. And changing the mind style means changing the narrative world.

## Note

1. In the tradition of Conceptual Metaphor Theory (Lakoff, 1993; Lakoff & Johnson, 1980; Lakoff & Turner, 1989), small capitals are used to indicate conceptual metaphors rather than metaphorical expressions in language use (which are given in italics).

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