

# Analysis of ‘Heart’ Metaphors in the Translation of *To The Lighthouse*: A Cognitive-Inspired Approach

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## Abstract

Metaphors as a matter of thought can differ across languages and cultures depending on life experience, cultural background and individual differences. Emotion-related metaphors are widely used specifically in literary texts for conveying certain effects. Translating emotion-related metaphors can be a hard task, as problems arise due to differences between two conceptual systems. Several researchers have highlighted the importance of Conceptual Metaphor Theory (CMT) for understanding and analyzing metaphors. This study aims to analyze emotion-related metaphors, particularly the ‘heart’ metaphors extracted from the novel *To The Lighthouse* and their translation into Arabic. In the analysis, the researchers identified the underlying conceptual metaphor of each metaphorical expression and looked at how it was expressed at the linguistic level. The conceptual metaphors of the source text (ST) and the target text (TT) were then categorized considering the Cognitive Translation Hypothesis (CTH). The findings indicate that ‘heart’ metaphors were used similarly at the conceptual level in both languages, but in some cases, they differed slightly at the linguistic level. This confirms the basic premise that some emotion-related concepts are universal and deeply rooted in our thought and cognition. The translator used the strategy of addition mostly to produce a plausible equivalent. Moreover, it was found that ‘heart’ occurred more frequently in the Arabic translation of the novel in which metaphorization was used to express emotions in the ST even if ‘heart’ was not used in the expression.

**Keywords:** Conceptual Metaphor Theory, Cognitive Translation Hypothesis, emotion-related metaphors, translation

## 1. Introduction

Metaphors were traditionally defined as purely a linguistic device of “the poetic imagination and the rhetorical flourish” (Lakoff & Johnson, 1980, p. 3). This view was challenged by Lakoff and Johnson (1980) who argued that metaphors are a matter of thought and action which are pervasive in everyday life. Metaphors are known to be challenging for language processing (see e.g., Kasparian, 2013) and translation (see e.g., Guldin, 2015; Hong & Rossi, 2021; Newmark, 1980; Van den Broeck, 1981). Metaphors are in some cases culture-specific and therefore they may cause issues to translators, particularly for distant languages and cultures (see e.g., Dobrzyńska, 1995; Snell-Hornby, 1988; Van den Broeck, 1981). English and Arabic are an example of such challenging language pairs.

Metaphors have been extensively researched in cognitive-linguistics inspired approaches which have yielded insightful results. Schäffner (2004) argued that cognitive-inspired approaches can bring new insights into the translation of metaphors at large. There is also an increasing body of work that provides a backdrop, and in some cases inspiration, for this research (see e.g., Al-Harrasi, 2001; Burmakova & Marugina, 2014; He, 2021; Maalej, 2008, 2011; Taheri-Ardali et al., 2013).

From a cognitive standpoint, Evans and Green (2006) argue that our experience is embodied and structured partly by the nature of our bodies and cognition. Moreover, they state that human beings talk about what they perceive and conceive, and these things are derived from their embodied experience. The body part ‘heart’ is used in many idiomatic expressions and collocations in English and Arabic. In many languages people use ‘heart’ to symbolize emotions, more specifically, the emotion of love and affection (Sirait, 2021). This use of the word ‘heart’ to denote meaning other than the original anatomic one is referred to as metaphorization. In some cultures, ‘heart’ might be used to signify feelings more frequently than others, and some other cultures use other organs, such as ‘kidney’ in Chinese (Yu, 2002). Maalej (2008) compared the way ‘heart’ is conceptualized in Tunisian

Arabic to the teachings of the Qur'an. He found that 'heart' is a productive source domain in Tunisian Arabic; it is where most emotions and culture-specific values are stored, yet rarely a place for thoughts and understanding as was noticed in the Qur'an. He argued that "the heart is an excellent illustration of the cultural embodiment of the mind" (p. 423).

Translating literary work can be a particularly challenging task (Alawi & Jarrad, 2020; Beskemer et al., 2021). This is partly due to the load of emotional and metaphoric expressions that have to be dealt with carefully to avoid losing any subtle dimension of meaning. Thus, translators of literary texts need to consider the aesthetic aspects in the text that must also be conveyed in a way that matches the ST's writing. In some cases, there might be no equivalent metaphorical expression in the TT, which may require paraphrasing and explanation of the metaphor in the ST to the target audience. Thus, one debatable notion to date is whether emotions are actually translatable or not (see e.g., Ogarkova, 2016).

## 2. Aims of the Study

This paper explores the difficulties that translators face when translating emotion-related metaphors of the 'heart' in a selected novel. The aim is to find the metaphors that were used in the ST and identify their underlying conceptual metaphors and see how this was mapped into the translation at the conceptual and linguistic levels in the TT.

This study is essentially cognitive-linguistic inspired. More specifically, it will be based on Lakoff and Johnson's (1980) CMT and Mandelblit's (1995) CTH to analyze the metaphoric expressions and their translation. Conceptualizing and understanding metaphors to convey them in translation are both considered cognitive processes that require cultural knowledge (Kövecses, 2020). CMT can be feasibly used to identify and understand underlying conceptual metaphors. In the same vein, CTH can be used to categorize the conceptual metaphors of the ST and TT to see how similar or different they are at the linguistic and conceptual level, i.e., whether the translated version matches a similar, identical, or different expression in the TT. This can be used to decide whether the translation has conveyed the original message successfully or not.

Al-Zoubi et al. (2007) argued that "metaphors must be looked at as cognitive constructs rather than mere linguistic entities or rhetorical phenomena" (p. 233). In line with this cognitive realization of metaphors, translators must take into account the SL's conceptualization of the metaphor and think of how to express it in the TT. Metaphorical expressions can be culture-specific and sometimes harder to comprehend. Analyzing the Arabic translation of an English novel that is rich with emotion-related metaphors would better help in understanding how metaphors were translated. It will also help to assess if there were any meaning and aesthetic losses, mismatches, or additions. This will, therefore, highlight the differences between the two languages and show where they converge or diverge. Moreover, it is hoped that the sample extracted will show how the two cultures express emotions, and to what extent 'heart' was used as a center of emotions. While there are many studies that have discussed the translation of metaphors from a cognitive-inspired perspective, the field of investigating emotion-related metaphors is still at a nascent stage. Only a few studies explored the translation of emotion-related metaphors in English and Arabic as will be shown in the Literature Review section below.

In light of this, the current study aims to answer the following research question:

1) How was 'heart' used as a center of emotions in both the English and the Arabic translation of the novel *To The Lighthouse*?

## 3. Literature Review

### 3.1 Theoretical Background

This section will present definitions and relevant categorization of the theories on which the study is based. Then, the paper will present the challenges of translating literary texts followed by approaches of translating emotion-related expressions in which various relevant studies are reviewed.

#### 1) Conceptual Metaphor Theory (CMT)

This theory was first put forward by Lakoff and Johnson in their seminal work *Metaphors We Live By* (1980). They criticized the way metaphors were perceived as words expressed only through language. They argued that metaphors are not exclusively interpreted through language, but also through thoughts and actions. They also posited that metaphors are somehow culture-specific in the way people from the same culture would most likely conceptualize metaphors similarly in their minds.

Lakoff and Johnson define metaphors as "understanding and experiencing one kind of thing in terms of another" (1980, p. 5). They classified metaphors into six subtypes. The first is structural metaphors where "one concept is

metaphorically structured in terms of another” (Lakoff & Johnson, 1980, p. 14), such as “ARGUMENT IS WAR” (p. 4). The second type is the orientational metaphors which are mainly concerned with spatial orientations, such as front-back, up-down, in-out, deep-shallow relations, etc. The third type is called the ontological metaphors, where we “pick out parts of our experience and treat them as discrete entities or substances of a uniform kind” (Lakoff & Johnson, 1980, p. 25) as in MIND IS A MACHINE. There is also ‘personification’ which is viewing something nonhuman as human, as in “inflation is an adversary... our biggest enemy right now is inflation” (Lakoff & Johnson, 1980, p. 33). The fifth and sixth types are respectively metonymy and synecdoche which they consider as a subtype of metonymy.

## 2) Conceptual Metaphor Theory and Translation

With Lakoff and Johnson’s (1980) theory, there has been a cognitive-based path in Translation Studies too, and more specifically to metaphor translation. Hong and Rossi (2021) have stated that before the 1990s, the issue of metaphor translation was mainly addressed and discussed in terms of classical linguistic approaches (see e.g., Dagut, 1976; Newmark, 1981; Nida, 1964) and textual approaches (see e.g., Alvarez, 1993; Mason, 1982; Menacere, 1992; Snell-Hornby, 1995; Toury, 2012; Van den Broeck, 1981). In metaphor translation, both the cultural aspect and the underlying conceptual metaphor are important to understand the expression at the linguistic level. According to Hong and Rossi (2021), “cognitive theorists take a much broader perspective with regard to culture, and one that includes variation” (p. 10). This goes hand in hand with Lakoff and Johnson’s (1980) theory, which posits that underlying metaphorical concepts can vary widely across different cultures.

In light of this cognitive-based approach to metaphor translation, Hastürkoğlu (2017) analyzed the ‘white’ color idioms from a large corpus of specialized dictionaries of idioms in Turkish and English from a CMT perspective. She found some similar conceptualizations of the same color with certain idioms related to honesty, innocence, beauty, good luck, cleanliness and peace. Nevertheless, there were more cultural differences, as ‘white’ also refers to oldness, pride, electricity, hope, purity and new page in Turkish, and psychiatric work, public apology, rarity, ordinary, paleness and sickness in English. Hastürkoğlu concluded that “these dissimilarities originate from the different cultural, historical, and social backgrounds of these languages” (2017, p. 19).

Similarly, other researchers also used CMT on translation as a process and product to analyze samples of metaphors and their translations from different languages. Al-Badri and As-sammarrai (2021) analyzed coldness-related metaphors in English and Arabic. They used the CMT as a framework to explore how similar or different English and Arabic were in conceptualizing metaphors. They found that the two languages share many conceptual metaphors of temperature which indicates that “metaphors are not arbitrary but embodied or motivated by physiological reality” (2021, p. 82). One interesting finding they presented is that in Arabic HAPPINESS IS COLD, while in English HAPPINESS IS WARMTH, which they argued is related to the prevailing climate of both cultures.

In a similar vein, Zibin (2021) analyzed ‘blood metaphors’ from a specialized corpus of 40,000 words of Jordanian Arabic and English using CMT as their theoretical framework. They found that there were similarities and differences. For example, both languages use blood’s temperature to conceptualize emotion-related metaphors, such as ‘cold blood’ to conceptualize deliberate cruelty as in ‘killing someone in cold blood’. In their view, the similarities were a result of “embodied cognition of bodily substances, i.e., blood, to conceptualize target concepts such as character traits and emotion” (2021, p. 46). On the other hand, as was the case with Al-Badri and As-sammarrai (2021), they attributed dissimilarities to the different socio-cultural factors between the two communities in the way they conceptualize certain qualities of blood.

Instead of merely analyzing the products of metaphor translation based on CMT, Lei and Yi (2020) presented three metaphor translation methods which can be used as guidelines for translators from a cognitive perspective. They argued that the exact translation between the ST and TT is impossible, but the effective metaphor translation can still be achieved.

## 3) Cognitive Translation Hypothesis (CTH)

Following Lakoff and Johnson’s (1980) footsteps in examining metaphors from a cognitive standpoint, Mandelblit (1995) the CTH examined and discussed metaphor translation from the translator’s cognition perspective. He proposed two schemes of cognitive mapping conditions: similar mapping condition and different mapping condition. Accordingly, whenever the metaphorical expression in the ST exploits a different cognitive domain than its equivalent in the TT, the translation process would be more challenging and vice versa.

Al-Zoubi et al. (2007) applied Mandelblit’s (1995) CTH as their theoretical framework to analyze examples of metaphorical expressions in English and Arabic. They argued that “since metaphor is shaped by the

socio-cultural beliefs and attitudes of a given culture, our translation of this linguistic phenomenon should aim at ‘cognitive equivalence’” (Al-Zoubi et al., 2007, p. 238). Mandelblit (1995) and also Al-Zoubi et al. (2007) highlighted the importance of the translator’s role as a ‘proxy agent’ who should look into the conceptual mappings of the metaphors on behalf of the TT readers.

Furthermore, Al-Zoubi et al. (2007), building on Mandelblit’s (1995) hypothesis categorized metaphors into those of similar mapping conditions realized similarly, and metaphors of similar mapping conditions realized differently (i.e., different at the linguistic level), and metaphors of totally different mapping conditions conceptually and linguistically. However, this more elaborate categorization was criticized by Hong and Rossi (2021) who argued that people might mistakenly think that similar mapping conditions could be translated word-by-word. They argued that “empirical evidence proves that in real translation occurrences, this may not be as straightforward as it seems” (Hong & Rossi, 2021, p. 9). Metaphors, in general, are known for their indirectness (Al-Zoubi et al., 2007) which contributes to the difficulty of translating them, especially in literary texts.

#### 4) Challenges of Literary Translation

Translation can be a complicated process due to the differences between the ST and TT at the linguistic, cultural and cognitive levels. According to Beskemer et al. (2021), the difficulties of translating literary texts lie in the variety of expressions, such as “structural, semantic, stylistic features of epithets, metaphors, neologisms, word games, humor, irony, dialects, author’s style, as well as rhythm, syntax and grammar of sentence construction” (p. 368). English and Arabic vary widely in their syntax, semantics and stylistics, and distinct idioms and figurative expressions could be understood differently in each language depending on its culture.

Alawi and Jarrad (2020) clearly acknowledged the fact that literary texts pose challenges to translators because of their diverse natures that are usually language specific. They investigated the linguistic deviations in modern English literature with special reference to poetry. They selected a number of excerpts from modern English poems and their Arabic translations by professional translators and graduates of linguistics and translation master’s program. They adopted Leech’s (1969) linguistic deviation theory as a theoretical framework for their study which paid special attention to lexical, grammatical and semantic irregularities. They encoded a number of linguistic and paralinguistic deviations to see how the translators dealt with them. They found that some of the translators missed the deliberate deviations due to their subtleties, others recognized them but failed to convey their connotations, and some were able to transfer the meaning but with an aesthetic loss affecting the eloquence of the translation.

#### 5) Approaches to the Translation of Emotion

To translate emotion-related expressions, one should understand the linguistic and contextual features of the emotion expressed in the ST before trying to convey the same feeling into the TT. Kövecses (2020) explored emotion-related metaphors in light of Lakoff and Johnson’s (1980) CMT and mentioned that it neglected the context, arguing that it was a weakness of the CMT. He added, “CMT relies on a generic level of mappings between source and target domains that is not capable of handling very rich and specific meanings that arise in actual usage” (Kövecses, 2020, p. 42). Thus, he proposed a new approach to understand emotion-related metaphors which relies on the context and speaker’s cognition and can be particularly useful in analyzing and translating emotion-related metaphors.

However, despite the importance of contextual information, CMT still offers a beneficial approach and framework for translation analysis. According to Soriano (2015), metaphorical profiles can be relevant to cross-cultural studies, such as translation studies, as it helps translators to understand emotion-related metaphors in both ST and TT cultures. Soriano gives the example of conceptualizing the body as a container of anger. This emotion is frequently associated with the ‘soul’ and ‘heart’ in Russian, but with the ‘head’ and ‘mind’ in English.

In their analysis of happiness and sadness metaphorical expressions, Safarnejad et al. (2014) argued that translating metaphors is not simply a matter of finding linguistic correspondences between Persian and English, as understanding their underlying conceptual systems is required too. They found that sometimes metaphors in the two languages have universal linguistic content (i.e., the same words are used in the expression) and conceptual mappings, yet they can also be different either linguistically or in conceptualizing the metaphor. Consequently, translation between two distant languages can be more challenging, as concluded by Safarnejad et al.: “different conceptual mapping between metaphors show that the two languages conceptualize emotions in different ways” (2014, p. 117).

Similarly, Evans et al. (2017) analyzed metaphorical expressions of grief and death-related emotions. They

argued that interpreting them was extremely difficult in a francophone African context. In their study, they adopted an approach of ‘uncomfortable reflexivity’ where the Wolof, French and English-speaking researchers held reflexive conversations about their cultural norms regarding death. Since “emotions are part of culture and are constructed and produced in language and through human interaction” (Scheper-Hughes, 1992, 2004) as cited in Evans et al. (2017, p. 131), argued that the minority languages must be investigated to “be able to develop more culturally nuanced understandings of responses to death in diverse contexts” (Evans et al., 2017, p. 131).

Furthermore, Saadany et al. (2021) investigated the effect of verbal and cultural contexts on the translation of emotions. They analyzed automatic translations of user-generated content, specifically tweets, that are sentiment-oriented, to test whether machine translation is capable of transferring emotions. There were many challenges in several language pairs when translated through the machine. The most frequent was the mistranslation of hashtags that affect the perception of emotions within the tweet. Then, there was the problem of slang and dialectal emotional expressions, especially in Arabic, since most tweets were in unrecognizable dialects to the machine.

Hamdi (2015), in her analysis of ‘happiness’ metaphors in English, Spanish and Tunisian Arabic, argued that many conceptual metaphors of happiness are universal. She adopted CMT as the analytical framework to analyze her sample. Accordingly, five different conceptualizations of happiness metaphors were shared by the three languages because “all humans experience the same physiological effects of happiness regardless of their cultures and individual differences” (Hamdi, 2015, p. 141).

In a similar vein, Hanić et al. (2016) posit that some metaphors are universal, while some are language- and culture-specific. In their study, a group of Bosnian, Croatian and Serbian translation students were asked to translate emotion-related metaphorical expressions from English into their languages. In their analysis, Hanić et al. have categorized the data into four categories. The first was the same metaphor in ST and TT. The second was having the same metaphor but different lexicalizations in ST and TT. The third category was having the same metaphor and additional metaphor(s) in ST and TT, and the last and least occurring was having a different metaphor in ST and TT. They identified substitution, paraphrase, and deletion as the most used strategies.

#### **4. Methodology**

##### *4.1 Material of the Study*

In this paper, the researchers have chosen the English novel *To The Lighthouse* written by Virginia Woolf in 1927 for the analysis which falls under the Modernist Literature genre (a genre that appeared in the 1900s). It is a special kind of novel that does not have a plot as can be found in typical novels; the dialogue and actions are very limited. Rather, it is a flow of emotions and thoughts expressed through the novel from the different perspectives of the characters. One modern literary technique or method of writing is stream of consciousness, which is a psychological phrase that was first coined by James (1890). According to James, “memories, thoughts, and feelings exist outside the primary consciousness... and they appear to one, not as a chain, but as a stream, a flow” (1890, as cited in Humphrey, 1954, 1958, p. 5). This method of narration is considered as a form of interior monologue where the characters express their thoughts and feelings as if they were addressing themselves. This method of writing presents a challenge for translators as it is loaded with emotion-related expressions that need special attention. Therefore, this type of writing is perfectly suited for the purpose of this study.

##### *4.2 Design of the Study*

In this research, the data was both quantitatively and qualitatively analyzed in light of Lakoff and Johnson’s (1980) CMT and Mandelblit’s (1995) categorization of conceptual metaphors in the CTH. Many researchers have applied CMT in their analysis of metaphors and their translations, (see e.g., Hastürkoğlu, 2017; Al-Badri & As-sammarrai, 2021; Lei & Yi, 2020). Some researchers have only focused on analyzing emotion-related metaphors within the framework of CMT, (see e.g., Safarnejad et al., 2014; Hamdi, 2015; Hanić et al., 2016). Others have depended on the CTH as their theoretical framework such as Al-Zoubi et al. (2007). As this research is concerned with the analysis of emotion-related metaphors, CMT presents a feasible systematic approach. It views expressing emotions as a universal conceptual entity that might be represented slightly differently across languages. According to Hamdi (2015), CMT revolves around the fact that “conceptual metaphors derive from our human embodied cognition” (p. 135), and thus “universal human experiences, such as human emotions, generate universal conceptual metaphors” (p. 136). Moreover, the CTH can also be used as an instrument as it helps in categorizing metaphors of the ST and their translation at the conceptual and linguistic levels.

### 4.3 Extraction and Classification Criteria

The data was extracted via a keyword search of the lemma word ‘heart’ and its plural ‘hearts’ in the online version of the novel *To The Lighthouse*. Similarly, in the Arabic translation of the novel by Eman Asaad. Both, the word ‘قلب’ and its plural form ‘قلوب’ were entered in the keyword search box of the online version as the orthography of the plural forms defer from the singular one in Arabic.

The researchers then categorized the English and Arabic occurrences of the word ‘heart’ into emotion-related and unrelated. The aim was to only focus on emotion-related expressions. Then, the underlying conceptual metaphor of each metaphorical expression containing the word ‘heart’ in both the ST and TT were identified. The researchers then compared the metaphorical expressions under each conceptual metaphor to see how both languages expressed them at the linguistic level. The data was then categorized thematically according to the underlying conceptual metaphor which was then classified according to the CTH into similar and different mapping conditions.

### 4.4 Analysis

This section will first focus on the quantitative description of the ST and TT followed by the qualitative analysis. The original English novel consists of 178 pages, while its Arabic translation consists of 304 pages. The word ‘heart’ was mentioned only 29 times in the ST, 17 of which were emotion-related.

However, and surprisingly, the word ‘heart’ occurred significantly more in the Arabic translation, and there were many ‘heart’ metaphors in the TT that were not linked to the ‘heart’ originally in the ST. There were 110 occurrences of ‘قلب’ and ‘قلوب’ in the TT, 51 of which were emotion-related expressions. Each underlying conceptual metaphor is explained and supported by an example of a metaphor from English and its Arabic counterpart. Moreover, another example will be presented from the metaphors that only occurred in the Arabic translation of the novel.

#### HEART IS A CONTAINER OF EMOTIONS

This underlying conceptual metaphor occurred extensively as the underlying conceptual metaphor of many metaphors in both the English ST and the Arabic TT. It can be considered as an overarching conceptual metaphor of all the analyzed metaphors as all expressions were emotion-related. In the selected sample, this underlying conceptual metaphor appeared as an underlying conceptual metaphor in five ‘heart’ metaphors in the ST and 21 ‘heart’ metaphors in the TT (including the translation of the five metaphors that appeared in the ST). In the example below, ‘heart’ has no control over its owner. It is viewed as holding the emotions inside of it as a container that can be empty or filled to its maximum capacity.

ST	TT
“The man’s <u>heart</u> grew heavy”.	“ <u>قلبي</u> الرجل بات <u>مثقلاً</u> بالهموم”.

The expression ‘grow heavy’ in English can indicate different negative emotions, such as grief, anxiety, sadness, regret and guilt that can cause pain, as if the ‘heart’ is a container of this pain which is mostly emotional not a physical pain. The intended emotion is indicated here in the word ‘heavy’, and it could also be figured out from the context. However, the translator chose to specify this even further and was more expressive about how the ‘heart’ can feel heavier in her Arabic translation (literal) ‘the man’s heart became heavy with worries’, although in English there was no mention of ‘worries’, it was added by the translator. In accordance with CTH, this example shows that the two languages have a similar underlying conceptual metaphor but that it was expressed slightly differently at the linguistic level.

The HEART IS A CONTAINER OF EMOTIONS was a motivating conceptual metaphor of more expressions in the TT than in the English ST in this sample. This shows that the TT used the word ‘heart’ as a source domain to conceptualize emotions more often than in the English ST. Another example that illustrates how the ST expressed emotions with no reference to the ‘heart’ is shown below:

TT	ST
“لا بُدَّ قد أفشى إليها بمكنون قلبه في نزهة من تلك النزّه الطويلة”.	“He must have <u>confided in her</u> on one of those long expeditions”.

The phrasal verb ‘confide in’ means telling private information to someone who is trustworthy. It is not stated in English where this ‘talk’ was coming from, unlike in the Arabic translation where it was pictured as coming from

the ‘heart’ (as a container of emotions). The translation is (literal) ‘he must have confided in her with what was hidden in his heart’. Hence, it can be said that the translator metaphorized this expression as no metaphor was used in the ST. Another example of metaphorization was the use of ‘قلبه خالٍ من الهموم’ to translate ‘not burdened’ in the ST which does not mention the word ‘heart’.

### HEART IS A HUMAN BEING

Conceptualizing ‘heart’ as a human was the third most recurrent conceptual metaphor in the ST and the second in the TT. It was the underlying conceptual metaphor of four ‘heart’ metaphors in the ST and 15 ‘heart’ metaphors in the TT (including the translation of the four metaphors that appeared in the ST). The ‘heart’ was conceptualized in several instances as a human being in the way it carries the emotions of joy, pain, and disappointment, etc., or even in how it has control over the emotions.

ST	TT
“but instead, for <u>her heart failed her</u> about money, she talked about Jasper shooting birds”.	"لكن عوضًا عن ذلك، ولأن <u>قلبها يخذلها متى</u> ما تعلق الحديث عن المال، تكلمت عن جاسبر وقتضه الطيور".

In the above example, ‘heart’ was viewed as a person, who has strong emotions towards money and could not hide fondness for it to the point that he becomes weak and cannot resist it. Hence, the character here had to redirect the attention towards something else in order to avoid appearing as a money-centered person in front of her husband. This conceptual mapping condition is similar in the ST and TT, and the word-for-word translation becomes successful here since the two conceptual mappings are very similar even in their linguistic realization. This shows that when similarity occurs at both the conceptual and the linguistic levels, the translation process of the metaphor becomes easier. It also shows that this level of similarity can occur even between two distant languages and cultures which goes in line with Hamdi’s (2015) conclusion that human emotional experiences can be similar despite their different cultures. Although this conceptual metaphor was found in both languages and can be considered universal, the TT conceptualized ‘heart’ as a human noticeably more than in the ST in this novel. One example is illustrated below:

TT	ST
"فهني تجده وسيماً جداً، حد أنه لا يهون <u>على قلبها</u> تسريحه من العمل".	“at once he was so awfully handsome, that <u>she couldn’t dismiss him</u> ”.

The main difference here is how dismissing the gardener was expressed. In the ST, the character was the one who could not dismiss him; however, in the TT, (literally translated) into English ‘she finds him very handsome, to the point that it is not easy for her heart to dismiss him’. Hence, the ‘heart’ is viewed as a human who feels sadness and was unable to stand losing the gardener which led the character to follow her ‘heart’ and keep him.

As a translator, the most important task is to convey the intended meaning and keep the same effect in the TT as the one received by the ST readers, thus this can be considered an adequate translation since it follows TT norms, however the issue of adding an emotive effect is still debatable as it may be considered a ‘stylistic upgrade’. Therefore, even if both languages share the same source domain, e.g., ‘heart’, to conceptualize the same target domain, i.e., a human being who has feelings, there could be some differences that “arise due to certain socio-cultural aspects that are based on certain conceptualizations agreed on by members of the same community” (Zibin, 2021, p. 46). This includes how often each group of people conceptualize their ‘hearts’ as another human being who is the owner of their emotions. Another similar example of metaphorization by adding ‘heart’ in the TT is using ‘واطمأن قلبها’ as a translation of ‘she was relieved’ and ‘كيف بتأمله إياها يطمئن قلبه’ as a translation of ‘so that he rested in contemplation of it’.

### HEART IS AN OBJECT

Although this conceptual metaphor was rarely found in this sample, it still was found more frequently in the TT. In the ST it was the underlying conceptual metaphor of five ‘heart’ metaphors, and nine ‘heart’ metaphors in the TT (including the translation of the five English metaphors). Conceptualizing ‘heart’ as an object means that it is something that can be affected by other forces due to emotional reasons, such as having a ‘broken heart’ after betrayal for instance.

The example below describes the emotional pain the ‘heart’ suffered through viewing it as an object. The meaning of ‘lacerated heart’ is that the person is suffering a strong emotional pain that they feel their ‘heart’ can

be torn into pieces as if it was a piece of paper. The metaphorical expressions are the same in both languages linguistically and conceptually if not identical in this case.

ST	TT
"his lacerated heart".	"قلبه الممزق".

However, the TT conceptualized 'heart' as an object more frequently in this sample compared to the ST as in the example below:

TT	ST
"فقد رأت كيف شَغف قلبه بهذه الرحلة إلى المنارة".	"This going to the lighthouse <u>was a passion of his</u> , she saw".

The English sentence expresses how the character likes the lighthouse by using the word 'passion' which means a strong liking to someone/something. However, in the Arabic translation, the translator used a metaphorical expression which can be considered a stylistic upgrade or metaphorization. The translation (literal) of this phrase is 'she saw how passionate his 'heart' was about this journey to the lighthouse'. The Arabic word 'شَغف', which refers to 'the membrane of the heart', is used as a verb to denote strong love. The intended meaning of this commonly used expression in Arabic, 'شَغف قلبه', is that the love of something or someone has passed the membrane of the heart and penetrated the 'heart'.

#### HEART IS A CHARACTER TRAIT

This conceptual metaphor was also hardly used in both the ST and TT although it is very common in the two languages to conceptualize 'heart' as a character trait, especially in Arabic. It is usually used to express emotion-related personal traits, such as kindness, purity, or roughness. This conceptual metaphor appeared in two 'heart' metaphors in the ST and five 'heart' metaphors in the TT (including the translation of the two English metaphors).

In the example below, a 'heartless person' is someone who is cruel and ruthless, and it is referred to as a person with no heart. As for the Arabic counterpart, the mapping conditions are similar at the conceptual level but at the linguistic level the expression slightly differs since its translation (literal) is 'a stony-hearted woman' in the TT. Thus, instead of conceptualizing ruthlessness as having no heart, the translator opted to add another dimension to it by using 'stony-hearted' to imply having no 'heart' or zero emotions.

ST	TT
"A <u>heartless</u> woman".	"امرأة متحجرة القلب".

In the TT the translator has metaphorized again as shown in the example below, using the exact metaphorical expression 'متحجر القلب' to translate 'James the ruthless' although no metaphor was used in the ST. The word 'ruthless' in English means merciless or having no pity, which was not conceptualized using 'heart' as the source domain to refer to a personal trait in the ST. However, the translator used the comparison to the 'stone' once again which also might be considered a stylistic upgrade. The equivalent term of 'ruthless' in Arabic is 'قاسي', and it can also be associated to 'heart' in Arabic 'قاسي القلب'. Another example is 'من طيبة قلبها' as a translation of 'her perfect goodness' which again was metaphorized in the TT using 'heart'.

TT	ST
"جيمس متحجر القلب".	"James <u>the ruthless</u> ".

#### 5. Discussion and Conclusion

As has been shown in the examples presented above both CMT and the CTH helped in identifying the conceptual metaphors in the ST and TT, and for categorizing them to better understand the translation of the emotion-related 'heart' metaphors. Moreover, it was also clear that metaphors can be less challenging to translators when the ST and TT share similar mapping conditions at the conceptual and linguistic levels regardless of how distant both languages and cultures are.

It can be concluded in this study that there was a significant number of examples in which the same conceptual



metaphor was identified in both languages. This can be partly attributed to the fact the ‘heart’ as a body part is widely used as a source domain to express emotions across many languages. As suggested by Lakoff and Johnson (1980) and Evans and Green (2006), conceptual metaphors are bodily motivated. Metaphors of emotions are “accompanied by physiological and bodily effects that are shared by all humans” (Hamdi, 2015, p. 135). The analysis showed that all the emotion-related conceptual metaphors of ‘heart’ in the novel *To The Lighthouse* and their translations in the TT were universal to a large extent. The most reoccurring conceptual metaphor in both languages was HEART IS A CONTAINER OF EMOTIONS. However, it is beyond the scope of this study to prove the universality of all heart-related emotional conceptual metaphors.

On the other hand, when the metaphor is purely culture-related, the translation of the metaphor in the TT becomes more challenging. An example from Zibin’s (2021) study is ‘دمها خفيف’ in Jordanian Arabic (literally translated) ‘her blood is light’ which conceptualizes BLOOD AS A CHARACTER TRAIT to refer to the sense of humor. This was also the case in Hastürkoğlu’s (2017) study where the conceptualization of the ‘white color’ idioms in Turkish and English differed according to their cultures. In line with what Mandelblit (1995) proposed, the translation can be more challenging when the metaphoric expression is different at the conceptual and linguistic levels. Hence, translators must pay special attention to cultural background, and they have to be bicultural, as well as bilingual (Al-Zoubi et al., 2007). However, this was not the case in the sample of this study as ‘heart’ metaphors were used similarly at the conceptual level and slightly differed at the linguistic level.

One important aspect of this study compared to previous studies is that it focused on both the ST and the TT. Interestingly, ‘heart’ metaphors with various underlying conceptual metaphors were more frequent in the Arabic TT compared to the ST, which was unexpected. The translator metaphorized several emotion-related expressions in the ST in many cases which can be considered a form of a stylistic upgrade. The TT also showed more occurrences of the word ‘heart’ due to the translator’s tendency towards adding the word ‘heart’ to express emotions even if it was not mentioned in the ST. This was in line with what Maalej (2011) posited, that the ‘heart’ is the most productive body part term in the conceptualization of emotions. Consequently, the TT’s language in this sample was more expressive and emotional language compared to that of the ST.

To sum up, the study can be considered limited and its findings should only be extrapolated with caution, considering the small size of the sample and the keyword search which was limited to ‘heart’ emotion-related metaphors only. Thus, further research is needed to explore how applicable CMT and the CTH are in other contexts and types of writings employing various domains or keyword searches to analyze metaphors and explore the similarities and differences between different languages and cultures in conceptualizing metaphors of all types. Another promising research area involves exploring CMT in translators’ training contexts because it “can lead students to better understand the metaphorical nature of language and discover the underlying conceptual mechanisms that reflect the world view of a speech community” (Hong & Rossi, 2021, p. 19).

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