

# Conceptual Metaphors in English, Spanish, and Croatian in Stephen King's Pet Sematary

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Anglistika

**Tanja Stupar**

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Završni rad

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Zadar, 2024.



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## 1. Introduction

Metaphors are one of the most frequent linguistic tools used in everyday communication, the media, and literature. Despite the fact that many believe the metaphor to be merely a characteristic of the language, a number of previous researches and analyses have pointed out the interrelation between metaphors and the human mind, or, more precisely, the focus was directed to the manner in which we use metaphors to verbalize certain concepts that exist in our minds. Due to this link between metaphors and the mental concepts we seek to express, such metaphors were named ‘conceptual metaphors’. This was the topic that concerned two renowned linguists, George Lakoff and Mark Johnson, who co-authored a book ‘Metaphors We Live By’. In the process, they quickly discovered there were various assumptions in the field of philosophy and linguistics that were, prior to that period, undisputed and regarded as the absolute truth, which resulted in the formation of an obstacle in raising certain issues that they wanted to address. In their research, they considered the dimension of our everyday experience to prove that metaphors are formed and employed in everyday communication on a subconscious level. One such metaphor is ARGUMENT IS WAR. If we examine the vocabulary used while speaking of both arguments and war, we can note there are many words and expressions that occur in both domains, due to the simple fact that in both situations, there is a dispute that puts opponents at odds and results in a battle. However, in arguments we are referring to verbal battles, while war entails armed physical battles.

This paper will present and analyze expressions in which conceptual metaphors were found in the original version of the novel “Pet Sematary” by Stephen King, written in English, and compare them to their translations in Spanish and Croatian versions of the novel. For each metaphor, a certain number of expressions ranging from one to five will be included. Before listing the metaphorical expressions, the fundamental logic that links the two concepts and provides a basis for the metaphor will be explained. The results will be compared and discussed in detail after each conceptual metaphor. The main aim of the paper is to note which metaphors were employed in all three languages, which were modified or replaced by other metaphorical or non-metaphorical expressions and to find the differences in expression and conceptualization between the three languages analyzed.

## 2. Theoretical background

For the purpose of understanding conceptual metaphors, the inclusion of relevant theoretical background is the fundamental requirement. This theoretical overview will be divided in two subchapters. The first will be centered on the explanation of the pre-cognitive approach, giving an overview of general beliefs about metaphors prior to Lakoff and Johnson's innovative approach, while the second one will explain the basic cognitive metaphor.

### 2.1. Pre-cognitive approach

Prior to the breakthrough made in the cognitive linguistics field by Lakoff and Johnson, metaphor was considered as “an isolated, seldom occurring poetic or rhetorical quirk” (Steen, 2014). The focal point of the pre-cognitive metaphor research were rhetoric and poetical uses of metaphors.

One of the first crucial figures in the study of metaphors was the Greek philosopher Aristotle who took an interest in the relationship between the metaphor and the language and the role metaphors play in communication. His discussion of these topics in the *Rhetoric* and the *Poetics* continues to be of great relevance. According to Aristotle, metaphors are “implicit comparisons, based on the principles of analogy” (Ortony, 1993, p. 3). This particular view is known as the comparison theory of metaphor in the contemporary timeframe. Aristotle emphasized the ambiguous and obscure nature in metaphors which contributes to them being perceived as definitions and insisted on distinguishing the metaphorical from the factual. He also considered metaphors to be a gift only a few were blessed with. As is cited in Richards, in *The Poetics* he stated the following: "This alone cannot be imparted to another: it is the mark of genius, for to make good metaphors implies an eye for resemblance" (p. 89).

As Kövecses explains in the preface to *Metaphor* (2002), there were five main characteristics of the traditional view, the first one related to understanding a metaphor solely as a linguistic phenomenon. The next characteristic was presenting a metaphor as a resource employed strictly in rhetoric and poetic contexts. The subsequent characteristic defined a metaphor as being based on a similarity two entities that are compared and identified have in common. The fourth characteristic was explaining the general viewpoint of the time which held that it takes a talented speaker to be able to form and use metaphors properly in their language. They were considered as deliberate utterances, perfected only by poets and eloquent speakers. The fifth and final characteristic regarded another common viewpoint which consisted in

metaphors being perceived as an evitable, unnecessary tool for everyday communication, a figure of speech used to create special effects (pp. 8-9).

Such was the traditional view, considering a metaphor to be limited to the artistic domain, a talent possessed exclusively by gifted individuals, being one of the stylistic devices which serves a purpose of aiding to the eloquence, expressing deep emotion or simply allowing the author to show his creative abilities by being a resource through which over simplicity of language can be avoided. This view didn't go beyond the similarity aspect of metaphors, refraining from questioning it further, solely acknowledging that a sort of a similarity that is required for a metaphor to function exists. Considering more contemporary theoretical works, the study of metaphor was further influenced by I. A. Richards, a philosopher whose 1936 book titled *The Philosophy of Rhetoric* provides a critique of the Aristotelian view of metaphors.

The first assumption Richards criticizes is the one claiming that 'an eye for resemblances' is only a gift given to a selected few. He opposes the view, explaining our eye for resemblances as being something we live through. He partially accepts the core idea of some individuals being more skilled in the area than others, adding that these differences are not major and can be minimized by proper teaching (pp. 89-90). The second assumption that Aristotle made was that the knowledge related to metaphors cannot be imparted to another. To this Richards responds by stating that individuals receive the knowledge of metaphors the same way they learn other skills which are a part of our nature, distinctively human. All those skills are learned and perfected through the usage of our language, the language which only serves to aid us by giving us a command of metaphors (p. 90).

The following claim which was the target of Richards's criticism was the one believing a metaphor to be something extraordinary, an exception in language use, a deviation from the normal functioning mode, instead of being "the omnipresent principle of all its free action" (p. 90). He opposes this by stating there is a possibility of a metaphor being proven as the omnipresent principle of all its free action (p. 92). What he claimed further was that constructing three consecutive sentences which lack metaphors within a fluid discourse is not possible, not even in the field of scientific discourse without major difficulty. He summarized his view of metaphors by claiming: "...fundamentally it is a borrowing between and intercourse of thoughts, a transaction between contexts. Thought is metaphoric, and proceeds by comparison, and the metaphors of language derive therefrom" (p. 94). Richards also offered a new terminology to help distinguish two key parts of metaphor, finding the preexisting terminology much too confusing. He introduced the concepts of the 'tenor' and the 'vehicle',



the tenor being “the underlying idea or principal subject which the vehicle or figure means (1936, p. 97)”. In the simplest of terms, tenor is the concept that is being described, while vehicle is the figurative language used to describe it. Richards found it of utmost importance to have a clearer terminology for the further analysis of metaphors.

## 2.2. Cognitive metaphor

Contrary to the general belief that metaphor is limited to the function of a poetic device, serving to showcase one's ability to use language in a more elevated, sophisticated and clever manner, George Lakoff and Mark Johnson took it upon themselves to provide a different view on the subject, stating that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (1980, p. 3). This claim was the root of their seminal study, published in 1980, *Metaphors We Live By*. Their understanding of metaphors has become known as the cognitive linguistic view of metaphor. One common example of a cognitive metaphor would be the one that concerns the understanding of the human mind as a machine, such as:

- (1) How could any man ever understand the *workings* of a woman's mind?

A metaphor of this kind, describing the human mind with the help of a vocabulary characteristic for the semantic field of machines, stems from our cognitive capability to understand one abstract concept by comparing it to another, more familiar concept. A simple way of understanding the cognitive view of metaphor is the following: “CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B), which is what is called a conceptual metaphor” (Kövecses, 2002, p. 4). In other words, a conceptual metaphor consists in understanding one, typically abstract, domain of experience in terms of another, typically concrete, domain of experience. Such metaphors are created due to a set of correspondences between two domains. “Correspondence” is often referred to as “mapping” because of the relations and characteristics being mapped from the “source domain,” onto the “target” domain. (Kövecses, 2020, p. 2).

Applying this knowledge to the example given above, the basic conceptual metaphor which can be distinguished is MIND IS A MACHINE, with the machine being the source domain and the mind being the target domain. Owing to the human mind being an abstract and extremely complicated domain which requires a wide-ranging knowledge of psychology and

general human nature to be accurately analyzed and comprehended, we are compelled to associate it with something equally challenging to operate and manage – a machine. Within the metaphor mentioned above, the term *workings* is used to describe the functioning of the human mind, more precisely, of a woman’s mind. Despite both domains being highly complicated in terms of operating, the machine is the more concrete term of the pair, due to the simple fact that machines are man-made and; therefore, their comprehension does not pose as much of a challenge as the human mind does by being an abstract concept.

The birth of the MIND IS A MACHINE metaphor stems from the necessity to define a domain as abstract and as difficult to understand as the human mind more closely by the means of comparing it to a more concrete, tangible domain that is a machine. There are various expressions which are subordinate to this particular conceptual metaphor:

- 1) “You could see *the wheels turning* behind her eyes” (Morgan, P., *The Crown*, 2016).
- 2) “As brilliant a politician as Bill Clinton is, as magnetic a personality as he can be, there is one little *screw loose* somewhere” (King, 2001, *Morley Safer Discusses His Career in Journalism.*, CNN).
- 3) “I’m a little *rusty* today” (Lakoff & Johnson, 1980, p. 27).
- 4) “All of my pleasures are guilty, but that’s just the way I’m *wired*” (*My Secret Life: Jesse Eisenberg, actor, 27*, 2011, Independent).

If we analyze these statements more closely, one common link can be found - the vocabulary specific to machines is commonly used when speaking of the human mind. The wheels and screws, parts used to construct machines, are being used to describe multiple states of the human mind. Furthermore, rusty and wired, usually found in the context of machines, are employed in the context of the human mind, defining in what way it functions.

A significant contribution to the field of cognitive linguistics was made by directing attention to alternative ways of analyzing and understanding metaphors through a consideration of our surroundings, culture and experiences from our daily lives. Taking into consideration the revolutionary cognitive view, metaphor is no longer merely a poetic device, it has turned into a valuable cognitive tool without which neither poets nor ordinary people would be able to live.

(Lakoff & Johnson, 1980, as cited in Kövecses, 2002). Metaphors continue to be an area of interest for many cognitive scientists. This is ascribed to their vital role in human thought, understanding, and reasoning, as well as in the construction of our social, cultural, and psychological reality. As Kövecses points out in the preface to his book *Metaphor* (2002, p. 11), the attempt to understand a metaphor is an attempt to understand a fundamental part of ourselves and our identity and the world we live in.

### 2.3. Pioneers

Cognitive linguistics offered a new way of regarding metaphors. The pioneers of the revolutionary approach, George Lakoff and Mark Johnson, made a significant contribution to the analysis of metaphors by conducting a study dedicated to proving metaphors to be an occurrence in everyday communication, not only in language, but in thought and action as well. *Metaphors We Live By*, published in 1980, was their groundbreaking study in which they suggested an alternative view of metaphors, primarily applying the knowledge from the field of cognitive linguistics. They state the following: “Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities” (1980, p. 3). They “distinguished between metaphor as a “concept” and metaphor as an “expression”. Moreover, by assigning a cognitive function to conceptual metaphors, they illustrated the underlying cultural basis of any metaphorical conceptualization” (Jabarouti, 2016, p. 1). The first example of conceptual metaphor Lakoff & Johnson (1980) used to prove their claim was ARGUMENT IS WAR, listing a few of the expressions stemming from everyday language:

- “(1) Your claims are *indefensible*.
- (2) He *attacked every weak point* in my argument.
- (3) His criticisms were *right on target*.
- (4) I *demolished* his argument.
- (5) I’ve *never won* an argument with him.
- (6) You disagree? Okay, *shoot!*
- (7) If you use that *strategy*, he’ll *wipe you out*.
- (8) He *shot down* all of my arguments” (p. 4).

Certain similarities between these particular domains, which allow for the creation of metaphorical expressions regarding arguments in terms of war terminology, must be noted: both arguments and wars can be won or lost, the person we are at odds with is considered as our opponent, in arguments we can also attack the opponent's position or defend our own. There is a possibility of either gaining or losing ground in both domains. Plans and strategies are fundamental parts of both wars and arguments. As Lakoff and Johnson explain: "Many of the things we do in arguing are partially structured by the concept of war. Though there is no physical battle, there is a verbal battle, and the structure of an argument – attack, defense, counterattack, etc. – reflect this" (p. 4).

By using this conceptual metaphor and providing expressions from our everyday communication, they aimed to emphasize the degree of influence our culture has on our language, which usually happens on a subconscious level, without speakers even considering where certain expressions come from and why they are formed the way they are. In their attempts to explain the connection between culture and language, they encouraged the readership to imagine a culture different from ours, where an argument would be perceived as a dance, the participants taking on a role of performers with a goal in mind to give a balanced and aesthetically pleasing performance. They explain that in a culture functioning as is explained above, arguments would be perceived, experienced, performed and spoken of differently. In such surroundings, the action described would not be referred to as arguing, but as doing some other thing (Lakoff & Johnson, 1980, p. 5). The difference between these two cultures could be narrowed down to them structuring a discourse with the help of battle language, while their discourse would be based on the usage of terms related to dancing. The existence of metaphors in our conceptual systems is the reason why metaphors appear as linguistic expressions (Lakoff & Johnson, 1980, p. 6). Other examples of metaphors given to solidify their claims about our culture being the source of our conceptualizations are: **TIME IS MONEY**, **TIME IS A VALUABLE COMMODITY**, and **TIME IS A LIMITED RESOURCE**. What allows these concepts to be metaphorical is the usage of our everyday experiences with money, valuable commodities and limited resources to help us conceptualize time. Since we are a part of a culture that perceives time to be of great importance, such metaphors are logical results. In other cultures, where time is not considered as important, time is not conceptualized as any of the things mentioned.

## 2.4. Categorization of conceptual metaphors

Conceptual metaphors can be categorized according to their manner of functioning into the following types: structural, orientational and ontological metaphors. The aforementioned examples regarding the concept of time fall within the category of structural metaphors. These metaphors owe their name to the action we perform to create them, which is structuring. As is pointed out by Lakoff and Johnson (1980, p. 14), the abstract concept is metaphorically structured in terms of the concrete concept, one example being time structured in terms of money. The second type of metaphors, orientational metaphors, differs from the structural type by extending their reach from structuring a single concept in regard to another, to organizing an entire network of concepts in relation to each other. This category name was based on the fact that the majority of the metaphors are connected to spatial orientation, such as: upward-downward, inside-outside, forward-backward direction, deep-shallow, etc. These orientations are a result of the nature of our body and how it operates within our physical environment. One example of such a metaphor would be FORESEEABLE FUTURE EVENTS ARE UP (and AHEAD), which can be found in the expression *We are afraid of what's up ahead of us*. This particular metaphor is governed by the physical basis of our eyes, usually watching the direction we are moving in, which is forward, and the object moving towards us or vice versa appearing bigger. In these situations, with the ground considered as something stagnant, the upper part of the object seems to move higher in our fields of vision (Lakoff & Johnson, 1980, p. 16). Our surroundings and culture are the foundation for orientational metaphors, which vary significantly when cultures are diverse and thus have different conceptualizations. Ontological metaphors are the next type which functions by providing an alternative way of perceiving abstract domains such as ideas, emotions, events and many more with reference to palpable, concrete domains like substances, objects, people and containers. If we look at the expression *I could feel the magnetism between us*, we can identify the LOVE IS A PHYSICAL FORCE conceptual metaphor. The usage of physical notions when defining our feelings is ascribed to the need to clearly define emotions which arise when people fall in love. The development of accompanying feelings is abstract and hard to explain, especially when trying to convey their intensity. In such cases, physical reactions, which are sure to be registered and grasp our attention, are an ideal tool to put emphasis on the strength of emotions which love brings with itself.

### 3. Translating conceptual metaphors

Considering that the main topic of this thesis is the analysis of basic conceptual metaphors in Stephen King's novel *Pet Sematary*, not only in the source material language English, but in Spanish and Croatian translations as well, the topic of translation and the challenges it poses should be discussed. According to Nida (1964, p. 164), there are four principal requirements a translation is supposed to fulfill: a translation should be coherent, stay true to the spirit and manner found in the source text, possess a simple, natural form of expression and generate a similar response. When discrepancies between content and form occur, translators reached a general agreement that in cases of not managing to find a fitting compromise, priority must be given to meaning (Tancock, 1958, p. 29, as cited in Nida, 1964, p. 164). If the strong correlation between the culture and comprehension of metaphors is taken into account, it can be logically concluded that the cultural dimension can complicate translation of metaphors when significant differences between cultures are present. Van den Broeck (1981, p. 77) suggested three possibilities of metaphor translation: the first mode is *sensu stricto*, which refers to the same 'tenor' and 'vehicle' being transferred from the source language to the target language. The following mode is *substitution*, meaning that a metaphor from the SL is substituted with a different metaphor in TL, conveying the same idea or both languages sharing the same 'tenor' but opting for a different 'vehicle' in TL. The final method mentioned is *paraphrase*, which entails the metaphor from SL being translated using non-metaphorical linguistic resources or by providing certain commentary. Such cases are perceived as 'plain speech'. In 2004, a study was conducted by professor Christina Schäffner, dedicated to the field of translation, who proposed three procedures of metaphor translation which are in correspondence with van den Broeck's: metaphor into the same metaphor, metaphor into a different metaphor and metaphor into sense.

Taking heed of various challenges translators are faced with in their attempts to find an adequate solution for the complex area of metaphors – providing a correct translation, respecting the author's style, carefully examining the context in which metaphors appear, all the while having to make certain their translation includes all semantic connotations present in the source language and that it comes across as completely natural in the target language – it comes as no surprise that quite a few individuals took interest in metaphor translation analysis. In the following chapter, some of the papers addressing this particular topic will be mentioned.

#### 4. Previous research

There is a significant number of research papers dedicated to the analysis of conceptual metaphors in various films, novels and other sources. Some of the papers focus solely on the source language, analyzing the frequency of conceptual metaphor occurrences, while other works included certain target languages and compared metaphors used in the source material with translations in order to note the different solutions translators provide when unable to directly translate a metaphor due to cultural differences. For instance, Lončar (2021) selected *Beowulf* as her source material, analyzing its first one hundred lines with the objective of finding out which cultural values remain constant in the metaphorical system of Old English. Found metaphors were divided into four categories: Gods, Ships and the Sea, Death and Other. It was concluded that the category most specific to OE is that of Ships and the Sea, within which most metaphors continue to function in Modern English quite similarly. Mehina (2022) compared the original English text of *The Great Gatsby* with its translation into Arabic, taking note of similarities and differences, not only in language but culture as well, encountered in the translated metaphors. The author emphasized the importance of accurate metaphor translation to prevent the creation of misconceptions about both cultures involved. Castro Rodea (2022) conducted a research, employing a multidisciplinary approach in discourse analysis. Her method included a comparison of Carlos Fuentes' novel *La muerte de Artemio Cruz* in Spanish and two translations to English titled – *The Death of Artemio Cruz*. To specify, the method consisted in examining metaphors of great significance in the novel with the goal of revealing what the offered solutions suggest about the translator and his translations. The researcher observed many differences, such as one translator, in the case of simple metaphors, opting for retaining the identical one used in the original, while the other translator resorts to converting these metaphors into non-metaphorical expressions. Another difference that was noted between translators was the tendency to rely on the sense of hearing to convey the original message, while the other chose to make use of colors and other visuals. Tresiany (2020) discussed metaphor translation strategies in the Indonesian translation of Dan Brown's novel *Origin*, providing an insight into the frequency of metaphor translation alternatives. Results showed the most frequent option was translating the SL metaphor into the same TL metaphor (49%), while translating by explanation was the second most used alternative (33%) and providing a simile in the TL instead of a metaphor occurred in 12% of translations. The option with the lowest number of appearances was finding a non-metaphoric substitution in the TL (6%).

## **5. Analysis of basic conceptual metaphors in Stephen King's "*Pet Sematary*", Spanish translation "*Cementerio de animales*" and Croatian translation "*Groblje kućnih ljubimaca*"**

This chapter is dedicated to the analysis of basic conceptual metaphors in Stephen King's horror novel "Pet Sematary", published in 1983, and will be studying how they were represented in the Spanish and Croatian translations of the novel.

The protagonist of the story is Louis Creed, a physician who moves to Ludlow, Maine with his family after getting a job opportunity to work as a physician at the University of Maine. Their new neighbor, Jud Crandall, warns the family about the road running past their house, where big trucks frequently drive at high speed. A few weeks later, Jud leads the family into the woods behind their house, showing them the "pet sematary" (misspelling of "cemetery" made by children), where local children have been burying their deceased pets for years. He also introduces Louis to an ancient burial ground beyond the cemetery which possesses the power to resurrect the dead. However, what comes back from the dead is considerably different and malevolent. After their family cat Church gets run over by a truck, Louis decides to bury the cat in order to bring it back to life. The cat is successfully revived, although it displays peculiar, uncharacteristic behavior. One day, the Creed family is struck by a tragedy when their two-year-old son, Gage, gets run over by a truck. Overcome with despair and grief for his prematurely gone son, Louis decides to defy the natural order and bring Gage back to life, at any cost.

### 5.1. Methodology

The main aim of the paper is to find conceptual metaphors in English, comparing the Spanish translation by Ana María de la Fuente Suárez, and the Croatian translation by Ivan Zorić to the original text, in order to analyze similarities and differences in conceptualization between the three cultures. Identified metaphors will be divided and presented into three basic categories mentioned above: structural, orientational and ontological metaphors. Although structural and ontological metaphors frequently overlap, Lakoff and Johnson argue that ontological metaphors can also serve as a component of structural metaphors. Specifically, ontological metaphors usually establish the framework by objectifying an abstract concept, while structural metaphors provide a more detailed structure or system for comprehending the concept. Consequently, when classifying metaphors, it's crucial to acknowledge that ontological metaphors frequently serve as a basis for more complex structural mappings. Prior to the



examples of expressions found for each metaphor, the basic logic behind the mapping of the concepts will be explained. After each domain, comments will be provided regarding translations. To conclude the paper, data will be presented, displaying the frequency of multiple methods used in translation and overlaps and discrepancies in conceptualization between the cultures.

## 5.2. Results

This subchapter will present the results found while analyzing conceptual metaphors in the novel. They will be divided according to Lakoff and Johnson's categorization into structural, orientational, and ontological metaphors.

### 5.2.1. Structural metaphors

#### TIME IS MONEY

The importance our society gives to time, especially in the field of business, is the component which allows for the abstract concept of time to be perceived as extremely valuable, something that should be used productively. Since among the human race, money is crucial for survival and fulfilling basic human needs, not easily earned, but possibly spent quickly when not careful, vocabulary used to talk about money, such as: invest, spend, save, waste, etc. - can also be employed to speak of time.

1)

ENG	“He had <b>mortgaged twelve years</b> of their lives for this...”
SPA	“Por aquella casa había <b>hipotecado él doce años</b> de su vida.”
CRO	„Za ovo je <b>dvanaest godina</b> njihova života <b>stavio pod hipoteku...</b> ”

2)

ENG	“Louis found it hard to conceive of <b>the hours some child must have spent</b> impressing those nine words on the stone.”
-----	--

SPA	“Louis se quedó atónito al pensar en <b>las horas de trabajo que habría costado a un niño</b> grabar aquellas ocho palabras.”
CRO	„Louis shvati da mu je teško zamisliti <b>koliko je vremena neko dijete moralo provesti</b> urezujući tih devet riječi u kamen.”

3)

ENG	“We’re on our own until eight-thirty . . . which gives us <b>two and a half hours</b> . Let’s not <b>waste</b> it.”
SPA	“Tenemos <b>dos horas y media</b> . No <b>perdamos</b> el tiempo.”
CRO	„Sami smo do osam i trideset...što znači da imamo <b>dva i pol sata</b> . Nemojmo ih tek tako <b>potrošiti</b> .”

4)

ENG	“He could not really <b>afford the time</b> , and racket ball was the last thing in the world he felt like right now, but he had to get out.”
SPA	“En realidad, no podía <b>permitirse perder el tiempo</b> , y un partido de pelota era lo que menos le apetecía, pero tenía que salir de casa.”
CRO	„Nije baš da si može <b>priuštit</b> to vrijeme, a i igranje raquetballa sad je zadnje što bi htio raditi, ali morao je izići.”

5)

ENG	“Opening a sealing vault was no job for two men with picks and shovels—not unless they had about <b>six weeks to spend</b> on the job.”
SPA	“Abrir una bóveda sellada no era trabajo para dos hombres, a no ser que pudieran <b>dedicar a ello seis semanas</b> .”
CRO	„Otvaranje zapečaćenoga groba nije posao za dvojicu ljudi s pijukom i lopatom – osim ako na tom poslu <b>provedu šest tjedana</b> .”

Observing these examples, we can see some minor differences in translation. The first sentence is presented identically in all three languages, conceptualizing time as an object of the mortgage. The two examples which include the notion of ‘spending time’ in English are phrased in Croatian as ‘provoditi vrijeme’ in both cases, which does not entail any connection to the domain of money. However, Spanish offers two different solutions, depending on the context: ‘costar’ and ‘dedicar’. The verb that carries semantic meaning related to money is ‘costar’ (Eng. ‘to cost’). The other sentence, using the verb ‘dedicar’ (Eng. ‘to dedicate’), does not closely entail any particular connection to the concept of money. In the third sentence, which mentions the notion of ‘wasting time’, the expression in Croatian was translated by employing the verb ‘potrošiti’, which is used when referring to money and corresponds to the verb used in English. In the Spanish translation, preference was given to the verb ‘perder’ (Eng. ‘to lose’), which can also be heard when speaking about money. The fourth sentence mentions ‘affording time’ in English. The Croatian verb ‘priuštiti’ is also used mainly when speaking of whether someone is able to buy something or not, while in Spanish the expression ‘permitirse perder’ (Eng. ‘to allow oneself to lose’) was used.

#### TIME IS A MOVING OBJECT

Time is often perceived as an active entity, characterized as passing by, flying, coming, arriving, etc. This will be illustrated in the following examples:

1)

ENG	“In warm weather I like to watch <b>the night come on.</b> ”
SPA	“Me gusta ver <b>llegar la noche</b> en el verano.”
CRO	„Volim gledati kako <b>pada noć</b> kada je toplo.”

2)

ENG	“ <b>The first day</b> of kindergarten <b>arrived.</b> ”
SPA	“ <b>Llegó el día</b> en que Ellie debía empezar a ir al parvulario.”
CRO	„ <b>Došao je i prvi dan</b> vrtića.”

3)

ENG	“It was as if Zelda’s death was the signal for <b>good times to come around again.</b> ”
SPA	“Fue como si la muerte de Zelda <b>marcara el comienzo de una buena racha.</b> ”
CRO	„Kao da je Zeldina smrt bila signal za <b>povratak dobrih vremena.</b> ”

The first sentence depicts night as ‘coming on’ or as moving towards us. In Spanish, this was translated using the verb ‘llegar’ (Eng. ‘to arrive/to come’), while in Croatian the verb ‘padati’ (Eng. ‘to fall’) was used. Both translations employed a verb which expresses the notion of moving, with the difference of falling usually being an involuntary action. In the second set of sentences, the ‘arrival’ of the first day of school was translated identically into Spanish and Croatian by using the verbs ‘llegar’ and ‘doći’, both being equivalents of the verb ‘to arrive’. In the third sentence, good times are presented as coming around again. In Spanish, this was translated to ‘marcar el comienzo’ (Eng. ‘to mark the start’), which does not contain any meaning linked with movement. In Croatian, the noun ‘povratak’ (Eng. ‘return’) indicates moving back to the original place.

#### TIME IS A LIMITED RESOURCE

Taking into consideration the human life span, we recognize the fact that our time in life is limited. For this reason, there is a lot of pressure to achieve multiple goals and complete various tasks, which creates an environment where the awareness of the limited time and a multitude of obligations and plans allows us to express time as something that we lack, need or want more of.

1)

ENG	“And Gage, who now <b>had less than two months to live</b> , laughed shrilly and joyously.“
SPA	“Y Gage, a quien <b>quedaban menos de dos meses de vida</b> , reía con estrépito y alborozo.”

CRO	„A Gage, kojem su <b>preostala još dva mjeseca života</b> , smijao se zvonko i veselo.”
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In this set, the notion of a short period of time was similarly presented. In English, we encounter the phrase ‘to have less than two months to live’. The Spanish verb ‘quedar’ (Eng. ‘to remain’) also highlights the existence of a certain quantity, of approaching the limit. In Croatian, we observe the identical case, ‘preostati’ (Eng. ‘to remain’) entailing a limited amount of time at disposal.

## MARRIAGE IS A BUILDING

Marriages are lifelong commitments people make to one another, promising mutual love and respect. Even with the best of intentions, problems in marriage tend to arise. This union of two people is something that requires constant care and maintenance, strong foundations, resistance to outside factors, etc. Marriages can sustain significant damage, but resist it. They can also come crashing down. These similarities entice us to compare the two concepts.

1)

ENG	“He supposed it didn’t take a great many <b>blows</b> like that before <b>the marriage sustained structural damage.</b> ”
SPA	“Louis suponía que no necesitarían muchos <b>golpes</b> como aquél para <b>que un matrimonio sufriera daños graves en su estructura...</b> ”
CRO	„Pomisli da nije potrebno puno takvih jakih <b>udaraca</b> da bi <b>brak pretrpio strukturna oštećenja...</b> ”

2)

ENG	“He more than half suspected that one of the things which had <b>kept their marriage together</b> when it seemed as if each year brought the news that two or three of their friends’ <b>marriages had collapsed</b> , was their respect of the mystery...”
SPA	“Estaba casi convencido de que una de las razones por las que <b>su matrimonio resistía</b> mientras, al parecer, no pasaba año sin que <b>dos o tres parejas amigas se separaran</b> , era el respeto que ambos profesaban al misterio...”

CRO	„Uvelike mu se činilo da je jedna od stvari koja <b>je njihov brak održavala</b> , kad se činilo da se svake godine <b>brakovi</b> dvoje-troje njihovih prijatelja <b>raspadaju</b> , bilo njihovo zajedničko poštovanje misterija...”
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In the first example, marriages are described as receiving ‘blows’, which results in ‘structural damage’ within them. In both Spanish and Croatian translations, the concept of marriage is conceptualized identically – suffering blows, which result in structural damage. In the second example, marriage is referred to as something that needs to be ‘kept together’ and something that can ‘collapse’. The Croatian translation includes the notion of maintaining a marriage and its potential falling apart, while the Spanish translator opted for the verb ‘resistir’ (Eng. ‘to resist/ to withstand’) and referring to the collapsing of a marriage by using the verb ‘separar’ (Eng. ‘to separate’).

#### MARRIAGE IS A FRAGILE UNION

Marriage is a complex union, prone to fail if spouses aren’t respectful, loyal and if they do not consider each other’s feelings. Due to high emotional engagement, these unions are fragile and must be handled with caution and care.

1)

ENG	“And then you <b>trod lightly</b> , if you <b>valued your marriage</b> and your peace of mind...”
SPA	“Y entonces <b>pisabas con cautela</b> , si <b>valorabas en algo tu matrimonio</b> y tu serenidad de espíritu.”
CRO	„A tad tome <b>prideš vrlo oprezno</b> , ako ti je do braka i duševnog mira <b>stalo</b> ...”

In this sentence, the author describes the necessary caution which allows for the preservation of marriage. In both translations, the action of careful movement is found.

## EYES ARE MOVING ENTITIES

Both people and animals rely greatly on their sight. In addition to our eyes being very important to navigate the world, they are also important because they convey strong emotions. To emphasize the intensity of emotion conveyed through our eyes, we use physical actions to describe what is perceived in them.

1)

ENG	“... <b>her eyes sweeping</b> the blank windows, her mind already ticking away at such matters as curtains and oilcloth for the cupboards, and God knew what else.”
SPA	“y de <b>recorrer con los ojos</b> las ciegas ventanas como si ya pensara en cortinas, forros de armarios y cosas así.”
CRO	„...po tome kako joj <b>oči prelaze</b> po zatamnjenim prozorima, dok joj se mislima roje zavjese, voštana platna za kuhinjske ormariće i Bog zna što još ne.”

2)

ENG	“Ellie <b>cast a</b> strange, vulnerable <b>glance</b> back over her shoulder...”
SPA	“Ellie <b>se volvió a mirarles...</b> ”
CRO	„Ellie je <b>bacila</b> neobičan, ranjiv <b>pogled</b> preko ramena...”

The first example involves giving the eyes the ability to move. They are said to be ‘sweeping’ the windows. In Spanish, the verb ‘recorrer’ (Eng. ‘to travel/to walk’) also typically includes movement of limbs. In Croatian, the verb ‘prelaziti’ (Eng. ‘to go over/to cross’) includes limb movement as well. In the second example, both English and Spanish phrasing includes ‘casting’ a glance, while Spanish phrasing simply says Ellie turned to look over her shoulder.

## SILENCE IS A DELICACY

Silence and delicacies can be linked because of their rarity. The modern lifestyle is very busy, and we spend most days surrounded by people. However, sometimes we do manage to enjoy some much-needed silence and peace. This enjoyment and relatively rare occurrences

of both silence and enjoying delicacies provides the basis for a comparison between the two domains.

1)

ENG	“Louis <b>savoured the silence.</b> ”
SPA	“Louis <b>saboreaba el silencio.</b> ”
CRO	„Louis je na trenutak <b>uživao u tišini.</b> ”

2)

ENG	“He went upstairs to the bedroom, <b>relishing the quiet</b> a little, flipped off his loafers, and lay down.”
SPA	“Subió al dormitorio, <b>saboreando aquella paz</b> , se descalzó y se tumbó en la cama.”
CRO	„Popeo se u spavaću sobu, na trenutak <b>uživajući u tišini</b> , izuo mokasinke i legao.”

In both sentences, the state of silence is the cause of Louis’ satisfaction. Both verbs ‘to savor’ and ‘to relish’ are primarily used in the context of describing our enjoyment of food. These verbs were captured by the verb ‘saborear’, which is equivalent to both mentioned verbs in English and also used when referring to food. On the other hand, the verb ‘uživati’ (Eng. ‘to enjoy’) has a more extensive meaning and is not exclusively found in contexts related to food.

## SEEING IS UNDERSTANDING

This mapping can be done because we usually understand something best if we see it with our own eyes.

1)

ENG	““You <b>see what I mean</b> ’, Jud said, ruffling her hair.”
SPA	“¿ <b>Lo ves?</b> —dijo Jud alborotándole el pelo...”
CRO	„ <b>Jel sad shvaćaš?</b> “ reče Jud i lagano joj razbaruši kosu.”



2)

ENG	“I see <b>what you’re getting at</b> , honey, and there’s some truth to it.”
SPA	“ <b>Ya sé lo que quieres decir</b> , cariño, y es verdad.“
CRO	„ <b>Shvaćam što želiš reći</b> dušo, i u tome ima neke istine.”

While in English the verb ‘to see’ is used in both sentences to denote understanding something, in Spanish that is the case only in the first sentence where the verb ‘veer’ (Eng. ‘to see’) is used, while in the second sentence this is expressed as ‘knowing’ what the girl wants to say. In Croatian, this notion of seeing is conveyed with the verb ‘shvatiti’ (Eng. ‘to get/to understand’).

#### ARGUMENT IS WAR

In our culture, arguments arise when people disagree on something. Each participant believes their claims are correct, which is why the main goal is to disprove those of your opponent. In warfare, opponents also have a dispute and each side wants to triumph over their opponent. Although arguments are considerably lower in intensity and do not include weapons, there are certain strategies involved when arguing. We defend our own and attack the opponent’s claims with the intention of winning.

1)

ENG	“Louis could not remember ever hearing <b>Rachel speak with such effort</b> , and suddenly <b>he felt more cautious</b> than he had with Ellie earlier. He felt that <b>he was in a minefield.</b> ”
SPA	“Louis no recordaba haber oído nunca a <b>Rachel hablar con tanta desconfianza</b> y, de pronto, <b>se sintió receloso</b> , como si estuviera <b>pisando un campo de minas.</b> ”
CRO	„Louis se nije sjećao kad je zadnji put čuo <b>Rachel da govori s toliko muke</b> i iznenada <b>postane još oprezniji</b> nego što je bio s Ellie. Imao je osjećaj <b>kao da je na minskom polju.</b> ”

Here we observe that a marital argument is perceived as a dangerous space, as a minefield, which needs to be approached carefully in order to avoid an explosion. Both translations followed the same conceptualization used in the original text.

## LIFE IS A JOURNEY

In life, we have many obligations and goals to fulfill if we want to ensure a safe and comfortable life for ourselves. There are various ways some things can be achieved, but many of them are universally considered wrong and dangerous and many depend on subjective opinions. This is why people refer to certain ways of life as taking the wrong path, making a wrong turn, taking a shortcut, being lost, etc.

1)

ENG	“It’s like many other things in life, Ellie. You <b>keep on the path</b> and all’s well. You <b>get off it</b> and the next thing you know <b>you’re lost</b> if you’re not lucky. And then someone has to send out a searchin’ <b>party</b> .”
SPA	“Esto es como otras muchas cosas de la vida, Ellie: si te <b>mantienes en el camino</b> , todo va bien; pero, <b>a la que te sales</b> , como no tengas suerte, <b>te pierdes</b> . Y luego tiene que salir a <b>buscarte un grupo de rescate</b> .”
CRO	„Ovo ti je kao puno toga u životu, Ellie. <b>Drži se staze</b> pa će sve biti dobro. Ali <b>skreni sa staze</b> i začas <b>se možeš izgubiti</b> ako nemaš sreće. A onda će netko morati <b>poslati ljude da te traže</b> .”

In this example, life is discussed in terms of it being a journey in which you need to ‘keep on the path’ and avoid getting off it to avoid getting lost and people having to look for you. All the components of the mapping present in the original can be found in both translations as well.

## LIFE IS WAR

There are many problems and dangers people face in life which they have to overcome in order to survive. Illnesses are one of the most common and serious examples. They can last

a long time, gradually weakening and hurting people, both physically and mentally, before ultimately leading to recovery or death.

1)

ENG	“He thought Norma was going to <b>live to fight another day.</b> ”
SPA	“Louis pensaba que Norma <b>superaría el ataque.</b> ”
CRO	„Pomisli da će Norma <b>preživjeti i nastaviti se boriti.</b> ”

In the original text, life is conceptualized as a fight which requires combating the adversary, in this case a disease, in order to remain alive. In Spanish, the act of fighting is presented as ‘overcoming the attack’, while in Croatian we observe the mention of survival and continued fighting.

#### LUCK IS A LIMITED RESOURCE

Life is full of ups and downs. Sometimes luck serves us better and sometimes worse. No one can have constant luck and, due to this fact, when someone encounters themselves in a longer period of good or bad luck, we naturally expect a change in the situation in the future.

1)

ENG	“But if it’s all the time crossing back and forth, <b>its luck will run out...</b> ”
SPA	“Pero si anda siempre cruzando de un lado al otro, <b>un día se le acabará la suerte...</b> ”
CRO	„Ali ako stalno bude pretrčavao preko te ceste, <b>ponestat će mu sreće...</b> ”

In this example, a cat’s luck is described as deemed to end, as a resource she will ‘run out of’. Both verbs ‘acabarse’ in Spanish and ‘ponestati’ in Croatian convey the meaning found in the English sentence.

## LOVE IS MAGIC

Love can have some inexplicable effects on us, making us ignore some things that are fairly obvious or inventing excuses to justify certain types of behavior, focus solely on the good parts of a relationship, etc. This allows us to compare it with magic, which also influences our perception of the real situation.

1)

ENG	“Mostly <b>blinded by his love for her</b> , as he was <b>by his love for Gage</b> , he rarely observed her in a detached way;...”
SPA	“Normalmente, <b>el amor que sentía por ella</b> , como <b>el que sentía por Gage</b> , <b>le impedía observarla fríamente...</b> ”
CRO	„Uglavnom <b>zasljepljen ljubavlju prema njoj</b> , kao i <b>prema Gageu</b> , rijetko je imao priliku odmatrati je s odmakom.”

Both English and Croatian used the phrase ‘blinded by love’. In the Spanish translation, this was phrased as ‘love preventing him from observing in a detached way’.

### 5.2.2 Orientational metaphors

## UNCONSCIOUS IS DOWN

The basis for this metaphor is the fact that humans and the majority of mammals lie down while sleeping.

1)

ENG	“Ellie had commented on a whole catalogue of things before finally <b>collapsing for the night.</b> ”
SPA	“Antes de <b>quedarse dormida</b> , Ellie había hablado de un montón de cosas.”
CRO	„Ellie je bila spomenula stotinu stvari prije negoli se napokon <b>srušila u krevet i zaspala.</b> ”

2)

ENG	“But <b>he slid smoothly toward sleep</b> , as if on a slightly inclined, frictionless board.”
SPA	“Pero se <b>sumió suavemente en el sueño</b> , como si resbalara por un tobogán de poca pendiente.”
CRO	„Ali glatko je stao <b>tonuti u san</b> , kao na laganoj nakošenoj dasci na kojoj nema nimalo trenja.”

3)

ENG	“Then <b>he slipped away from everything, down a hole, sleeping deeply</b> and without dreams.”
SPA	“Y se <b>quedó profundamente dormido, como si hubiera caído por un agujero</b> . Y sin soñar.”
CRO	„...a onda <b>isklizne iz svega, dolje u jamu, i zaspi duboko</b> bez ikakvih snova.”

4)

ENG	“He would <b>slide down toward sleep</b> , think about how it would be to come fully, coldly awake in the Pet Sematary...”
SPA	“Parecía que <b>iba a quedarse dormido</b> cuando, al pensar lo que sería despertarse en Pet Sematary...”
CRO	„ <b>Klizio bi u san</b> i razmišljao o tome kako bi bilo kad bi se naglo probudio na groblju kućnih ljubimaca...”

The first example describes going to sleep as ‘collapsing’ due to the downward movement as opposed to when we are awake. In Croatian this is also described as collapsing. However, in Spanish we can see the verb of change ‘quedarse’ used to describe that Louis fell asleep, which has no explicit connection to downward movement, even though it translates to ‘fall asleep’. In the second example, Louis is ‘sliding’ toward sleep, which is expressed by the verb ‘sumirse’ (Eng. ‘to sink/to plunge’) in Spanish. The Croatian verb ‘tonuti’ corresponds to the verb ‘to sink’. The third example includes the notion of slipping away, down a hole, towards sleep. In Spanish, the verb ‘quedarse’ was used again to depict this, but the translation included the idea of ‘falling down a hole’. The downward movement can also be noted in Croatian, the

verb ‘iskliznuti’ corresponding to slipping away. The movement is also implied by the word ‘jama’ (Eng. ‘a hole’). The final example presents Louis as ‘sliding’ down toward sleep, which was expressed by using the verb ‘quedarse’ again to indicate a change of state in Spanish. The Croatian translation also mentions the notion of ‘sliding into sleep’.

## MORE IS UP

The basis is the fact that when certain objects or substances are added to a pile or a container, the level increases - goes up.

1)

ENG	“...as <b>blood pressure climbed and the hydrostatic pressure</b> of the cranial fluids <b>increased.</b> ”
SPA	“...al <b>aumentar la presión sanguínea y la presión hidrostática</b> de los fluidos craneales.”
CRO	„... <b>kad se krvni tlak naglo digno i poveća hidrostatski tlak</b> intrakranijalnog likvora.”

2)

ENG	“In families where a terminal patient has been nursed at home, <b>the suicide statistics spike right up into the stratosphere</b> in the six months following the patient’s death.”
SPA	“En las familias que han cuidado en casa a un enfermo desahuciado durante mucho tiempo, <b>la cifra de suicidios se dispara hacia la estratosfera</b> durante las seis semanas siguientes a la muerte del paciente.”
CRO	„U obiteljima u kojima se za kroničnog bolesnika brinu kod kuće, <b>krivulja statistike samoubojstava digno se u stratosferu</b> unutar šest mjeseci od smrti pacijenata.”

3)

ENG	“The bills— <b>Zelda’s bills</b> —were <b>sky-high</b> .”
SPA	“ <b>Los gastos</b> de la enfermedad <b>los dejaron casi arruinados</b> .”
CRO	„Računi – <b>Zeldini računi</b> – <b>bili su astronomski</b> .”

In the first example, ‘climbing’ is used to indicate the increase in blood pressure levels. The Spanish verb ‘aumentar’ (Eng. ‘to increase/to raise’) and the Croatian verb ‘dići se’ (Eng. ‘to rise/to stand up’) also have a spatial connotation. In the second example, the rise in statistics is described as ‘spiking up into the stratosphere’. Both translations incorporate the same metaphor to describe this rise in statistics. Lastly, in the third example, expensive bills are described as being ‘sky-high’ in English. In Croatian, they are said to be ‘astronomical’. In Spanish, this was articulated differently by saying that the expense of the illness left the family almost bankrupt.

#### LESS IS DOWN

Contrary to the previous metaphor, the basis is the level dropping when subtracting objects or substances from containers or piles.

1)

ENG	“Louis thought he had just heard the <b>quintessential Yankee understatement</b> . “
SPA	“Louis pensó que la frase era todo <b>un compendio de la sobriedad de expresión yanqui</b> .”
CRO	„Louis zaključí da je upravo čuo <b>tipično jenkijevsko podcjenjivanje</b> .”

What is in English described as an ‘understatement’ is translated in Spanish to ‘compendio’ (Eng. ‘essence/summary’), while the Croatian translation using the verb ‘podcijeniti’ (Eng. ‘to underestimate’) also indicates the downward position through the preposition ‘pod’ (Eng. ‘under’).

## INCREASED EMOTION IS UP

The growth of the level of emotion is linked to our physical state also being affected. For example: when we are upset, our blood pressure rises or when we are excited, our posture is more upright, and we can also speak of jumping in excitement.

1)

ENG	“While he hunted for them, <b>growing increasingly irritated (and a little worried)....</b> ”
SPA	“Mientras él las buscaba, <b>con cierta impaciencia y su poco de ansiedad...</b> ”
CRO	„Dok ih je on tražio, <b>polako sve živčaniji (a pomalo i zabrinut)...</b> ”

In this example, Louis’ irritation and worry are described as something that is ‘growing’. In Spanish, this was expressed by saying Louis was hunting ‘with irritation and anxiety’, while in Croatian the comparative form of the adjective ‘živčan’ (Eng. ‘nervous’) was used, indicating a rise in the level of nervousness, but not including any explicit spatial relation.

## FORESEEABLE FUTURE EVENTS ARE AHEAD

The basis for this metaphor can be found in the fact that our eyes usually look ahead, in the direction our body is moving. Also, when approaching a person or an object, the top part seems to move up in our visual field since the ground is fixed.

1)

ENG	“Only Ellie, with <b>the prospect of beginning kindergarten in a new place before her</b> , seemed always overexcited and on a hairtrigger.”
SPA	“Únicamente Ellie, que <b>veía acercarse el día en que tendría que empezar a ir al nuevo parvulario</b> , parecía estar siempre sobreexcitada y en ascuas.”
CRO	„Samo se <b>Ellie, koju je čekao početak odlaska u novi vrtić</b> , stalno činila previše uzbuđena i napeta.”



2)

ENG	“Louis thought she might have <b>another five to seven productive, if not terribly comfortable years ahead of her.</b> ”
SPA	“Louis calculó que <b>le quedaban entre cinco y siete años soportables.</b> ”
CRO	„Louis je zaključio da <b>je čeka još pet do sedam produktivnih, ako već ne osobito ugodnih godina života.</b> ”

The first sentence describes the future event of starting kindergarten as ‘before’ Ellie. In Spanish, this idea was expressed by saying Ellie was ‘seeing’ the day when she would have to attend kindergarten ‘getting closer’. In Croatian, starting kindergarten is something that ‘awaits’ Ellie. In the second example, the remaining years of life are said to be ‘ahead’ of Norma. According to the Spanish translation, she ‘has between five to seven productive years left’, while according to the Croatian translation, the future years are once again depicted as ‘awaiting’ Norma.

#### PAST EVENTS ARE BACK

The basis that governs this metaphor is our way of moving through space. As we go forward, we leave events and experiences behind us, and they are no longer happening and, therefore, are not “visible”.

1)

ENG	“...and that would <b>put this whole nonsense of Pet Semataries</b> (it was funny how that misspelling got into your head and began to seem right) <b>and death fears behind them.</b> ”
SPA	“...y <b>se habrían acabado las historias de Pet Sematary</b> (tenía gracia cómo se te grababan en la mente las faltas de ortografía, hasta hacésete más familiares que la forma correcta) <b>y el miedo a la muerte.</b> ”
CRO	„I tad <b>će sve te gluposti oko groblja kućnih ljubimaca</b> (baš čudno kako ti se neka pogrešno napisana riječ može uvući u glavu i početi zvučati normalno) <b>i straha od smrti napokon biti stvar prošlosti.</b> ”

2)

ENG	“Bemused by the thought that <b>here was a graveyard that went farther back</b> than many graveyards for people...”
SPA	“Louis, impresionado por la idea de que <b>aquel cementerio fuera más antiguo</b> que muchos de los utilizados por los humanos...”
CRO	„Gotovo u nevjerici od pomisli da je <b>ovo groblje ovdje duže</b> od mnogih ljudskih groblja...”

The first example presents the notion of current events related to the ‘pet sematary’ and the fears stemming from these events as hopefully being ‘behind’ them in the near future. In Spanish, these days are described as ‘being finished’ in the future and in Croatian as being ‘the thing of the past’. In the second example, the graveyard is said to ‘go farther back’ than many graveyards for people. Spanish describes this cemetery as ‘being older’, while in Croatian the cemetery is said to ‘have been there longer’.

## SICKNESS IS DOWN

This conceptualization is related to us being forced to lie down when faced with serious health problems.

1)

ENG	“...Gage had <b>come down with a troublesome, bronchial cold...</b> ”
SPA	“...Gage había <b>pillado un fuerte resfriado con bronquitis...</b> ”
CRO	„...Gage je <b>dobio zabrinjavajuću bronhijalnu prehladu...</b> ”

Getting sick is described as ‘coming down’ with the cold. In Spanish, this is expressed with the verb ‘pillar’ (Eng. ‘to catch’) and in Croatian with the verb ‘dobiti’ (Eng ‘to get/to receive’).

## DEPRAVITY IS DOWN

This spatial relationship is based on our perception of negative experiences and states being “down”, such as sickness and death. Speaking of moral decay, being deprived is perceived as “falling from grace”, a less desirable state.

1)

ENG	“Sometimes, if the winter was long and hard and the food was short, there <b>were north country Indians who would finally get down to the bad place where it was starve or . . . or do something else.</b> ”
SPA	“A veces, cuando el invierno era muy largo y crudo y la comida escaseaba, <b>los indios del norte tenían que elegir entre morir de hambre o... hacer ciertas cosas.</b> ”
CRO	„Katkad, kad bi zima bila duga i teška i ne bi bilo dovoljno hrane, <b>Indijanci na sjeveru našli bi se u teškoj situaciji kad bi morali ili gladovati...ili činiti nešto drugo.</b> ”

2)

ENG	“She fed him regularly and with love, and even <b>Gage was not above giving old Church an occasional tail tug.</b> ”
SPA	“De todos modos, seguía dándole de comer a diario cariñosamente, y hasta <b>el propio Gage propinaba al animal algún que otro tirón de cola...</b> ”
CRO	„...hranila ga je redovito i s ljubavlju, a <b>čak bi ga i Gage povremeno povukao za rep...</b> ”

The first example mentions the situation where people had to choose to either starve or resort to cannibalism. This situation is presented as a place that people ‘get down’ to. Spanish offers no such spatial connotation, simply stating they had to choose between the two options and in Croatian, they ‘found themselves in a situation where it was to starve or do something else’. In the second example, the act of pulling the cat’s tail is described as not being something beneath Gage, indicating he would indulge in this misbehavior sometimes. In the Spanish translation, Gage ‘gives the animal an occasional tail tug’, but there is no spatial reference, which is also the case in Croatian.

## DEATH IS DOWN

After death, everyone's body is forced into a horizontal position.

1)

ENG	“...if it had been <b>Rachel who had simply dropped dead</b> after her grapefruit and morning cereal, he wondered if he could have done half so well. “
SPA	“Dudaba mucho que él hubiera reaccionado con tanta serenidad si <b>Rachel hubiera caído fulminada</b> aquella mañana, después del pomelo y el cereal.”
CRO	„...da je <b>Rachel jednostavno pala mrtva</b> poslije jutarnjeg grejpfruta i pahuljica, zapitao se bi li se on mogao s time nositi upola tako dobro.”

2)

ENG	“ <b>Hanratty had later been “put down”</b> by the same man who had somehow dragged the bull's body up to the Micmac burying ground on a sledge.”
SPA	“ <b>Después, Hanratty fue liquidado</b> por el mismo hombre que realizó la hazaña de subir al toro en un trineo hasta el cementerio micmac.”
CRO	„ <b>Hanratty je poslije uspavao</b> isti čovjek koji je nekako uspio na sanjkama dovući strvinu svog bika gore do mikmečkog groblja.”

The first example refers to the situation of Rachel dying as ‘dropping dead’, indicating a downward movement. In both translations, the spatial element is present, with the inclusion of the Spanish verb ‘caer’ (Eng ‘to fall/to drop’) and the Croatian verb ‘pasti’, which has the same meaning. The second example includes the bull Hanratty being ‘put down’. In the Spanish translation, he was ‘liquidated’, while in the Croatian version the bull was ‘put to sleep’. Neither of these denote a spatial element when referring to death.

## SAD IS DOWN

Sadness or depression typically warrant a change in our posture, our bodies slouching, “dropping down”.

1)

ENG	“ <b>Rachel suddenly broke down completely</b> , and in the loud, rising quality of her sobs, Louis sensed the onset of hysteria and became alarmed.”
SPA	“De pronto, <b>Rachel se vino abajo</b> , y en el tono cada vez más agudo de sus sollozos, Louis detectó, alarmado, un síntoma de histerismo.”
CRO	„ <b>Rachel se iznenada potpuno slomi</b> , a Louis je u njezinim glasnim, sve jačim jecajima nasluti početak histerije i to ga uznemiri.”

A sudden display of sadness is captured in ‘breaking down’ in the original text. In Spanish, this is expressed by using ‘venir abajo’ (Eng. ‘to come down/to fall apart’) with ‘abajo’ being a preposition which explicitly indicates a downward movement. In Croatian, the verb ‘slomiti’ (‘to break’) also entails a downward movement which is usually registered when something breaks.

#### BEING SUBJECT TO CONTROL IS DOWN

This correlation is based on the physical aspect of a fight, where the stronger opponent usually ends up on top of the weaker one.

1)

ENG	“ <b>Dr. Weybridge had things as under control</b> as they were ever going to be for Norma Crandall.”
SPA	“...pero <b>el doctor Weybridge llevaba bien el caso...</b> ”
CRO	„...ali njezin je <b>dr. Weybridge imao sve pod kontrolom</b> onoliko koliko je to moguće za Normu Crandall.”

Being in control of something is depicted as ‘having it under control’. This is also the case in the Croatian translation, which indicated things being under control by using the preposition ‘pod’ (Eng. ‘under’). However, in Spanish, ‘llevar el caso’ has the meaning of ‘carrying out/handling the case’.

### 5.2.3 Ontological metaphors

#### MIND IS A MACHINE

We compare the human mind to machines for numerous reasons. Our minds can process information, they can be sharp or efficient. They can also break down under pressure, or malfunction, which calls for a repair, a recharge to function properly.

1)

ENG	“He had read somewhere that it takes the average human being just seven minutes to <b>turn off all the switches and uncouple from the day.</b> ”
SPA	“No recordaba dónde había leído que una persona normal tarda unos siete minutos en <b>quitar todas las clavijas que lo conectan al día.</b> ”
CRO	„Negdje je pročitao da prosječnom ljudskom biću treba samo sedam minuta da <b>isključi sve prekidače i otkāči se od tog dana.</b> ”

2)

ENG	“He said this in such a clear and matter-of-fact way that Louis thought it must not have really <b>cleared through all the circuits yet</b> —hadn’t hit him yet where he lived.”
SPA	“Lo dijo con una voz tan clara y en un tono tan natural que Louis pensó que <b>aún no se había percatado de lo sucedido.</b> ”
CRO	„To mu je rekao tako smireno i bezizražajno da Louis pomisli kako mu sve to još sigurno nije uopće ni <b>došlo u glavu</b> – još ga nije pogodilo u dušu.”

3)

ENG	“He made a persuasive case for this incredible assertion, telling them that <b>the human mind was a computer with staggering numbers of memory chips</b> —not 16K, or 32K, or 64K, but perhaps as much as one billion K: literally, a thousand billion. And how much might each of these organic “chips” be capable of <b>storing</b> ? No one knew. But there were so many of them, he said, that there was no need for any of them to be erasable so they could be re-used. In fact <b>the conscious mind had</b>
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	<b>to turn down the lights on some of them as a protection against informational insanity.”</b>
SPA	“Para ilustrar esta increíble afirmación, el profesor les dijo que <b>la mente humana era un ordenador con un número de chips impresionante</b> : nada de 16K, 32K, ni 64K, sino, tal vez, mil millones K, es decir, un billón. ¿Y cuánta información podía <b>almacenar</b> cada uno de estos chips orgánicos? Eso nadie lo sabía. Pero eran tantos, les dijo, que no era preciso borrarlos para poder volver a usarlos. En realidad, <b>la mentetenía que desconectar algunos para proteger al individuo de la demencia informática.</b> ”
CRO	„Tu tvrdnju podkrijepio je prilično uvjerljivo, rekavši im da je <b>ljudski mozak računalo s nevjeratnim brojem memorijskih čipova</b> , ne 16K, 32K, ni 64K, nego možda čak i jednu milijardu K, doslovno tisuću milijardi. A koliki je <b>kapacitet</b> svakog od tih organskih "čipova", to nitko ne zna, ali ima ih toliko, rekao je, da ih nema potrebe brisati kako bi smo ih mogli ponovno upotrijebiti. Štoviše <b>svjesni um mora isključiti neke od njih kako bi se zaštitio od informacijskog ludila.</b> ”

4)

ENG	“... a textbook case of the child nearing the end of life’s first great developmental stage; an organism of almost pure curiosity, <b>storing up information madly in almost endless circuits.</b> ”
SPA	“...un ejemplo típico de la niña que está a punto de terminar su primera fase de desarrollo: un organismo todo pura curiosidad que <b>almacena información en unos circuitos casi sin fin.</b> ”
CRO	„...gotovo školski primjer djeteta koje se primiče kraju prvog velikog razvojnog stadija, organizma koji se sastoji gotovo samo od znatiželje, koji <b>sve informacije sumanuto pohranjuje u svojoj gotovo neograničenoj memoriji.</b> ”

In the first example, the human mind is referred to by using terms usually reserved for machines - ‘turn off the switches’ and ‘uncouple for the day’. This is conceptualized identically in both translations. The second example portrays the human mind as having circuits through which information hasn’t cleared yet. In Spanish, not receiving the information fully was phrased by using ‘percatarese de algo’ (Eng. ‘to realize something’) and in Croatian, the

information is described as not ‘getting into his head yet’. The third example compares the functioning of the human mind to that of a computer which possesses ‘memory chips’ which ‘store’ information. It is also said that our minds need to ‘turn off some of the switches’ to ‘avoid informational insanity’. These visualizations are present in Spanish and Croatian examples as well. In the last example, a child’s mind is described as ‘storing up information in endless circuits’. The conceptualization is also present in both translations.

#### MIND IS A BRITTLE OBJECT

Just like many objects, our minds are fragile and prone to damage. They have their limits, a certain amount of pressure they can take before cracking or snapping.

1)

ENG	“They took it off the TV because they thought it might hurt the children some way . . . <b>hurt their minds</b> . . .”
SPA	“La han quitado de la tele porque imaginan que puede <b>impresionar a los niños</b> ...”
CRO	„Maknuli su to s televizije jer misle da bi to nekako moglo <b>naškoditi djeci – naškoditi njihovom umu</b> ...”

Children’s minds are depicted as being susceptible to damage, the possibility of ‘hurting their minds’ by displaying potentially traumatic content on the TV. This idea is also present in the Croatian translation, the verb ‘naškoditi’, having the meaning of ‘hurting’. However, in Spanish, the mind is not explicitly mentioned, the expression ‘impresionar a los niños’ translating to ‘affecting the children’.

#### EMOTIONAL EFFECT IS PHYSICAL CONTACT

The conceptualization of emotions by using physical experiences is possible due to the abstract nature of emotional effects, which can be difficult to describe. This is why some concrete physical experiences which we live through, such as palpitations, fatigue, discomfort, shaking, pain, etc. can be used to give our emotions a more serious, real dimension.



1)

ENG	“...such a <b>premonition of horror and darkness struck him</b> that he stopped—stopped cold...”
SPA	“Al llegar al rellano, se detuvo, helado, <b>presa de un siniestro presagio de horror y tinieblas.</b> ”
CRO	„...iznenada ga <b>zahvati takav predosjećaj užasa i tmine</b> da zastane – zastane u mjestu...”

2)

ENG	“Rachel’s sister had died very young, and <b>it had left a scar</b> which Louis had learned early in their marriage <b>not to touch.</b> ”
SPA	“La hermana de Rachel había muerto muy joven, y <b>ello le había dejado una cicatriz</b> que, según averiguó el propio Louis a poco de que se casaran, era preferible <b>no tocar.</b> ”
CRO	„Rachelina je sestra umrla vrlo mlada i <b>za sobom ostavila ožiljak</b> koji je Louis vrlo rano u njihovu braku naučio da <b>ne smije dirati.</b> ”

3)

ENG	“ <b>Terror leaped into him</b> and he turned around in a clumsy circle...”
SPA	“ <b>Aterrorizado</b> , dio media vuelta torpemente...”
CRO	„ <b>Preplavi ga užas</b> , nakon čega se nespretno polukružno okrene...”

4)

ENG	“ <b>This grief</b> , she had discovered, was like a <b>massive tooth extraction</b> . There was numbness at first, but <b>even through the numbness you felt pain</b> curled up like a cat swishing its tail, pain waiting to happen. And when the Novocaine wore off, oh boy, you sure weren’t disappointed.”
SPA	“Ella comparaba <b>aquella pena</b> a lo que se siente después de una <b>extracción dentaria múltiple</b> . Al principio, <b>el dolor está dormido, pero notas su presencia;</b>

	está agazapado como un gato, dispuesto a saltar sobre ti. Y cuando se te pasa el efecto de la novocaína, ah, amigo, no quedas defraudado, desde luego.”
CRO	„ <b>Ta tuga je</b> ,s vremenom je shvatila, <b>kao kad ti izvade zub</b> . U početku sve otupi, ali <b>kroz tu otupjelost osjećaš da je bol sklupčana</b> kao mačka koja lagano prede, bol koja samo čeka da te pogodi. Ali kad sredstvo protiv bolova prestane djelovati, o, čovječe, nikako ne ostaneš razočaran.”

The first example describes horror as ‘striking’ Louis. In the Spanish translation he is described as horror’s ‘prey’, while in the Croatian translation, the horror ‘seizes’ Louis. In the second example, death is described as ‘leaving a scar on Rachel’, which was better not to touch. This depiction is found in both translations. In the third example, terror is personified, described as ‘leaping’ into Louis. In Spanish, the adjective ‘aterrorizado’ (Eng. ‘terrified’) is used, while in Croatian, terror ‘flooded’ Louis. In the last example, grief is described as a painful sensation, much like one you experience after a massive tooth extraction. Such depiction is present in both translations.

## TRUTH IS AN ENEMY

This metaphor conceptualizes truth as a dangerous opponent, a concrete entity we can confront or avoid. It is also something that can hurt people, even destroy their lives. We can also “wrestle with the truth”, which suggests truth is something that requires effort and strength to fight it.

1)

ENG	“It was a necessary first step on the way to <b>making an uneasy peace with a truth that was never going to go away.</b> ”
SPA	“Aquél era el primer paso dirigido a <b>establecer una paz precaria con una verdad inmutable.</b> ”
CRO	„To je bio prvi nužni korak prema <b>mirenju s istinom koja nikad neće tek tako nestati.</b> ”

The truth is depicted as an entity that is persistent and refuses to vanish but should be made peace with. Both ‘establecer una paz’ in Spanish and ‘mirenje’ in Croatian correspond to the meaning of ‘making peace’ in the original text.

## FEELINGS ARE ENEMIES

Each human experiences a multitude of emotions. They are what makes us vulnerable and what can sometimes complicate our lives if we decide to show or act upon them. These states can take us by surprise, embarrass us, even put us at risk of emotional and physical harm. This is why we perceive such states as threats, as entities causing us tension and harm.

1)

ENG	“... <b>his grief came for him fully</b> , like some gray matron from Ward Nine in purgatory. <b>It came and dissolved him, unmanned him, took away whatever defenses remained...</b> ”
SPA	“ <b>Louis sintió que la pena le acometía de frente</b> , como una tétrica matrona gris de la Sala Nueve del purgatorio. <b>Le embistió y se apoderó de él, le redujo, le despojó de las defensas que aún le quedaban...</b> ”
CRO	„ <b>Tuga dođe po njega</b> kao nekakva nadzornica u sivom na Odjelu devet u čistilištu. <b>Dođe po njega i rastoči ga, razoruža. Oduzme mu svu obranu koja mu je još preostala.</b> ”

2)

ENG	“The books said it was best to remain where you were, to <b>battle grief on its home ground until it subsided into remembrance.</b> ”
SPA	“Los libros decían que era preferible que uno se quedara donde está, <b>batallando con la pena en su propio terreno, reducirla a un recuerdo.</b> ”
CRO	„Knjige kažu da je najbolje ostati gdje jesi i <b>boriti se s tugom na domaćem terenu, sve dok se ona ne stopi s uspomenama.</b> ”

3)

ENG	“She would not <b>surrender to the pain</b> ; there would be <b>no white flags</b> . Let it <b>take her</b> if it could.”
SPA	“No <b>se rendía al dolor</b> ; nada de <b>banderas blancas</b> . A ver si <b>podía con ella</b> .”
CRO	„Ona se neće <b>prepustiti boli</b> , neće biti <b>bijelih zastava</b> . <b>Neka je bolest slobodno uzme</b> ako može.”

In the first example, grief is compared to an entity that pursues Louis with the intent of lowering his defenses, taking away his bravery and causing him harm. This was conceptualized as well in Croatian. In Spanish, there is also this idea present. However, instead of the grief ‘coming’ for Louis, the action is translated using the verb ‘acometer’ (Eng. ‘to attack’), solidifying the conceptualization of the grief as an enemy. The second example also portrays grief as an enemy we fight with. Both translations kept the same conceptualization, using the expression ‘batallar la pena’ in Spanish and ‘boriti se s tugom’ in Croatian, which are equivalents of ‘battling grief’. The third example depicts illness as an enemy to which Norma, the ill woman, will not surrender. The association to the hostility of the situation is increased by white flags, which are signs of peace and surrender. She also challenges the illness to take her if possible, displaying bravery. The Croatian translation includes the same elements as the original text. The Spanish translation is quite similar, also mentioning not surrendering to the pain and white flags but using the expression ‘poder con ella’ (Eng. ‘to handle her’).

#### ILLNESS IS AN ENEMY

This metaphor frames the experience of dealing with an illness as a struggle with a powerful adversary. Illness can attack us, weaken our defenses while we attempt to fight it off, struggle with it and defeat it. We can also lose the fight to it in the end.

1)

ENG	“ <b>Victims of long illnesses</b> often become demanding, unpleasant monsters.”
SPA	“A veces, <b>las víctimas de una larga enfermedad</b> se convierten en seres ariscos y tiránicos.”
CRO	„ <b>Žrtve dugih bolesti</b> često postanu neugodna, zahtjevna čudovišta.”

2)

ENG	“There’ll be people who’ve been <b>battling cancer</b> like mad bastards for a year, sixteen months.”
SPA	“Hay personas que han estado un año o año y medio <b>peleando con un cáncer</b> como fieras.”
CRO	„Ima ljudi koji su se žestoko <b>borili s rakom</b> cijelu godinu, šesnaet mjeseci.”

In the first example, long illnesses are presented as producing victims in all three languages. The second example depicts cancer as an enemy that people battle in all three languages.

#### HORROR IS AN ENTITY

Experiencing the state of horror evokes strong emotions. We often use references to people and physical contact when describing how horror impacts us. It can be described as something that can lurk, approach or strike a person. We can also talk about facing or fleeing from horrors which can haunt or follow us.

1)

ENG	“ <b>The horror</b> had been articulated; it <b>was out; its face had been drawn and could be regarded.</b> ”
SPA	“ <b>El horror</b> se había traducido en palabras. Ya <b>había salido. Ya se le había pintado en la cara, ya se podía mirar.</b> ”
CRO	„Artikulirala je <b>užas; našla se na otvorenom; pokazala je njegovo lice i sad se mogla suočiti s njim.</b> ”

2)

ENG	“ <b>Horror</b> rolled through Louis, <b>gripping his warm heart in its cold hands, squeezing.</b> “
SPA	“ <b>El horror</b> traspasó el cuerpo de Louis <b>atenazándole el corazón con unos dedos helados.</b> “
CRO	„Louisa prožme <b>jeza, posegne ledenim šakama za njegovim toplim srcem i počne ga stiskati...</b> ”

The first example refers to horror as a live entity that got out, whose face we can see. This conceptualization is identical in English and Spanish. In Croatian, all these components are included, with the addition of referring to horror as something that can be ‘confronted’. The second example presents horror as having hands, being able to grip and squeeze the human heart. This notion was transferred through both translations.

## BEAUTY IS A WEAPON

Our society values beauty. It can be used to pursue many goals in life, whether they be related to the professional sphere, finances, relationships, etc. Many profit from good looks because people often disregard other important factors when faced with beauty and give priority to those who they deem as more attractive. Such choices can often lead to dangerous situations because people tend to ignore potential warning signs in terms of character and intentions if they pay too much attention to physical looks.

1)

ENG	“She sat on his lap, and <b>he was again struck by her beauty</b> , which was emphasized now by her emotional upset.”
SPA	“Ella se sentó en sus rodillas y, una vez más, <b>Louis se sintió impresionado por su belleza</b> , acentuada ahora por la tristeza.”
CRO	„Ona mu sjedne u krilo, <b>a njega opet zaprepasti njezina ljepota</b> , sada dodatno naglašena emocionalnom uznemirenošću.”

Beauty is described as being a weapon able to strike a person. In Spanish, there is no association with weapons. The translation simply starts that her beauty ‘affected’ Louis, while in Croatian this was translated using the verb ‘zaprepastiti’ (Eng. ‘to horrify’), which broadens the meaning, since many things can horrify a person, it is not necessarily a weapon.

## WORDS ARE WEAPONS

Words can be very impactful. They can encourage us, giving us the necessary confidence boost to achieve something, but they can also discourage us, even humiliate us, leaving a permanent mark on our self-esteem, actions, relationships, etc. In the worst of

scenarios, words can even be lethal. This is why people are often warned to be mindful of their communication with others in order to minimize or avoid a negative impact on them.

1)

ENG	“And suddenly Louis knew <b>what she was going to say next</b> , and for some reason <b>he dreaded it; yet it was coming, unavoidable, like a black bullet of a large caliber from a killer’s gun</b> , and he knew that <b>he would be struck over and over by this bullet</b> in the next interminable ninety minutes, and then again in the afternoon, while <b>the wounds of the morning were still trickling blood...</b> ”
SPA	“Y, de pronto, Louis supo <b>lo que iba a decirle a continuación, algo que él, sin saber por qué, estaba temiendo. Sí; ya venía, como una negra bala de grueso calibre disparada por un asesino</b> , y él comprendió que <b>aquella bala le heriría una y otra vez</b> durante los interminables noventa minutos siguientes y por la tarde, otra vez mientras <b>sangraban todavía las heridas de la mañana.</b> ”
CRO	“Louisu je iznenada sinulo <b>što ona kani reći sljedeće</b> , a iz nekog razloga <b>oblje ga hladan znoj; no to je uslijedilo, neizbježno poput crnog metka velikog kalibra iz ubojičina pištolja</b> , a on je znao da će ga <b>taj metak pogoditi još mnogo puta</b> u sljedećih beskrajnih devedeset minuta, a onda opet popodne, <b>dok iz jutarnjih rana još bude kapala krv.</b> ”

In this paragraph, words are depicted as something that Louis dreads but is unavoidable. He compares hearing his wife’s words to receiving a bullet, being shot continuously. Bleeding bullet wounds as consequences are also mentioned. This conceptualization remains identical in both translations.

## EYES ARE WEAPONS

This metaphor highlights the active role our eyes play in social interactions. Even though the act of looking is a passive one, our gaze alone can communicate strong messages and have a significant influence on others. A look can be perceived as threatening, revealing malevolent intentions, intimidating, compassionate, etc.

1)

ENG	“It seemed to <b>shoot Louis a look of green, ugly hate.</b> ”
SPA	“ <b>Lanzó a Louis una mirada verde</b> que parecía estar cargada de hostilidad.”
CRO	„Na tren se činilo kao da je <b>ošnuo Louisa pogledom zelene, ružne mržnje.</b> ”

In this example, eyes are presented as weapons and the look of hate as ammunition. This conceptualization is present in both translations.

## IDEAS ARE FOOD

By conceptualizing ideas as food, we emphasize the effect ideas can have on our mental and emotional state, similarly to food affecting our physical state by nourishing us, satiating our hunger, etc. ‘Hungry for knowledge’ is one example of the link between two domains.

1)

ENG	“‘So Christ brought Lazarus back from the dead’, this acquaintance—who had gone on to become a highly thought-of o.b. man in Dearborn, Michigan —had said. “‘That’s fine with me. <b>If I have to swallow it, I will.</b> ””
SPA	“Se dice que Jesucristo hizo resucitar a Lázaro de entre los muertos —decía aquel muchacho que se convertiría en un prestigioso ginecólogo de Dearborn, Michigan—.Muy bien. <b>Si no hay más remedio, me lo trago.</b> ”
CRO	„Dakle, Krist je vratio Lazara iz mrtvih“, rekao je jedan poznanik, koji je poslije postao cijenjeni porodničar u Dearbornu, u Michiganu. „Nemam ništa protiv. <b>Ako to baš moram progutati, progutat ću.</b> ”

In this case, the idea of Christ bringing Lazarus back from the dead is referred to as food, something that can or cannot be swallowed, meaning accepted or believed. This depiction of swallowing an idea was transferred to both translations.



## IDEAS ARE PRODUCTS

Products are developed, promoted, distributed, bought or rejected. In the case of ideas, they also have to be formed, presented, their aim explained. Other people can accept or “buy” an idea, but also reject it, or first consider alternative options.

1)

ENG	“I mean, <b>I had to buy the concept</b> that the fetus of one twin can sometimes swallow the fetus of the other in utero, like some kind of unborn cannibal, and then show up with teeth in his testes or in his lungs twenty or thirty years later to prove that he did it, and I suppose <b>if I can buy that I can buy anything.</b> ”
SPA	“Es decir, <b>si yo tengo que aceptar el concepto</b> de que algunas veces un gemelo puede engullir el feto de otro "in útero", digamos en un acto de canibalismo prenatal, no hay nada que oponer si veinte o treinta años después, aquél presenta dientes en los testículos o en los pulmones, para demostrarlo. Y, <b>si me trago eso, puedo tragar cualquier cosa.</b> ”
CRO	„Mislim, <b>morao sam prihvatiti ideju</b> da fetus jednog blizanca katkad proguta drugog in utero, kao nekakav vražji nerođeni kanibal, a onda mu dvadeset ili trideset godina poslije nađu zube u testisima i kosu u plućima koji dokazuju da se to zbilja dogodilo, <b>a ako sam mogao prihvatiti to, mogu prihvatiti bilo što.</b> ”

Here, choosing to believe in the vanishing twin syndrome is referred to as being able to ‘buy’ the concept. The Spanish translation expresses this willingness to believe as ‘swallowing’ the concept, which would fall under the previously mentioned IDEAS ARE FOOD conceptual metaphor, rather than this one. In Croatian, the will to believe in the concept is phrased as ‘accepting’ it.

## IDEAS ARE LIGHT SOURCES

This is grounded in the physical experience of light making things clearer and more visible. It captures the clarity and brightness the ideas bring.

1)

ENG	“ <b>Light</b> suddenly <b>broke in his tired mind.</b> ”
SPA	“De pronto, <b>en su cansado cerebro se hizo la luz.</b> ”
CRO	„U <b>njegovom umornom umu upali se slabašna žaruljica.</b> ”

In this example, coming to an idea is visualized by a light turning on the inside of the mind. The same conceptualization was used in the translations.

## EYES ARE CONTAINERS FOR EMOTIONS

Eyes are one of the most expressive parts of the human face. People usually look into the eyes of a person to try to analyze how they feel, making it intuitive to think of eyes as containers where emotions are stored.

1)

ENG	“The anger in her voice, however, was overmatched by <b>the hurt and bewildered terror in her eyes...</b> ”
SPA	“Pero el furor que había en su voz no era nada comparado con <b>el terror y la confusión de su mirada.</b> ”
CRO	„No ljutnju u njezinu glasu itekako je nadjačavao <b>izraz zbunjenog užasa u njezinim očima.</b> ”

2)

ENG	“Louis saw that there were <b>no tears in his father-in-law’s eyes; they were bright and clear with hate...</b> ”
SPA	“Louis vio que <b>los ojos de su suegro estaban secos y tenían una mirada adusta y hostil.</b> ”
CRO	„Louis je tada primjetio da <b>u očima njegova punca nema suza; bile su zažarene i suhe od bijesa.</b> ”

3)

ENG	“His face was drawn, and there was <b>stark terror in his eyes.</b> ”
SPA	“Estaba demacrado y <b>su mirada reflejaba puro terror.</b> ”
CRO	„Lice mu se jako razvuklo i <b>u očima mu je vidio užas.</b> ”

In the first example, hurt and terror can be perceived in the eyes of the person, which is present in the translation as well. The second example visualizes eyes as containers for tears and hate in all three languages. The third example depicts terror as being in the eyes of the person. Both translations contain the same container metaphor, with a slight difference in phrasing in Spanish where the look ‘reflects’ pure terror.

#### TIME IS A CONTAINER

This metaphor uses our comprehension of physical containers to conceptualize time as something that has boundaries, holds events and can be more or less full.

1)

ENG	“...there would be no development <b>in the foreseeable future.</b> ”
SPA	“...en las que no se iba a edificar <b>en mucho tiempo.</b> ”
CRO	„...pa se ondje ništa neće graditi <b>u skorijoj budućnosti.</b> ”

2)

ENG	“...and that child was me, born <b>in the very year 1900.</b> ”
SPA	“Y el niño que tuvo era yo. Fue <b>en el mil novecientos.</b> ”
CRO	„...a to dijete bio sam ja, rodio sam se točno <b>1900. godine.</b> ”

3)

ENG	“He died of old age <b>in 1914, the year the Great War begun.</b> ”
SPA	“Murió de viejo <b>en 1914, el año en que estalló la Gran Guerra.</b> ”
CRO	„Uginuo je od starosti <b>1914. godine , godine u kojoj je počeo Veliki rat.</b> ”

In the first example, the future is presented as a container in which there would be no development. This is present in both translations. In the second example, the year 1900 is presented as a container in which Jud was born. In Spanish, this year is also depicted as a container, while in Croatian there is no such association. In the final example, the year of 1914 is depicted as a container in which the beginning of the Great War is located. This is also displayed in both translations.

### 5.3. Discussion

Altogether, a total of 39 metaphors were found in the novel. There are 13 structural, 11 orientational, and 15 ontological metaphors. The sum of the number of metaphorical expressions in all three categories equals 70.

When analyzing the category of structural metaphors, it can be observed that the metaphor TIME IS MONEY has the highest number of occurrences, which is 5. In most cases, the translations of metaphorical expression from the original text remained the same or very similar. The idea of ‘mortgaging’ the time present in the original text is also present in both translations. In the metaphor related to ‘wasting’ time, we can observe a minor difference in the Spanish translation, where the verb ‘perder’ (Eng. ‘to lose’) was used. This verb is also commonly employed when speaking of money. A similar difference is found in the example where ‘affording’ time was mentioned. The meaning of the Croatian verb ‘priuštiti’ corresponds to the verb ‘afford’, while in Spanish the verbal phrase ‘permitirse perder’ (Eng. ‘to allow oneself to lose’) is found. In two examples where in English the time is being ‘spent’, in Croatian the verb used is ‘provoditi’, which is mostly translated as ‘to spend’ or ‘to carry out’. However, in Croatian this verb is not employed when discussing money and finances. In Spanish, the verbs ‘dedicar’ (Eng. ‘to dedicate’) and ‘costar’ (Eng. ‘to cost’), both generally used when speaking about money, were used. Observing these five examples, it can be concluded that all three cultures perceive the concept of time similarly and have a tendency to refer to it by using the vocabulary typically found when discussing money. The remaining two metaphors which are related to the concept of time – TIME IS A MOVING OBJECT and TIME IS A LIMITED RESOURCE function quite similarly in all three languages. This is also the case for MARRIAGE IS A BUILDING, MARRIAGE IS A FRAGILE UNION and EYES ARE MOVING ENTITIES metaphors. One significant difference concerning the SILENCE IS A DELICACY metaphor is observed in Croatian, which tends to use the word ‘uživati’ (Eng. ‘to

enjoy'), which applies to an extended set of things compared to verbs 'to savor' and 'to relish' found in English and 'saborear' found in Spanish, which are a common occurrence when discussing food. In the examples found for metaphors LIFE IS A JOURNEY, ARGUMENT IS WAR, and LUCK IS A LIMITED RESOURCE, an identical conceptualization was displayed in all three languages. SEEING IS UNDERSTANDING is a metaphor where the mapping between the domains of 'seeing' and 'understanding' is not present in the Croatian translation, the verb 'shvatiti' (Eng. 'to get'/'to understand') used instead. Also, in the second example in the Spanish translation, preference was given to the verb 'saber' (Eng. 'to know') to express the idea of a person understanding. Analyzing the example under the LIFE IS WAR metaphor, it can be noted that all three cultures possess the mapping between the two domains, despite the wording being slightly different. The underlying conceptualization is found in all three languages. As for the LOVE IS MAGIC metaphor, although the idea is worded as love 'preventing from observing in a detached way' in Spanish, rather than 'blinded by love' in English and 'zasljepljen ljubavlju' in Croatian, the basic idea of love having an effect of a magic spell that distorts perception is present in all three cultures.

In the category of orientational metaphors, 11 were found. The most frequent metaphor is UNCONSCIOUS IS DOWN, the expressions in which it is present occurring four times. When stating someone fell asleep, a notable preference for the verbal periphrasis 'quedarse + participio', in this case 'quedarse dormido', can be seen in Spanish. This verbal periphrasis denotes a change of state and entails no meaning linked to orientation. It was used in three out of four expressions to express the meaning of 'sliding' and 'slipping' into sleep, and 'collapsing' for the night. The only expression in Spanish containing within itself an orientational dimension is the second expression, where 'sliding' from the original text was translated using the verb 'sumirse', which translates as 'sinking'/'plunging'. All four Croatian expressions contain the orientational dimension - 'srušiti se' (Eng. 'to collapse'), 'tonuti' (Eng. 'to sink'), and 'kliziti' (Eng. 'to slide'), which was used twice. Comparing the remaining eleven metaphors resulted in noting multiple differences in both translations, most of them not possessing spatial connotations which were found in English. The only expression that remained more or less the same in all three texts was the one categorized under the SAD IS DOWN metaphor. In the three expressions listed under the MORE IS UP metaphor, we can conclude that, when referring to the rise in the quantity, both Croatian and Spanish opt for expressions where spatial connotations can be found. The expression categorized under the LESS IS DOWN metaphor, which includes the noun 'understatement', was translated in

Croatian to 'podcjenjivanje'. The preposition 'pod' (Eng. 'under') gives the expression a spatial dimension, while in Spanish no spatial relation is present in the noun 'compendio' (Eng. 'essence'). Both languages used non-metaphorical expressions to translate the 'growing irritation' mentioned in the expression categorized under the INCREASED EMOTION IS UP metaphor. Analyzing the two expressions under the FUTURE EVENTS ARE AHEAD metaphor, we can conclude there are major differences in the depictions. In Croatian, the future is described as 'awaiting' someone, rather than being 'before'/'ahead'. In Spanish, the future is described as 'getting closer' in the first expression, while in the second, the next five to seven years of life are something that 'remains' to a person. In the examples for the PAST EVENTS ARE BEHIND metaphor, non-metaphorical linguistic resources were used in both translated texts. Metaphors SICKNESS IS DOWN and DEPRAVITY IS DOWN were expressed differently in both translations, none of the two containing a spatial reference found in the original text. In the first example for the DEATH IS DOWN metaphor, both translations incorporated a verb that denotes a spatial meaning – in Spanish, 'caer' (Eng. 'to drop') was used, while in Croatian the verb used was 'pasti', which also corresponds to the verb 'to drop'. However, in the second example, we see a difference in the two translations. The 'put down' from the original text was replaced by 'ser liquidado' (Eng. 'to be liquidated') in Spanish and by 'uspavati' (Eng. 'to put to sleep'). Lastly, the BEING UNDER CONTROL IS DOWN metaphor is discerned in the given example in the Croatian translation, with 'pod kontrolom' indicating a downward position, just like it is seen in the original text, while in the Spanish translation, preference was given to the expression 'llevar el caso' (Eng. 'to handle the case').

In the category of ontological metaphors, 15 were found. Those with the most occurrences being: MIND IS A MACHINE, and EMOTIONAL EFFECT IS PHYSICAL CONTACT. Comparing the four expressions and their translations for the first metaphor, we can conclude that all three cultures perform the mapping between the domains of the mind and the machine. Three out of four sets of expressions possess all identical components, with the exception of expression number two, where information 'not clearing through all circuits' was worded as 'not realizing something' in Spanish and 'not getting into someone's head' in Croatian. From the four expressions found under the EMOTIONAL EFFECT IS PHYSICAL CONTACT metaphor, two expressions were identically translated and depicted in both Spanish and Croatian. The first and the third one had some different translations. In the first expression, the premonition of horror is described as 'striking' Louis, in Croatian as 'seizing', while in Spanish it is 'preying' on Louis. In the third expression, the terror is 'leaping'; in Croatian, the terror

'floods' Louis, while in Spanish the adjective corresponding to 'terrified' is used. One of the metaphors, where translations are almost the same as original expressions, is FEELINGS ARE ENEMIES. Battling grief is described nearly identically, the only difference found in Spanish, where the verb 'acometer' (Eng. 'to attack') intensifies the hostile relationship. The container metaphors EYES ARE CONTAINERS FOR EMOTIONS and TIME IS A CONTAINER function quite similarly in all three languages, with occasional differences in wording present. However, the underlying meaning remains present. Translations of expressions found for TRUTH IS AN ENEMY, ILLNESS IS AN ENEMY, WORDS ARE WEAPONS, EYES ARE WEAPONS, IDEAS ARE FOOD, IDEAS ARE LIGHT SOURCES metaphors were identical in both cases. In the case of the MIND IS A BRITTLE OBJECT metaphor, the expression was depicted identically in Croatian, 'naškoditi' being the equivalent of 'to hurt'. In Spanish, the part concerning 'hurting children's minds' was omitted from the text. Regarding the HORROR IS AN ENTITY metaphor, it can be noted that translations of both expressions are identical in both cases, with the exception of encountering an additional reference to the possibility of 'confronting' (Cro. 'suočiti se') the horror in the Croatian translation. Analyzing the IDEAS ARE PRODUCTS metaphor, it was noted that English conceptualized ideas as products. On the other hand, in the Spanish translation, the expression would fall into the category of IDEAS ARE FOOD metaphor due to the choice to replace the 'buying' a certain concept with the verb 'tragar' (Eng. 'to swallow'). In Croatian, the concept is referred to as something that can be 'accepted'.

## **6. Conclusion**

Through the comparative analysis of conceptual metaphors from Stephen King's *Pet Semetary* with its translations into Spanish and Croatian, we can identify cultural disparities in how these metaphors are conceptualized. A total of 39 metaphors were identified throughout the book and subsequently classified into three primary categories: structural, orientational, and ontological. There were seventy metaphorical expressions found in total. The structural metaphor TIME IS MONEY was the most commonly used metaphor among the structural metaphors group. After comparing the five instances, a conclusion can be drawn that time is highly valued in all three cultures and is expressed in monetary terms. Other time-related metaphors, including TIME IS A MOVING ENTITY and TIME IS A LIMITED RESOURCE, were found to function similarly, as well as marriage-related metaphors. One metaphor that demonstrates how the Croatian language expresses metaphors differently is SILENCE IS A DELICACY. The verb 'uživati' was employed in both sentences; it is equivalent to the English

verb 'enjoy' and has no direct connection to food. An examination of the metaphor SEEING IS UNDERSTANDING revealed a difference in conceptualization as well; the word 'seeing' was not used in Croatian. But since Croatian also possesses the mapping between the two domains, this is related to the translator's choice. The category of orientational metaphors displays the greatest variety of conceptualizations and translations. The most frequent metaphor found was UNCONSCIOUS IS DOWN, with 4 occurrences. In all four instances, the Croatian expressions included spatial references. However, Spanish has shown a tendency for expressing this notion by not involving spatial relations in their translation. Considering the INCREASED EMOTION IS UP metaphor, we can see that neither translation contains a metaphor, but instead opts for using non-metaphorical expressions. The same was observed in the expressions found for the PAST EVENTS ARE BEHIND metaphor. A metaphor that was conceptualized similarly in all three languages is DEATH IS DOWN. On the other hand, SICKNESS IS DOWN and DEPRAVITY IS DOWN were expressed differently in both translations, neither of which contained a spatial reference found in the original text. In the subcategory of ontological metaphors, the greatest number of identical or near identical conceptualizations were found. The most frequent metaphors were MIND IS A MACHINE and EMOTIONAL EFFECT IS PHYSICAL CONTACT. The mapping between the domains of a mind and a machine is present in all three languages and was presented identically in three out of four examples. The latter metaphor shows two expressions being translated identically and the other two differently. Also, there were some instances of using non-metaphorical expressions or adding an additional component to a certain translation. Overall, the majority of the expressions function on the same fundamental logic in all languages and remain the same in both translations.

Compiling all the data, a conclusion can be drawn that structural and ontological metaphors tend to be conceptualized and translated in an identical or similar manner, while in the subcategory of orientational metaphors, significant differences in conceptualization were found.



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## **8. Conceptual Metaphors in English, Spanish, and Croatian in Stephen King's *Pet Sematary*: Summary and key words**

Despite metaphors being omnipresent in our everyday lives, their usage frequently goes unnoticed. This paper analyzes conceptual metaphors, a particular type of metaphor proposed by George Lakoff and Mark Johnson (1980), which entail understanding an abstract domain of experience in terms of a concrete domain of experience. What makes the creation of such metaphors possible is the existence of multiple correspondences between the two domains. These correspondences are also referred to as “mappings,” due to certain elements being mapped from the “source domain,” onto the “target domain”. Conceptual metaphors were retrieved from the novel *Pet Sematary* by Stephen King, grouped into structural, orientational, and ontological metaphors, and then compared to their Spanish and Croatian translations in order to see how each of the three cultures perceives and maps certain concepts. Following the main part of the paper, a discussion summarizing the similarities and differences in conceptualization and translation of the metaphors was included. It was found that orientational metaphors tend to be expressed differently in one or both translations, which frequently do not express the spatial connotation found in the original text. In the category of structural metaphors, various solutions were observed. Most similarities in conceptualization were found in metaphors where the target domains were time and marriage. Analyzing ontological metaphors, the container metaphors, metaphors with the source domain of weapons and the target domain of ideas were mostly present in both translations.

Key words: conceptual metaphor, mapping, source domain, target domain, translation, *Pet Sematary*.

### **9. Konceptualne metafore u engleskom, španjolskom, i hrvatskom u knjizi *Groblje kućnih ljubimaca* Stephena Kinga: Sažetak i ključne riječi**

Unatoč tome što su metafore sveprisutne u našem svakodnevnom životu, njihova uporaba često prolazi nezapaženo. U ovom su radu analizirane konceptualne metafore, posebna vrsta metafora koje su predložili George Lakoff i Mark Johnson, a koje podrazumijevaju razumijevanje apstraktne domene iskustva putem konkretne domene iskustva. Ono što stvaranje takvih metafora čini mogućim jest postojanje višestrukih korespondencija između dviju domena. Ove se korespondencije također nazivaju "preslikavanja", jer se određeni elementi preslikavaju iz izvorne domene u ciljnu domenu. Konceptualne metafore preuzete su iz romana *Pet Sematary* Stephena Kinga, grupirane u strukturalne, orijentacijske i ontološke metafore, a zatim uspoređene sa španjolskim i hrvatskim prijevodima, kako bi se vidjelo kako svaka od tri kulture percipira i preslikava određene pojmove. Nakon glavnog dijela rada, uslijedila je rasprava u kojoj su sažete sličnosti i razlike u konceptualizaciji i prijevodu metafora. Utvrđeno je da se orijentacijske metafore često različito izražavaju u jednom ili oba prijevoda, koji često ne izražavaju prostornu konotaciju prisutnu u izvornom tekstu. U kategoriji strukturalnih metafora uočena su različita rješenja. Najviše sličnosti u konceptualizaciji pronađeno je u metaforama gdje su ciljne domene vrijeme i brak. Analizirajući ontološke metafore, metafore kontejnera, metafore s izvornom domenom oružja i ciljnom domenom ideja bile su uglavnom prisutne u oba prijevoda.

Ključne riječi: konceptualna metafora, preslikavanje, izvorna domena, ciljna domena, prijevod, *Groblje kućnih ljubimaca*.