# *Tanulmány*

Hyunisa Rahmanadia & Siti Sa'diah

# Conceptual Metaphor of *Fear* in English and Its Translation into Indonesian and Turkish: A Case Study

**Abstract**

Translating metaphors has been a great challenge due to their cultural-bounded properties. This study was conducted to see how an English language novel may be translated into two different languages from different language families. The focus of the study is narrowed to investigating the conceptual metaphor of the emotion of fear and how it translates from an English source text into Indonesian and Turkish languages. The main data was taken from an international bestseller 'The Kite Runner', written by Khaled Hosseini. The equivalent word for *fear* that the writer has used to convey the conceptual metaphor is *ketakutan* in Indonesian and *korku* in Turkish. As a result, seven conceptual metaphors of *fear* are found in the source text: FEAR IS SOUND, FEAR IS A VISIBLE ENTITY, FEAR IS A HIDDEN ENEMY, FEAR IS PAIN, FEAR IS A SUBSTANCE, FEAR IS A BURDEN, and FEAR IS TASTE. The translations show that most of the conceptual metaphors have been translated faithfully for both languages, and some have been reconstructed to meet the criteria of the target language. Moreover, unexpectedly, the translation of non-metaphorical expressions into metaphors is also found. This result indicates that the near-universal metaphor is obvious, together with the differences at some points, showing the culturally different way of thinking.
*Keywords*: Conceptual metaphor, fear, comparative study, translation.

## 1    Introduction

Metaphor is prevalent in daily communication, both written or spoken. In the past, many researchers like Newmark (1985: 295) only described the characteristics of this phenomenon on the surface. He mentioned that one of the purposes of a metaphor is 'to describe entities (objects or persons), events, qualities, concepts or states of mind more comprehensively… in a more complex way'. However, in cognitive linguistics, a deeper understanding of the function of the metaphor is revealed. Cognitive linguistics leads researchers to comprehend the metaphor not only as a figure of speech but also as evidence to study how people organize their way of thinking. Lakoff and Johnson (1980: 12) explain, "to live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality". Since then, a mountain of research has been conducted to investigate metaphors from various aspects and languages.

One of the most prominent works on the metaphor has been done by Kövecses, who underpinned the relationship between metaphors and cultural understanding. He mentioned the possibility of universality and variation, especially in the conceptualization of emotion (Kövecses 2005), caused by the basic structure of metaphors. Belkhir (2016) conducted

research comparing the *anger* metaphor in American English and Kabyle (a Tamazight language variety spoken in the northern part of Algeria) to test the near-universality of the conceptual metaphor. The result shows that the two languages conceptualized *anger* in an almost similar way as CONTAINER and POSSESSED OBJECTS. However, the variation is also obvious due to sociocultural influences. Numerous researchers, like Balkhir, have also noted that conceptual metaphors at some point can be potentially universal and serve some variation in different languages (Barmasi et al., 2023; Mashak et al., 2012)

In relation to translation studies, metaphors have been widely discussed due to their unique properties. However, it is evident that many scholars focus on the process of translating metaphors (Shehab & Nazzal 2022). Yet, the study of conceptual metaphors, comparing the source text and the conceptual metaphor in the translation products, is a relatively new development (Massey & Ehrensberger-Dow 2017). In 2018, Kovalenko and Martynyuk conducted research comparing the English CONTAINER metaphor of emotion and its translation into Ukranian, revealing the cognitive models and cognitive operation behind the translation. They claimed that it is more natural for Ukrainians to think of their emotional states as SUBSTANCES filling their bodies rather than as boundaries suffocating them from the outside. This investigation shows that the English and Ukrainian languages, at some point, express their emotional states using CONTAINER metaphors from different points of view. A similar result from both languages has also been claimed by Csillag, A. (2019) who said that the most common metaphorical expression of *fear* is using metaphorical CONTAINER mapping. There is also an investigation by Ding Yan, Dirk Noël, and Hans-Georg Wolf (2010) discussing the English conceptual metaphors and their translation into Chinese. They found that when a metaphor has a general common knowledge with the target language, it is more likely that the metaphorical expressions will also be translated using the same conceptual metaphor. However, if the metaphor is not commonly used in the target language, it is less likely to be as it is. It may be translated literally or substituted with a more commonly used metaphor in the target language.

In this investigation, two translation products are compared to find any similarities and variations of conceptual metaphors used in the translation and how they may be different from the source language. Thus, the analysis does not touch on the translation process of metaphors or judge the quality of the translation. The basic tenet of this paper is to understand how the three languages shape the concept of *fear* based on the source text and its comparison to the translation products.

## 2 Theoretical Background

### 2.1 General conceptual metaphor of fear

Cognitive linguistics leads researchers to understand how cognition works from the window of language. This approach can be applied in various areas of linguistics studies. One of them is comprehending metaphor not only as a figure of speech but also as evidence to study how people organize their way of thinking. Metaphors help people to express ineffable abstract concepts (target domain) using more concrete ones (source domain) so that the idea can be easily transferred in communication. In metaphor theory, this process is known as mapping, where there are systematic correspondences between the conceptual elements of the target domain and the constituent elements of the source domain (Kövecses 2010: 7).

One area of abstract meaning in this case is emotion. Kövecses (2005: 46) noticed that metaphor plays an important role in understanding emotion. Identifying metaphors used in utterances or communication will shape our understanding of how emotions are treated in cognition. *Fear* is one of the five primary emotions the others being *happiness, sadness, anger,* and *surprise* (Turner 2000). Additionally, Kövecses (2010) also suggests that *fear* is a part of the prototypical emotions, along with *anger, happiness, sadness, love, pride, shame,* and *surprise*. In English, Kövecses (1990:69) mentions that the specificity of fear metaphors comes from assumed typical causes of fear as a target domain. He proposes five steps in the basic model from which fear metaphors may emerge (as can be seen as follows) and puts danger as the center of the conceptualization of fear (Kövecses 2000).

*Stage 1: Danger*
 There is a dangerous situation.
 It involves physical or mental pain. S is aware of the danger.
 The danger produces fear in S.
*Stage 2: Fear exists*
 S is passive in relation to the experience of fear.
 Fear exists as a mass entity (substance) inside S.
 S experiences certain physiological effects: increase in heart rate, physical agitation, dryness in the mouth, sweating, nervousness in the stomach, blood leaves face, (and to a smaller degree: skin shrinks, drop in body temperature, [involuntary] release of bowels or bladder).
 S exhibits certain behavioral reactions: ways of looking, (inability to breathe, inability to speak).
 The feeling is unpleasant.
 The feeling dominates S's behavior.
*Stage 3: Attempt at control*
 S attempts to control his fear: S makes an effort not to display fear and/or not to flee.
*Stage 4: Loss of control*
 S loses control over fear.
*Stage 5: Flight*
 S flees from the danger.
 S is safe and feels relieved. Fear ceases to exist.

From the proposed stages, it can be assumed that, prototypically, fear is an emotion caused by the appearance of danger in which the subject is consciously aware and stimulates an uncomfortable feeling or the effect of the feeling. This paper uses this model in an attempt to understand the fear metaphor that appears in the data. However, it is also obvious that the source of danger may also come from different things based on the cultural context in various languages.

## 2.2 Metaphor in Translation

The translation of metaphors has been widely discussed in translation studies, with many theorists suggesting the cause of the difficulties. Schaffner (2004), for instance, mentioned that the main problem of translating metaphors is the cultural differences between the source and target languages. Digging deeper, Kövecses (2014) explained that translation difficulties arise from differences between conceptual systems and contextual variations. The other factor is that abstract meanings, such as metaphor, can only be translated into abstract meanings in another language. This is why the process is challenging because of the obviously different cultures and contexts.

From the cognitive linguistic-point of view, it is apparent that the difficulty emerges as the consequence of the deep meaning reflected in metaphors as a means to express the abstract concept. Thus, since this expression is culturally bounded, it is somehow impossible to transfer cultural values from one culture to another (Eynon 2001). In finding the most propositional solution in translating metaphors, theorists have conducted some research addressing this issue. Dicken (2005) suggests two model procedures (the full model and the simplified model) thus providing a framework for analyzing metaphors in a translation context that can be used to guide translation decisions. The models focus on the identification of the metaphor's key features to understand how the metaphor works. A similar suggestion also came from Massey and Ehrensberger-Dow (2017), who propose that to encounter the interlingual asymmetry in metaphor translation, the translator should identify the source and target domain of the metaphor and analyze the mapping between them. In this process, the investigation of the cultural context is also important due to its effect on metaphor interpretation. They also suggest that the linguistic and stylistic features of the source text have to be considered in finding the most proper translation that is replicable and adaptable in the target text. Theoretically, Toury (1995) mentions that there are four possible ways of translating conceptual metaphors from different languages:

1. Metaphor into same metaphor (M:M),
2. Metaphor into different metaphor (M1:M2),
3. Metaphor into non-metaphor, or sense paraphrase (M:P),
4. Metaphor into the omission of the metaphor (M:0).

Besides all of the possible metaphor translations mentioned above, Toury explains that the translation of non-metaphor into metaphor is for some reason impossible.

## 3    Methodology

This study is conducted qualitatively to deeply analyze conceptual metaphors from English literature and to compare their translation into two languages from unrelated families: Turkish (Turkic language family) and Indonesian (Austronesian language family). The primary data is focussed on the English novel, 'The Kite Runner' by Khaled Hosseini as a source text (ST), and its translation into Turkish, '*Uçurtma Avcısı*' and into the Indonesian language, 'The Kite Runner (Indonesian version)' as target texts (TT). However, it has to be borne in mind that although the selected novel is originally written in English, the author's roots can be traced back to Afghanistan which has religious and cultural similarities with both of the target languages. Although it may be presupposed that the influence of Islamic culture is reflected in these three languages, it is still worthwhile to compare them since they come from different language families.

In the translation products in Turkish, the equivalent word for 'fear' is *korku* and in Indonesian language it is *ketakutan*. The investigation is limited to the analysis of the noun form of fear to focus on the use of conceptual metaphors as target domain (Kövecses 2019). Since comprehension of emotion may vary based on context and the semantic range of the languages, it is essential to compare the basic meaning of the emotion based on the dictionary. In English, based on the online Cambridge Dictionary, fear is explained as 'an unpleasant emotion or

thought that you have when you are frightened or worried by something dangerous, painful, or bad that is happening or might happen'. In Turkish, based on *Türk dil kurumu sözlükleri*, *korku* is defined as '*Bir tehlike veya tehlike düsüncesi karsisinda duyulan kaygi, kötülük gelme ihtimali*' 'anxiety or sadness facing dangers or a thought of danger'. While in the Indonesian language, based on *Kamus Besar Bahasa Indonesia Daring*, the term *ketakutan* is defined as a feeling of '*merasa gentar (ngeri) menghadapi sesuatu yang dianggap akan mendatangkan bencana*' 'feel dread or horror to face something that is considered to bring disaster'. From the three basic meanings of the dictionary definitions, it is evident that *fear*, *korku*, and *ketakutan* can be considered equivalent.

With the help of the concordance tools from AntConc version 3.5.9, 13 concordance lines of the token 'fear(s)' are identified from the source text. However, a deeper analysis of the appearance of the token is needed because not all of the tokens contain conceptual metaphors. To determine whether there is a conceptual metaphor in the context, the selected lines from the source text are manually examined. From the 13 lines, nine lines indicate that conceptual metaphors are involved in this process. The process is then carried out by examining the translations of the nine lines that contain conceptual metaphors to examine how the lines are translated in the target languages. By comparing the emotion of *fear* expressed in the source and target languages, the similarity and the variation of the conceptual metaphor can be detected.

## 4    Result and Discussion

This section describes the conceptual metaphor of fear in the source text and the translation products in Turkish and Indonesian. The section will begin by analyzing the quantitative result of the occurrence of fear in three different languages. Next, we will discuss the conceptual metaphors that indicate any similarity in the way *fear* is conceptualized. Finally, we will analyze the translations of the conceptual metaphor that show variations.

As previously noted, the source text contains 13 instances of the word *fear*. However, the appearance of the emotion of fear in the English, Indonesian, and Turkish translations, as shown in Table 1, does not demonstrate a linear relationship between the source text and either of the translations.
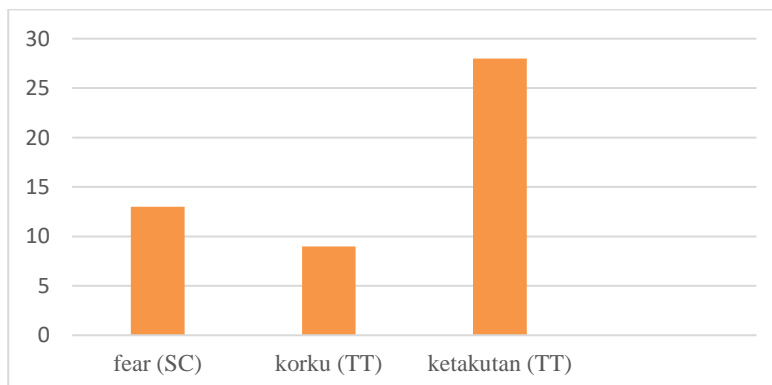


*Table 1. The frequencies of fear emotion in three languages*

The token *korku* in Turkish translation shows less frequency, while *ketakutan* in the Indonesian language depicts the high use of the *fear* emotion. This discrepancy has become the first indication that there is a gap between the use of the fear emotion in the source and the target languages. The gap of the tokens in the source texts and translation products also gives a glint of the translation of non-metaphor into metaphor in this case study.

Moreover, the deep analysis of the 13 fear tokens in the source language revealed that 4 of the hits do not contain conceptual metaphors. For example, example (1) is used in a literal semantic meaning, and example (2) is also excluded from the data because it is used in the verb form. Thus only nine conceptual metaphors in context are going to be analyzed.

(1) Most of it was **fear** of Taliban.
(2) I thank Allah that I am alive, not because I **fear** death, but because my wife has a husband.

Upon analyzing the conceptual metaphor in both the source and target texts, it was discovered that four metaphorical expressions translate into the same conceptual metaphor in both languages (designated as 'similar' in chart 1). Additionally, there are 4 instances of the conceptual metaphor of fear in the source language that translate into the same concept in only one language, while the other language may use a different metaphorical expression or translate them as non-metaphorical expressions (classified as 'semi-similar'). The data also reveals 2 metaphors of fear in the source language that are translated into different metaphors in both languages ('difference').
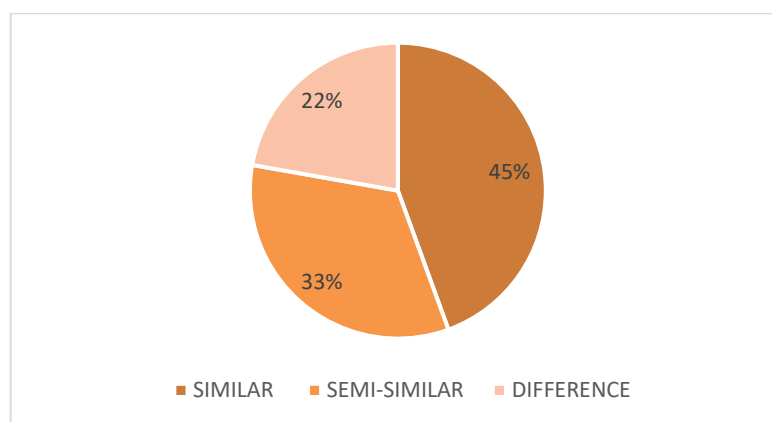


*Chart 1. Similarity and difference in the translation of 'fear' as conceptual metaphor*

The distribution of the metaphor translation can be seen in Table 2. A clear description of the use of the fear metaphor in context and in its translation product is discussed in the following section. The same-colored metaphors indicate the same conceptual metaphor used preserved in the translation while different colors represent different concepts.

| English (ST) | Indonesian (TT1) | Turkish (TT2) |
|---|---|---|
| FEAR IS A HIDDEN ENEMY | FEAR IS A HIDDEN ENEMY | FEAR IS A HIDDEN ENEMY |
| FEAR IS A VISIBLE OBJECT | FEAR IS A VISIBLE OBJECT | FEAR IS A VISIBLE OBJECT |
| FEAR IS TASTE | FEAR IS TASTE | FEAR IS TASTE |
| FEAR IS PAIN | FEAR IS PAIN | FEAR IS PAIN |
| FEAR IS SOUND | FEAR IS SOUND | No metaphor |
| FEAR IS A SUBSTANCE | FEAR IS SMELL | FEAR IS A SUBSTANCE |
| FEAR IS SUBSTANCE | No metaphor | FEAR IS A SUBSTANCE |
| FEAR IS PAIN | FEAR IS A BURDEN | FEAR IS A BURDEN |
| FEAR IS PAIN | FEAR IS A CONTAINER | No metaphor |

*Table 2. The distribution of the similarity and differences of fear conceptualization in the source text and the translation in target texts*

## 4.1 Universality in Conceptual Metaphor Translation

The similar conceptual metaphors that appear in the source text and the translation products indicates the universality or near-universality of conceptual metaphor (Kövecses 1990) in the three languages. Four conceptual metaphors of fear translated into the same conceptual metaphor in both languages are found in the data collected from the novel chosen in this research. Four of them also show a significant relation with bodily experience. This finding aligns with Gibbs's statement that "all human activity involves embodied correlations" (Gibbs 2005). Lakoff and Johnson (1980) and Kövecses (2005) agree that the universality of metaphor might appear due to the bodily reaction experiencing typical emotion being the same in many cultures (embodiment hypothesis) (e.g. FEAR IS PAIN). In the discussion, ST refers to the source text in English language, TT1 is the target text in the Indonesian language, and TT2 is the target text in the Turkish language.

*FEAR IS A VISIBLE OBJECT*
The conceptual metaphor FEAR IS A VISIBLE OBJECT appears twice in the source text and is translated identically in Turkish and Indonesian. One example can be found in (3).

| ST | (3) | a. Something I didn't recognize right away because I'd never **seen** it before:<br>fear. |
|---|---|---|
| TT1 | | b. *Sesuatu.   yang tidak segera ku-pahami,*<br>something that NEG   direct 1SG-understand<br>*karena aku tak pernah **me-lihat-nya**:   ekspresi   ketakutan.*<br>because 1SG NEG ever   ACT-see-3SG.OBJ   expression fear<br>'Something that I cannot directly understand because I have never **seen** it: the expression of fear.' |
| TT2 | | c. *Hemen tanıya-ma-dı-ğım,            çünkü   daha   önce*<br>direct   recognize-NEG-PST-1SG            because   more   first<br>*hiç **gör-me-di-ğim**       birşey:   korku.*<br>none see-NEG-PST-1SG something  fear<br>'I could not recognize it right away because it is something that I have never **seen**: the fear.' |

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*DOI: 10.34103/ARGUMENTUM/2023/16*

In (3), it is apparent that all three languages use the same conceptual metaphor for fear. The verbs *melihatnya* and *görmediğim*, both meaning 'to see', suggest that the abstract emotion of fear, *ketakutan*, and *korku* are visually perceivable.

## FEAR IS A HIDDEN ENEMY

This conceptual metaphor is similar to what is stated by Kövecses (2000) regarding the metaphor FEAR IS A HIDDEN ENEMY with the evidence from the phrase 'Fear slowly crept up on him'. This metaphor depicts fear as an unknown enemy that is attacking and moving slowly so as not to be noticed by the object or the person who experiences the fear. In this instance, from the subject point of view, he expresses that he can see the 'enemy' is lurking the object who experiences fear. Fear is hidden from the object but it is visible to the speaker. Thus this metaphor also related to concept FEAR IS A VISIBLE OBJECT. This pattern is also found in the source text and both the translations in Indonesian and Turkish.

| ST | (4) a. I could **see** the fear **creeping** into Hassan's eyes, but he shook his head. |
|---|---|
| TT1 | b. *aku   bisa* **me-lihat** *rasa takut* **me-rayapi** *mata Hassan,*<br>1SG  can  ACT-see   taste fear  ACT-creep  eye  3SG<br>*namun dia   meng-gelengkan  kepala-nya*<br>but   3SG   ACT-shake        head-3SG<br>'I could see the fear creeping into Hassan's eyes, but he shook his head' |
| TT2 | c. *Hasan-'ın   göz-ler-i-ne*   **sız-an**      *korku-yu*  **göre-bil-iyor-du-m,**<br>3SG-GEN eye-PL-GEN-OBJ sneak-NMLZ   fear-OBJ   see-able-PRS-PST-1SG<br>*ama o      başı-nı      salla-dı.*<br>but 3SG  head-GEN  shake-PST<br>'I could see the fear sneaking into Hassan's eyes, but he shook his head.' |

## FEAR IS PAIN

The conceptual metaphor FEAR IS PAIN is represented in the source text in two sentences. Both sentences show the phrases 'pain in his plea (is) the fear' (in excerpt 5) and 'alleviating the fear'. Interestingly, one of them is translated faithfully while the other is translated using different metaphors which are similar between the two translation languages (see example (9) in the following explanation). Example 5 is the excerpt of the faithful translation of the conceptual metaphor FEAR IS PAIN. In Indonesian, the fear emotion is expressed as *kepedihan* 'pain', and in Turkish is *acı* 'pain'.

| ST | (5) a. I'll never forget the way Baba said that, the **pain** in his plea, the fear. |
|---|---|
| TT1 | b. *Aku tidak pernah  melupakan cara      Baba   mengatakannya,*<br>1SG. NEG ever ACT-forget     method father   ACT-tell-OBJ<br>**kepedihan** *dalam permohonan-nya, ketakutannya.*<br>Pain      n  in        request-GEN     fear-GEN<br>'I never forget the way Baba said that, the pain in his plea, the fear' |
| TT2 | c. *Baba'nın bunu    söyle-yiş    biçimi-ni      unut-ma-yacağ-ım;*<br>father-GEN this-OBJ speak-NMLZ   method-GEN  forget-NEG-FUT-1SG<br>*bu yalvar-ış-ta-ki          **acıyı,      korkuyu.***<br>this plead-NMLZ-ABL-PART   pain-OBJ  fear-OBJ<br>'I will never forget the way Baba said this, this pain in the plea, the fear.' |

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*FEAR IS TASTE*

Many scholars have studied taste as a source domain in gustatory metaphors. One of them is Eicke (2019), who finds that the perception of taste in Hieroglyphic text is used to express not only the sensation of flavor in the mouth. In her research, the verb taste has some extended meaning to point out physical and emotional experiences. In this research, taste perception is also found to express the emotion of *fear*, as can be seen in (6).

| ST | (6)  a. …telling myself that the sudden **taste in my mouth** wasn't unadulterated, naked fear. |
|----|----------------------------------------------------------------------------------------------|
| TT1 | b. ***rasa*** *yang  tiba-tiba  kukecap  **dalam  mulutku*** <br> taste  that  suddenly  1SG-taste  inside  mouth-1SG <br> *bukan-lah  ketakutan yang  benar-benar  murni.* <br> *None-PART  fear  that  truly  pure* <br> 'The taste that suddenly I feel in my mouth is not the pure fear.' |
| TT2 | c. ***Ağzı-m-da-ki  bu tat*** *su  katıl ma mış,* <br> Mouth-1SG-ABL-PART  this taste water  mix-NEG-PST <br> *ham  korku  değil-se  ney-di?* <br> if  fear  NEG-COND  what-PST <br> 'This pure taste in my mouth, if it is not fear then what?.' |

The conceptual metaphor FEAR IS TASTE shows a similarity in the three languages. In English, (6a) clearly expresses fear as a gustatory perception (taste in the mouth). In Indonesian (6b), the taste is expressed as 'a taste that I feel in my mouth'. Again, the same pattern in Turkish expresses fear as 'taste in my mouth'.

## 4.2  Variation in Conceptual Metaphor Translation

This section shows some conceptual metaphor in the source text that is not translated into the same conceptual metaphor in one language or both. Example (7) shows that the conceptual metaphor in the source text is preserved in Indonesian, but not in Turkish. In the Turkish translation, fear is translated into *dehşet* 'terror'. Kövecses (2000) explaines that fear is different from three different aspects: intensity, controllability, and causation. Thus, since *fear* and *terror* do not share specific semantic equivalence, this translation is categorized as a translation that transfers an emotion into another emotion having the stereotypical model in the target language. Furthermore, the word *dehşet* can be interpreted as the one that triggers fear in the object rather than specifying the emotion itself.

*FEAR IS SOUND*

| ST | (7).  a. I had to strain **to hear the fear** that I knew hid under that calm voice. |
|----|-------------------------------------------------------------------------------------|
| TT1 | b. *aku  pun  harus  benar-benar  **meng-ikuti  ucapan-nya*** <br> 1SG PART  must  really-REDUP  ACT-follow  word-3SG <br> *untuk  **men-dengarkan  jejak-jejak  ke-takut-an*** *yang* <br> for  ACT-listen  trace-REDUP  fear.NMLZ  that |

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| | | |
|---|---|---|
| | | *tersembunyi dalam suaranya yang tenang.*<br>Hidden inside voice-3SG that calm<br>'Even I have to follow his words carefully **to hear the steps of fear** beneath his calm sound.' |
| TT2 | | c. *Bunlar öyle düz, yansız bir ses-le. Söyle-mişti ki,*<br>3PL like.that flat netral one voice-INS speak-PAST PART<br>*bu sakin sesin altın-daki* **dehşeti** *ben bile güçlük-le duy-abil-di-m.*<br>this calm voice below-LOC terror 1SG even hard-INS hear-able-PAST-1SG<br>'He said this in a very flat and quite sound, so I can hardly hear the **terror**.' |

In (7), the phrase 'to hear the fear' is translated as '*mendengarkan jejak-jejak ketakutan*' in the Indonesian language, which reflects the conceptual metaphor of *fear* that can be heard auditorily. It is nevertheless obvious that, despite the conceptual metaphor of fear as sound being kept in the Indonesian translation, there is a small difference in the sound's origin. In the source text, the source of the sound is an imaginary creature hiding under someone's voice and producing sound, while in the Indonesian translation, fear is an imaginary creature that can walk and make noise when walking. This argument is supported by the phrase *mengikuti ucapannya* 'following his words' indicating that the source of fear as sound is something that can move or walk.

In the Turkish translation, it is not clear why the word *dehşet* was chosen instead of *korku* since practically the word *korku* itself definitely fits into the translation, e.g. *bu sakin sesin altındaki korkuyu* 'the fear beneath this calm voice'. But since the aim of this research is far from the subjectivity of the translation choices, I am not going further into it. However, we can still analyze the possible conceptual metaphor model of fear as sound taking into account the context of the translation. In this context, the same conceptual metaphor expressing fear as sound is also applied in depicting *dehşet*. *Dehşet* is characterized as a sound that is hiding in the object's calm voice. It can be concluded that in spite of the contrast in the translation of the word *fear*, the conceptual metaphor FEAR IS SOUND has the potential to be translated into the same concept.

## *FEAR IS A SUBSTANCE*

| | |
|---|---|
| ST | (8) a. In Kabul, **fear is everywhere**, in the streets, in the stadium, in the markets, it is a part of our lives |
| TT1 | b. *Di Kabul,* **ketakutan tercium di mana-mana;**<br>in PN fear PAST-smell in where-REDUP<br>*di jalanan, di stadion, di pasar, ketakutan telah menjadi*<br>in road in stadium in market fear already become<br>*bagian dari hidup kami di sini.*<br>part of live 2PL in here<br>'In Kabul, **fears smell everywhere**: in the streets, in the stadium, in the markets, fear has become part of our lives.' |
| TT2 | c. ***Kabil'i korku sardı****; sokaklar, stadyum, pazar yerleri*<br>Kabil-*OBJ fear wrap-PST. Road-PL stadium market place-PL*<br>*korku dolu; o artık hayatımızın bir parçası*<br>*fear full 3SG now live-2PL-GEN one part*<br>'**Kabul has been surrounded by fear**: the street, stadium, and markets are full of fear, It has become part of our lives.' |

The phrase *fear is everywhere* represents the conceptual metaphor where *fear* is treated like a substance that occupies places. This conceptual metaphor is translated into Turkish with the same pattern *Kabil'i korku sardı* 'Kabul has been surrounded by fear' which puts fear as a substance that can be in any place and surrounding something. Interestingly, this conceptual metaphor has undergone modification to create the same effect in the Indonesian target language. In the Indonesian translation, the metaphor FEAR IS A SUBSTANCE is converted into FEAR IS SMELL.

The metaphorical concept of this case can be understood from the perspective that a substance can be a material and have various characteristics. In English, as the source language, the word *everywhere* can direct the reader to focus on the various places where *fear* exists. As a substance, it can be imagined that fear is something solid (or more solid) that can occupy specific places. While in Turkish, the word *sardı* conjugated from *sarmak* is defined as *çevresini çevirmek, çepeçevre dolanmak* 'surrounding the environment' (Sozluk.gov.tr). According to this concept, any substance that has the capability to surround places can be imagined as something that is more fluid or something that can be stretched to cover some area. Moreover, in the Indonesian language, fear is identified by its odor (fear is smell), suggesting that it is a gaseous substance. Thus it is evident from the text that fear is treated as a substance-like material in both the source text and target languages. However, the Indonesian language emphasizes the characteristic of a substance, specifically its smell, when expressing fear. Therefore, it is appropriate to use the conceptual metaphor of FEAR IS SMELL to be more precise instead of FEAR IS SUBSTANCE, as different substances have varying characteristics to explore beyond just odor.

## *FEAR IS PAIN*

Excerpts (9) and (10) show three different concepts applied to translate the text in the target languages. Both of them contain the conceptual metaphor FEAR IS PAIN that is translated into different metaphors in all the translation products. First of all, it is essential to note that the words *alleviate* and *relieve* in the examples are close synonyms which are defined as 'a verb to make something more bearable into less severe' ([https://www.merriam-webster.com/thesaurus/alleviate](https://www.merriam-webster.com/thesaurus/alleviate)). While it is not clear regarding the context of usage of these words by only taking into account the dictionary definition, the suggestion from the Sketch Engine corpus platform using British Academic Written English Corpus (BAWE) shows that these words heavily collocate with other words like 'suffer, doctor, treatment, medication, drug, and pain'. Thus, it is proper to generate that *alleviate* and *relieve* work in the context of pain.

In (9), both Indonesian and Turkish indicate that the equivalent for the conceptual metaphor FEAR IS PAIN is FEAR IS A BURDEN. This concept shows that fear is seen as a heavy object. Kövecses also mentions that the concept of burden is a general conceptual metaphor that is also used to express other emotions like *anger*, *sadness*, and *shame* (2000). While in (10), fear as a pain has been translated into the FEAR IS A CONTAINER metaphor in Indonesian, in the Turkish translation, the fear emotion is transfered into *kâbus* 'nightmare'.

| ST | (9) a. **Alleviated** one of his greatest fears. |
|---|---|
| TT1 | b. ***Me-ringankan*** *salah satu ketakutan terbesarnya.*<br>ACT-light wrong one fear biggest-3SG<br>'Relieved (to make heavy things light) one of his greatest fears.' |

| TT2 | c. *En büyük korkularından birini* **bertaraf etmiş** *oldu.* |
|---|---|
| | most big fear-ABL one throw do-PST |
| | 'One of the biggest fears has been thrown away' |

| ST | (10) a. I had **relieved** her of the greatest **fear** of every Afghan mother. |
|---|---|
| TT1 | b. *Aku telah* **meng-eluarkan-nya** *dari* **ketakutan** *terbesar* |
| | 1SG already ACT-take.out-3SG.OBJ from fear biggest |
| | *yang di-miliki oleh setiap ibu-ibu Afghan* |
| | that PASS-own by every mother-REDUP PN |
| | 'I have **got her out of** the biggest **fear** of every Afghan mother.' |
| TT2 | c. *Onu, her Afgan anne-nin en büyük* **kâbus**un-dan *kurtarmıştım.* |
| | 3SG-OBJ every PN mother-GEN most big nightmare-ABL save-PST |
| | 'I have ~~safe~~ saved her from the big **nightmare** of every Afghan mother. |

The examples and the explanations above show the and similarities that appear as a result of metaphor translation from different cultures. While it is clear that there are 4 ways to translate metaphors, in this investigation it was found that some non-metaphorical expressions of fear or fear-like emotions (e.g. horror, terror) are sometimes translated into *fear* metaphors.

| ST | (11) a. But in my heart I fear for him. |
|---|---|
| TT1 | b. *Tetapi jauh di lubuk hatiku, aku meng-khawatir-kan-nya.* |
| | but far in place heart-1SG 1SG ACT-afraid-TR-3SG.OBJ |
| | 'But deep in my heart, I worry about him.' |
| TT2 | c. *Ama yüreğ-im korku dolu.* |
| | But heart-1SG fear full |
| | 'But my heart is full of fear.' |

Excerpt (11) is an example where a non-metaphorical expression of fear is translated into *fear* metaphor in the Turkish language. In ST the word 'fear' is counted as a non-metaphor verb showing that someone is worried about somebody's condition. While this same pattern can be seen in the Indonesian translation, in the Turkish translation this emotion turns into a metaphorical expression as FEAR IS A SUBSTANCE IN A CONTAINER. As this case is not the main focus of this research, I only provide one example to highlight the need for future research on the translation of non-metaphorical expressions into metaphors. This solution may be intended to adjust with the target language culture that might naturally express the emotion with the metaphor expression.


## 5 Conclusion

The use of metaphorical expressions is undoubtedly influenced by different languages and cultures. This paper has discussed the similarities and variations of conceptual metaphors in three different languages through the window of the translation products. It has proved that the three languages reflect similarities and variations expressing *fear* as metaphors and non-metaphors. The similarities mainly come from the bodily basis metaphors. This finding clarifies

the Kövecses statement that "certain conceptual metaphors are at least near-universals, and that their near-universality comes from universal aspects of bodily functions in emotional states" (2000: 39). Furthermore, this result supports Schäffner's investigation in conceptual metaphor translation regarding her statement, "it is obvious that the source culture and the target culture sometimes employ identical, sometimes different conceptual metaphors" (Schäffner 2004: 1267).

For future research, further cross-linguistic investigation on emotion metaphors and the translation products in other languages is encouraged to understand the wider pattern of metaphor translation. Additionally, since this study is based on a single source book, more research from various sources is needed to further support the claims made in this paper.

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Hyunisa Rahmanadia
Eötvös Loránd University, Intercultural Linguistics
1088 Budapest, Rákóczi út 5
hyunisa@student.elte.hu

Siti Sa'diah
English Education Department, Faculty of Education and Teacher Training
UIN Sultan Maulana Hasanuddin Banten, Indonesia
siti.sa'diah@uinbanten.ac.id