Translation of Conceptual Metaphor of Fear in English into Indonesian and Turkish: A Comparative Study

Hyunisa Rahmanadia [1], Siti Sa'diah[2]
[1,] Intercultural Linguistics Department, Faculty of Humanities,
Eötvös Loránd University, Budapest, Hungary
[2] English Education Department, Faculty of Education and Teacher Training
UIN Sultan Maulana Hasanuddin, Banten, Indonesia

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ABSTRACT

In cognitive linguistics, conceptual metaphor is known to reflect the human's thinking process. Thus, the translation of the conceptual metaphor itself is challenging due to its cultural-bounded lexical. This research compares the conceptual metaphor of fear in an English text and the translation in Indonesian and Turkish. The aim of the research is to show how a conceptual metaphor of fear in English is transferred to Indonesian and Turkish translation. The data was taken from an international bestseller novel, 'The Kite Runner', written by Khaled Hosseini, and the translation in Indonesian and Turkish. The equivalent word of fear that the writer used to find the conceptual metaphor is *ketakutan* in Indonesian and *korku* in Turkish. This paper is qualitative driven research conducting in-depth analysis from the data collected. As a result, seven conceptual metaphors of fear are found in the source text, namely FEAR IS SOUND, FEAR IS A VISIBLE OBJECT, FEAR IS HIDDEN ENEMY, FEAR IS PAIN, FEAR IS SUBSTANCE, FEAR IS BURDEN, and FEAR IS TASTE. In translation, it is revealed that some of the conceptual metaphors are translated faithfully for both languages, and some have undergone reconstruction to meet the target language criteria. This result shows that universal metaphor is applied in the languages, proving that the same metaphor can be transferred in the target languages. Moreover, this paper also shows that these three languages see the emotional concept of fear in a different way of thinking.

Corresponding Author:
Hyunisa Rahmanadia,
Intercultural Linguistics Department, Faculty of Humanities
Eötvös Loránd University
Múzeum krt. 4/a, 1088, Budapest, Hungary
Email: hyunisa@student.elte.hu

INTRODUCTION

Cognitive linguistics leads the 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 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.

In recent decades, many researchers have found that metaphors are not only applied in tailoring poems or rhetorical arguments. Further than that, it also presents in our everyday communication, thought, and action (Lakoff and Johnson, 1980: 3). Ordinary people use metaphor pervasively without any hard effort in everyday conversation to help them express their idea consciously or not. For instance, there is a phrase *menjalani kehidupan* 'to go through life' in the Indonesian language. In this phrase, *life* understanding is mapped into the concept of *path*, or in the other way, we understand *life* as a *path* that can be walked through. This kind of metaphor is categorized by Lakoff and Johnson (1980) as a conceptual metaphor where the concept of something (path) is used to explain another object (life).

The conceptual metaphor that appears in a language is varied across cultures. However, some researchers believe that the universality of the metaphor concept is obvious. Kövecses (2005) explained that the universality of conceptual metaphor might be caused by the embodiment of metaphor itself. For instance, most people feel their body up whenever they are happy. Thus, the conceptual metaphor that HAPPY IS UP is created. When we look at the evidence in English, Turkish, and Indonesian, the pattern can also be detected in phrases 'to cheer up', *kalbim uçtu* 'my heart is flying', and *hatiku melayang* 'my heart is flying'. Those evidence from three genetically unrelated languages proves that the universality of metaphor is plausible. Thus, it is essential to investigate the universality and variation across languages.

In translation studies, translating metaphor has been a widespread discussion due to its difficulty. From the cognitive linguistics point of view, it is apparent that the difficulty emerged as the consequence of the deep meaning reflected in metaphor as the way of thinking. As the way of thinking is culturally bounded, it is somehow impossible to transfer the cultural values from one culture to another. However, many theorists believe that there is a universal concept at some point, such as understanding perception and emotion.

Many scholars have done various studies about the translation of metaphors. Most of them focus on the metaphor as a problem in translation (Cheetam, 2016; He, 2017) and suggest some strategies of the metaphor translation in the scope of translation studies (Maitland 2015; Merakchi & Rogers 2013). Chen et al. (2013)'s study discussed the translation of conceptual metaphor in English and Chinese translated advertisement into both languages. Their study focuses on the nonequivalence of the conceptual metaphor mapping and proposes some proper strategies. The investigation on the conceptual metaphor primarily focused on the universality and variation in the metaphor translation has not been done yet. However, it is obvious that understanding the possibility of the universal metaphor and their variation due to culture is essential. This paper attempts to support the idea proposed by Kövecses (2005) related to the universality of the conception of emotion and its cultural variation. However, it is needed to be emphasized that this research does not investigate the translation procedures of metaphor or make a judgment of translation errors. The main aim of the research is to reveal how these three languages see the conceptual metaphor of FEAR through the lens and evidence from the translation products. The research questions of this present paper encompass, What does the universal conceptual metaphor of FEAR appear in the source text and the target texts? What does the variation of the conceptual metaphor of FEAR appear in the target texts?

Emotion is pervasive in everyday experiences. 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. In English, for example, Kövecses (1990:69) suggests that *danger* is the center of the conceptualization of fear. Thus, It is plausible to identify how other languages shape their emotion of fear by conducting a deep analysis of conceptual metaphor in written texts such as novels.

THEORY AND METHOD

This study is conducted qualitatively to analyze a conceptual metaphor from its use in the written discourse of fiction. The primary data is collected from an English novel, 'The Kite Runner' by Khaled Hosseini, and its translation in Turkish, '*Uçurtma Avcısı*' and in the Indonesian language 'The Kite Runner (Indonesian version)'. With the help of the concordance tools from the sketch engine platform, 17 concordance lines with lemma 'fear' as a noun are identified from the source text. From the translation in Turkish, the equivalent word of 'fear' is '*korku*'. In Turkish translation text, the stem '*korku*' appears 20 times. Furthermore, in the Indonesian translation, the equivalent word of fear, '*ketakutan*', is used 28 times in the translation text. The nonequivalent number of the fear expression appears in the source and targets texts, indicating some variations in the metaphor translation.

The identified lines from the source text are analyzed manually to see any conceptual metaphor present in the context. From 17 lines, nine lines containing conceptual metaphors are identified in this process. Afterward, the procedure is continued by looking at the translation of the nine lines containing conceptual metaphors to see the equivalent translation of the lines in the target languages. By comparing the emotion FEAR expressed in the source and target language, the conceptual metaphor's similarity and variation can be detected. Identification of the translation reveals how the conceptual metaphor plays its role in the translation.

The metaphors are identified using Metaphor Identification Procedures (MIP) proposed by Pragglejaz Group (2007). There are four steps to identify metaphors:

1. Read the entire text–discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text–discourse.
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
   (b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:
   - More concrete [what they evoke is easier to imagine, see, hear, feel, smell, and taste];
   - Related to bodily action;
   - More precise (as opposed to vague);
   - Historically older;
   - Basic meanings are not necessarily the most frequent meanings of the lexical unit.
   (c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical.

(Group 2007:3)

These procedures guide the metaphor identification from the bottom-up approach suitable for a corpus-based analysis. The investigation starts with collecting the linguistic expressions as evidence of the metaphors in a chosen discourse. The linguistics expressions found in the text are categorized depending on their characteristics explained in the MIP.

RESULT AND DISCUSSION

Nine metaphors are identified from the source text in the first step procedure mentioned before. From nine metaphors, seven conceptual metaphors of FEAR are categorized. This section will describe the conceptual metaphor of FEAR in the source text and the translation products' expression in Turkish and Indonesian.

Universal Conceptual Metaphor

Five 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. Five of them also show a significant relation with body experience. This finding aligns with Gibbs's statement that "all human activity involves embodied correlations" (Gibbs, 2005). Lakoff (1980) and Kövecses (2005) agree that the universality of metaphor might appear due to the bodily reaction experiencing emotion being the same (embodiment hypothesis).

FEAR IS A VISIBLE OBJECT

The most prominent conceptual metaphor of fear translated into the same conceptual metaphor is FEAR IS A VISIBLE OBJECT. Two lines contain this metaphor in the source text, and both are translated into the same concept in Turkish and Indonesian. One of the excerpts can be seen in (1).

(1) a. Something I didn't recognize right away because I'd never **seen** it before: fear.
   b. *Sesuatu yang tidak segera kupahami, karena aku tak pernah **melihatnya**: ekspres iketakutan.*
   'Something that I can not directly understand because I have never **seen** it: the expression of fear.'
   c. *Hemen tanıyamadığım, çünkü daha önce hiç **görmediğim** birşey:korku.*
   'I could not recognize it right away because it is something that I have never **seen**: the fear.'

In (1), it is apparent that three languages apply the same way of thinking to map 'fear' emotion. The verbs *melihatnya* (*lihat*) and *görmediğim (görmek),* which basically mean 'to see', implicate that the abstract expression of 'fear', '*ketakutan'*, and '*korku'* is treated as something that eyes can see. This metaphor is connected to visual perception, which is dominantly used in most languages (Speed & Majid 2019).

FEAR IS ILLNESS

The conceptual metaphor FEAR IS ILLNESS is represented in the source text in two sentences. Both sentences show the phrases 'pain in his plea (is) the fear' (in excerpt 2a) and

(2) a. I'll never forget the way Baba said that the **pain** in his plea, the fear.
b. *Aku tidak pernah melupakan cara Baba mengatakannya,* **kepedihan** *dalam permohonannya, ketakutannya.*
'I never forget the way Baba said that, the pain in his plea, the fear'
c *Baba'nın bunu söyleyiş biçimini yaşadıkça unutmayacağım; bu yalvarıştaki* **acıyı***, korkuyu.*
'I will never forget the way Baba said this, this pain in the plea, the fear.'

The excerpts show that English, Indonesian, and Turkish see FEAR as an illness that can cause pain in the subject who feels the fear.

FEAR IS TASTE
Many scholars have studied the source domain of taste as a gustatory metaphor. One of them is Eicke (2019), who finds that taste perception is not only used to express flavor sensation in the mouth. In her research, verb taste has some extended meaning to point out physical and emotional experiences. In this research, taste perception is also applied to express the emotion of *fear*, as can be seen in (3).

(3) a. ..telling myself that the sudden **taste in my mouth** wasn't unadulterated, naked fear.
b. *rasa yang tiba-tiba* **kukecap dalam mulutku** *bukanlah ketakutan yang benar-benar murni.*
'The taste that suddenly I feel in my mouth is not the pure fear.'
c. **Ağzımdaki bu tat su katılmamış***, ham korkudeğilse neydi?*
'This taste that is not mixed with water in my mouth, if it is not fear then what?.'

The conceptual metaphor FEAR IS TASTE shows universality in the three languages in (3). In English, (3a) clearly expresses fear as a taste in the mouth. In the Indonesian language (3b),the taste is expressed by 'a taste that I feel in my mouth'. Again, we can find the same pattern in Turkish that expresses fear as 'taste in my mouth'.

FEAR IS A HIDDEN ENEMY
This conceptual metaphor is stated by Kövecses (2000) with the evidence of the phrase 'Fear slowly crept up on him'. This metaphor depicts fear as an unknown enemy that is unconsciously ready to attack the subject. This pattern is found in the source text and both the translation in Indonesian and Turkish.

(4) a. I could see the fear **creeping** into Hassan's eyes, but he shook his head
b. *aku bisa melihat rasa takut* **merayapi** *mata Hassan, namun dia menggelengkan kepalanya*
'I could see the fear creeping into Hassan's eyes, but he shook his head'
c. *Hasan'ın gözlerine* **sızan** *korkuyu görebiliyordum, ama o başını salladı.*
'I could see the fear sneaking into Hassan's eyes, but he shook his head.'

FEAR IS A BURDEN
Kövecses categorized BURDEN as a general emotion metaphor that is also used to express other emotions like *anger*, *sadness*, and *shame* (2000). Besides, excerpts (5) give evidence of the universality of the metaphor of fear because it also applies in the translation text into Indonesian and Turkish languages. In the English text, fear presents as a burden that can be alleviated to get rid of it. In Indonesian and Turkish, the equivalent

word of relieving *meringankan* and *bertaraf etmek* is collocated with fear. This collocation shows that these languages shape fear as a heavy object that can be relieved or alleviated, as shown in the source language.

(5) a. **Alleviated** one of his greatest fears.

b. *Meringankan salah satu ketakutan terbesarnya.*
'Relieved one of his greatest fears.'

c. *En büyük korkularından birini* ***bertaraf etmiş*** *oldu.*
'Relieved one of his greatest fears.'

Variation in Conceptual Metaphor

This section shows some conceptual metaphor in the source text that is not translated into the same conceptual metaphor in one language or both. Excerpt (6) is an example where the conceptual metaphor in the source text is translated as the same conceptual metaphor in the Indonesian language.

FEAR IS SOUND

(6). a. He said this so flatly that even I had to strain **to hear the fear** that I knew hid under that calm voice.

b. *aku pun harus benar benar mengikuti ucapannya untuk* ***mendengarkan jejak-jejak ketakutan*** *yang tersembunyi dalam suaranya yang tenang.*
'Even I have to follow his words carefully **to hear the steps of fear** beneath his calm sound.'

c. *Bunlar öyle düz, yansız bir sesle söylemişti ki, bu sakin sesin altındaki* ***dehşeti*** *ben bile güçlükle duyabildim.*
'He said this in a very flat and little sound, though I can difficultly hear the **dread.**'

In (6), 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 auditorially. However, the Turkish translation transfers the emotion of *fear* with the word*dehşet* 'the dread'. Since *fear* and *dread* do not share specific semantic equivalence, this translation is categorized as a translation that transfers an emotion into another emotion having the same effect in the target language.

Excerpt (7) is an instance of the conceptual metaphor of fear in source text translated into the similar conceptual metaphor of fear only in Turkish but different n Indonesian.

FEAR IS SUBSTANCE

(7) a. In Kabul,**fear is everywhere**, in the streets, in the stadium, in the markets, it is a part of our lives

b. *Di Kabul,* ***ketakutan tercium di mana-mana****; di jalanan, di stadion, di pasar, ketakutan telah menjadi bagian dari hidup kami di sini.*
In Kabul, **fears smell everywhere**: in the streets, in the stadium, in the markets, fear has become part of our lives.'

c. ***Kabil'I korku sardı****; sokaklar, stadyum, pazaryerlerikorkudolu; o artıkhayatımızınbirparçası*
'**Kabul has been surrounded by fear**: in the street, stadium, and markets are full of fear, It has become part of our lives.'

The phrase *fear is everywhere,* representing the conceptual metaphor where *fear* is treated like a substance that can exist in some 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. Nevertheless, this conceptual metaphor has undergone modification to create the same effect in the target language. In Indonesian translation, FEAR IS SUBSTANCE's metaphor is modified into FEAR IS SMELL.

Conceptual metaphor's variation occurs due to the different cultures can also be seen in the different metaphor's concept used in the source text and the targets texts. Excerpt (8) shows the three different procedures applied to translate the text in the target languages.

FEAR IS BURDEN

(8) a. I had **relieved** her of the greatest **fear** of every Afghan mother.
b. *Aku telah **mengeluarkannya** dari **ketakutan** terbesar yang dimiliki oleh setiap ibu-ibu Afghan*
'I have **got her out of** the biggest **fear** of every Afghan mother.'
c. *Onu, her Afgan annenin en büyük **kâbus**undan kurtarmıştım.*
'I have safe her from the big **nightmare** of every Afghan mother.'

From the conceptual metaphor FEAR IS BURDEN used in the source text, the FEAR IS A CONTAINER concept appears in the Indonesian translation and translation into different words in the Turkish translation.

CONCLUSION

This paper has discussed the conceptual metaphors that appear in the chosen novel and their universality and variation in the translation texts. It is revealed that in the instances found in the data, five from nine conceptual metaphors in source text English) can be transferred into similar conceptual metaphors in the Indonesian and Turkish languages. Three of the metaphors only have similarities in one language, and one of them has been translated into different metaphors and procedures to satisfy the translation in the target languages.

This finding has clarified the Kövecses statement "certain conceptual metaphors are at least near-universals, and that their near-universality comes from universal aspects of bodily functioning in emotional states" (2000: 39). Furthermore, this result supports Schäffner's investigation in conceptual metaphor translation regarding her statement, "it obvious that the source culture and the target culture sometimes employ identical, sometimes different conceptual metaphors" (Schäffner, 2003, 1267).

All in all, the evidence to support the universality and variation of metaphors needs to be investigated using the larger dataset and different discourse. It is also essential to study and compare other languages with different methods to get more comprehensive results.

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